

VARIETY

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48 PAGES

THEATRE RENTS SOARING

SCHOOL FILM OF 6,000 FEET VISUALIZES EDUCATION

No Promoter—No Director—Taken by Local Photographer—Schools and Pupils Paid for It—Will Be Nationally Exhibited as a Novelty

Kansas City, Jan. 31.
"And the Truth Shall Make You Free," a school film with the purpose of the picture to visualize education in this country and to show the educational advantages and facilities which exist there, was given its premier showing at Maryville, Mo. The picture, claimed to be the first of its kind ever produced, is 6,000 feet long and was "shot" in Nodaway county, Missouri, where the picture had its first showing.

This county is the first in the United States to advocate visual education. Leslie G. Somerville, county superintendent, is responsible for the picture.

Of it he said: "The schools should see themselves, and movies afford the best way."

The first scenes in the picture were shot during a "School Day," showing 78 floats and 4,000 school children in parade. Other views are of some of the principal high and grade schools in the county and some 6,000 more students and teachers appear in drills, vitalized agriculture and supervised play, together with some of the routine work of the schools.

The picture is a novelty in many ways. It was taken by a local photographer and paid for by the teachers and schools shown in it. There was no outside promotion of any kind and no professional directors. As a consequence, every scene is shown without special settings, but true to every-day life.

A great deal of interest has been taken in the project by educators of the state and the picture will be shown in all parts of the country.

SELWYN THEATRE AD. STOPPED THE PRESSES

Post Office Decided Advertisement Smacked of Chance

Chicago, Jan. 31.
Selwyn's ad in the Monday newspapers brought a stampede to the Lake and Dearborn street house as early as 7:30 a. m. After The Tribune and The Herald-Examiner had run off their full editions carrying the ad, the early editions of the afternoon newspapers were on the streets when somebody brought the ad to the attention of the postal authorities, who decided the idea of the ad bordered on lottery, with the result the later editions of the afternoon newspapers were forced to stop their presses to exclude the Selwyn ad for the day.

It was big publicity for "Partners Again," with the only difficulty arising from the handling of the early morning crowd which arrived with the answer to the ad, which read:

- 1 SELWYN THEATRE
- 2 Dearborn and Lake
- 3 Barney Bernard and
- 4 Alexander Carr
- 5 PARTNERS AGAIN
- 6 By
- 7 Montague Glass
- 8 and
- 9 Jules E. Goodman
- 10 Two tickets for
- 11 Monday evening
- 12 given the first
- 13 party guessing
- 14 Why ad is placed
- 15 In this fashion

Nobody was taken to task as the ad was given in good faith, accepted by the newspapers and the whole affair ended with success when the government officials, who were forced to take action because of the complaints made by unknown individuals, were the guests of the Selwyn management.

12 SHOWS PAYING GUARANTEES UP TO \$6,000

Result of Box-Office Boom Which Leaves Few Broadway Houses Available for Newcomers—Life Saver for Landlords Whose Shows Fizzle

STIFF ROAD TERMS

Broadway has no less than 12 attractions guaranteeing houses fixed amounts, or will have by next week. That is considered a record-breaking condition, but is not surprising to showmen because of booming business along the rialto.

The explanation is that the more successes, the fewer houses there are which can be counted on by new attractions calling for Broadway bookings. In the present going, therefore, it is comparatively easy for house controllers to exact guarantees.

The minimum amount of guarantee demanded leaped upward with the beginning of the winter. Whereas, \$4,000 weekly was formerly

(Continued on page 7)

REFUSES HOUSE TO CLAN

Kansas City, Jan. 31.
When he discovered the purpose of the meeting, J. W. Holmes, general manager of the Holmes Investment Co., owner of the Auditorium, refused to allow a session of the American Clan to proceed and forced some 600 persons to vacate the house.

Mr. Holmes stated he had leased the theatre under the impression it was to be a Christian Science affair. He also said, "I will allow no meeting in the theatre that will flay any denomination."

The crowd secured a lodge hall

JACKIE ARRIVES TUESDAY

Jackie Coogan, accompanied by his father and mother, will arrive in New York Tuesday. George Landy, his advance agent, is in town and has been working with the Loew publicity experts in putting the Kid over.

DRUG TERROR PICTURE WITH WALLIE REID'S WIDOW

Thos. H. Ince Will Direct It—First of Expected Series of "Dope Films"—Lubin's Picture of Years Ago Destroyed

NEW KU KLUX PICTURE FINDING NO DEMAND

"Hooded Mob" "Pans" Organization—Makers' Names, Secret

There is a new Ku Klux picture on the market that pans the entire Klan under the title of "The Hooded Mob."

No one seems anxious to handle the film and those making the picture keep their identity a secret.

The picture has been finished for several weeks and hawked about New York. The consensus of those that have seen the picture is that it would be a clean-up in the popular priced houses, but that type of theatre seemingly doesn't want to play the feature.

FONTAINE AMBITIOUS

Evan Burrows Fontaine returned to New York this week and was offered as a cafe attraction at around \$800 weekly. Despite the dismissal of her sensational suit and the current investigation of the annulment of her marriage to a sailor named Sterling Adair, Miss Fontaine said she had no intention of trading on any publicity, but had arranged two new and intricate dance productions which she was anxious to show on their merit.

Miss Fontaine said she had also taken voice culture and would sing semi-operatic numbers. In discussing the collapse of her paternity action against young Cornelius Vanderbilt Whitney, she said: "Millions can do anything—and undo anything!"

Miss Fontaine opened last night (Wednesday) at the Little Club cabaret.

COUGHERS AND SNEEZERS, OUT

Chicago, Jan. 31.
Health Commissioner Burdese, alarmed at the spread of pneumonia, has advised theatre managers to "evict" persistent coughers and sneezers.

Dorothy Davenport, widow of Wallace Reid, is to make a dope picture. She has completed an arrangement with Thos. H. Ince whereby he has placed all his studio facilities at her disposal for the filming of a production in which she is to have the assistance of some of the leading figures in the picture industry.

It is to be a message to the world to arouse the public to the perils of the drug terror. Mrs. Reid will appear in the production making her return to the screen through its medium. Ince will personally direct.

This will be probably the first of a series of drug terror pictures to be placed on the market. It is understood that as soon as the drug expose started there was a rush on the part of wild cat state righters in an effort to secure the old Lubin feature "The Drug Terror" only to discover the negative had been destroyed in a fire about two years ago.

Some other dope pictures were released about eight years ago. Among them was "Dope" with Herman Leib as the star, elaborated from his vaudeville sketch of the same title, which was made in the old Thanhauser studio; another was "The Spirit of the Poppy," which George Lederer made. In addition, there were some white slave pictures which carried the drug evil as part of the plot, "Smashing the Vice Trust" and "The Inside of the White Slave Traffic."

Truly Shattuck's Restaurant

Los Angeles, Jan. 31.
Truly Shattuck has quit the profession and turned restaurateur. She has taken over the restaurant on the Schulberg-Mayer lot and is serving ten companies with their food.

COSTUMES

Foremost Makers of Stage Attire for Women and Men
We Invite Comparison of Design, Price and Workmanship
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"CABARET GIRL" IN LONDON TAKEN FROM "MOLLY DARLING"

George Grossmith, of English Producing Film, Alleged to Have Seen Moore & Megley's Success in Chicago

It is charged the book of "The Cabaret Girl," a current London musical comedy hit, was lifted from "Molly Darling," produced here by Moore & Megley. Tom Johnstone wrote the libretto for "Molly," originally presented in Chicago, and which was rewritten by Otto Harbach prior to its Broadway showing at the Liberty. Johnstone now states he was informed that George Grossmith, of Grossmith & Malone, presenting "The Cabaret Girl" in London, saw "Molly" in Chicago and that the story idea was converted to usage in "The Cabaret Girl."

Two Americans were concerned in the completion of "The Cabaret Girl," the score for which was composed by Jerome Kern, who went abroad at the time the show was produced, and Jack Haskell, who staged the dances. Haskell has been in New York on a visit and called for London this week. When asked about the story of the "Cabaret Girl" the director answered he did not know it had the same story as "Molly" until he arrived here some weeks ago.

Moore & Megley had planned presenting "Molly Darling" in London next summer. The attraction has been doing exceptional business on tour. The situation regarding the "Cabaret Girl" is said to have forced off the chances of an English showing.

RENEW CLOSING THREAT

French Showmen Resist Proposal to Increase Theatre Taxes

Paris, Jan. 31. The proposal of the Treasury (Ministère des Finances) to increase the existing taxes by 20 per cent has caused a flutter in the theatrical world. It means the "taxe de guerre" will also be increased in proportion as well as the ordinary tax. The new budget also would double the stamp tax on posters and advertising matter.

The threat of closing all French theatres the middle of next month if some relief is not given by the budget framers still holds good and periodical meetings are being held to watch the situation. The matter is particularly serious as regards the picture exhibitors.

Managers contend that the entertainment business now bears more taxes than it can support.

ART AT THE RUHR

Paris, Jan. 31. Mrs. Norma Lutgen, who is established as impresario at Wiesbaden, proposes opening an artistic club in that German resort, which is in the region occupied by the French since the signing of peace.

Mrs. Lutgen is a daughter of Machl, theatrical manager, of San Francisco.

Lang Recruiting for "Bad Man"

London, Jan. 31. Matheson Lang has posted notice of closing for "The Great Well." Lang is recruiting a cast for "The Bad Man," in which he will star over here.

NOW TOURING EUROPE—ENOS

FRAZERE

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PEGGY O'NEILL
THEATRE ROYAL
MARLBOROUGH, London

GEORGE ROBEY BOOED IN NEW STOLL REVUE

Production with Americans at Covent Garden Very Short On Comedy

London, Jan. 31.

George Robey was actually booed on the stage of the Royal Opera House, Covent Garden, during the opening performance Saturday night (Jan. 27) of "You'd Be Surprised," Sir Oswald Stoll's new revue, with several imported American players among the principals.

Revealing a magnificent production, the comedy was wholly inadequate with the sparse opportunities afforded Robey, as much commented upon as the idea of a "revue" at Covent Garden has been. At the premiere the white-fronted auditors were again startled when the aggregation known as "the gallery first-nighters" went after their former favorite comedian.

"You'd Be Surprised," sub-titled "A Jazzaganza," was produced for Stoll by Jean Bedini, the American burlesque manager, who achieved some local theatrical fame through having been the promoter last summer of the successful "Chuckles."

The new play was delayed three days after its announced opening. Comment in the press was extremely unfavorable.

None of the Americans seemed to stand out at the first show. The cast includes, besides Robey, Lydia Lopokova, Harry Welsh, Jack Edwards, Handers and Milliss, Lon Hascall, Alma Adair, Cook and Rosevere, Frank Fox, Leonide Massine and the Savoy-Havana Band from the Hotel Savoy.

UNFORTUNATE INCIDENT MARS STAR'S VISIT

Gladys Cooper Invited to "The Fool" Finds No Tickets There for Her

Gladys Cooper, the English star, will appear here next season, under the management of Gilbert Miller, well known in English managerial circles and who was host to the actress during her recent visit here.

The chief object of her American trip is said to have been Ivor Norvello, an English actor, who is appearing in pictures under the direction of D. W. Griffith. They are reported engaged to be married.

An unfortunate incident attended Miss Cooper's intended witnessing of Saturday's matinee of "The Fool" at the Times Square. She accepted an invitation from Channing Pollock, the author, and her attendance was announced. Miss Cooper and a woman friend were about 20 minutes late. Arriving at the box office they found the tickets had been sold. This caused embarrassment to both the visitor and the management, though the

(Continued on page 34)

SAILINGS

Jan. 30 (from New York for London) S. L. Rothafel, Gladys Cooper, Dolly Sisters, Muriel Spring, Harry Greene, Jack Haskell, George Choos, Bertram Harrison, Edward Dolly, Phil White, Robert Leonard, Mrs. Silbert (Berengaria).

Jan. 27 (from London for New York): Albert DeCourville, Edith Kelly Gould (Mauretania).

February 3 (from New York to Buenos Aires), Max Teuber, Adele La Luce (Vetriss).

OTHER FOREIGN
NEWS on Pages 38-39



On Broadway Sunday night in all the snow, along came an old-fashioned "Cutter" with sleigh bells. Well, all the taxies and limousines and cars of all kinds and pedestrians, and the snow cleaners and everyone turned and looked. I did, too, and I thought of the time Grandpa Barry took me to the Snow City Fair and we waited from 11 a. m. to hold our spot, till 3 p. m., to see the horseless carriage come up the street. Times change—but Van Hoven keeps abreast of the times. Always up-to-date. Van Hoven, the greatest of them all.

FRANK VAN HOVEN

FRENCHY RISQUE PLAY'S SIMPLETON HEROINE

"Autruche" Needs Pruning for English Speaking Countries—Paris Likes It

Paris, Jan. 31.

Romain Coolus' three-act risque comedy, "Autruche," was produced at the Theatre Michel, Jan. 27, and met with a substantial reception.

The heroine is described as an untalented vaudeville actress and a simpleton, hence the title meaning "Ostrich."

How risque the performance is may be gleaned from the fact that during the second act the heroine is discovered taking a bedroom bath behind a screen.

The plot deals with a wealthy, middle-aged snob who supports an actress and, at the same time, tolerates her private intrigues with an unknown musician. He offers no objection to the situation until Baron Farin, a member of his club, attempts to appropriate the girl. The actress' scheming maid, wishing to secure the protector for herself, frames the baron and her mistress so that they are caught together. It leads to a separation.

Mariette, the maid, supplants the actress after being launched as a vaudeville star, as the snob's pride requires his mistress must be a popular figure. He also does some more tolerating in the form of permitting Mariette's affair with a painter.

The piece is a witty and amusing study of the various characters that hold several diverting side situations, although unsuitable for Anglo-Saxon consumption unless decisively pruned.

The cast has Charlotte Lyses, Conti, Morton, Dubosc, Lagrene, Clermont and Tournier.

IN LONDON

Robert Courtneidge is fairly well of plans for the New Year. He will produce Feb. 1 "The Young Idea," by Noel Coward, at the Savoy. This will be followed in due course by "The Little Duchess," the musical play he is running in Glasgow; "Merton of the Movies," "Something for Nothing," a new comedy by Ian Hay; "The Widow," a comedy by H. P. Maltby, and "The Unfair Sex," a comedy by Lady Townshend.

Julia Neilson is convalescing after her recent operation for appendicitis and will rejoin Fred Terry's company shortly.

Max Darewski has written the music for the new play by Max Pemberton and Jocelyn Brandon, "The Girl in the Cage," which will shortly be seen in the West End. Originally intended as a farce-comedy, it will now make its appearance as a musical show.

Owing to the success of the re-

FRENCH ARTISTS CRUSADE AGAINST GERMAN ACTS

Invade Paris Theatres—Stop Shows and Compel Managers to Cancel Protested Turns—English and Americans Cordially Received as Before

BIG TIME VAUDEVILLE AGAIN IN AUSTRALIA

Henry G. Musgrove, in New York, Confirms It—Five Houses in Four Cities

Australia is again to have its big time vaudeville in the form of a circuit that will take in two theatres in Sydney with one each at Melbourne, Adelaide and Brisbane.

Henry G. Musgrove, the Australian showman, now in New York, confirmed the report this week. Mr. Musgrove stated the circuit will actually start upon its completion of the first Edward theatre, seating 2,500, in Sydney. That will be about at the opening of next season. The plans have been drawn by Thomas W. Lamb, the New York architect. Meantime, he said, his houses are at present playing big time in its headliners, importing mostly from England.

The Australian big time circuit will be in the nature of a revival of the former Tivoli chain conducted by Hugh McIntosh before Mr. McIntosh retired from theatricals in the Antipodes. He is now publishing a column of Sydney newspapers. The Tivoli, Sydney, at the head of the McIntosh circuit, remains the big time house over in New York. Musgrove's present direction. During December Fuller's Sydney, the principal Fuller theatre (with the Fuller circuit likened to Loew's over here) had to suspend its vaudeville owing to a legal entanglement, leaving the Tivoli the only open Sydney variety theatre.

Mr. Musgrove is also interested in pictures and represents the First National in Australia, besides playing films in some of his houses. He will return home February 20, sailing from San Francisco on the "Sonoma." While in New York the manager, who is stopping at the Biltmore, and making his headquarters at the Marneff office, will cast about for plays or acts he may select for Australian use.

DEATHS ABROAD

Mme. Joseph Krutzen, nee Conlinx, wife of the director of the Cirque Varietes, Liege, Belgium.

Mrs. Middleton Murray, English novelist, known as Katherine Mansfield, died of Fontainebleau, Jan. 9, of consumption, at the age of 33. She was the third daughter of Sir Harold Beauchamp and was born in New Zealand.

Francois de Nion, French novelist.

Carl Paul Goertz, founder of the Goertz lens company, makers of optical instruments, including motion picture lantern lenses, died at his home in the Grunewald, near Berlin, Germany, Jan. 14.

Paris, Jan. 31. A number of actors, all members of the Union Indépendent Musical Artistes, assembled at the Olympia Promenade, the night of Jan. 28, and noisily protested the appearance of a German act on the bill.

Several of the protestors mounted the stage, stopped the dancing and singing turn then on and would not withdraw until Manager Franck promised to cancel the Germana. Franck later declared he had received an anonymous letter threatening assassination if he persisted in engaging German or Austrian players.

Wednesday evening the perturbators returned and prevented the show from starting until Franck had made a public statement to the effect he had cancelled all German bookings.

The crowd of French performers afterwards visited the Nouveau Cirque where they rushed the gates and entered, en masse, without paying admission. The circus staff immediately lowered the lights and produced a water hose that drenched all those who had invaded the ring.

The police finally cleared the circus of the disturbers without arrests; but only after the management stated the German artists in the show would be cancelled.

Other places visited by the crusaders were the Alhambra Promenade where they found a bill without a German act, with no trouble resulting. However, delegates officially visited the Alhambra, Olympia, Cirque, Medrano and other resorts, which mainly play foreign vaudeville turns, and obtained the promises of the various managements to suppress all German bookings for the present.

The Union Indépendent is mainly composed of lyrical locals and is an unrecognized organization in opposition to the official Syndicate of Music Hall and Circus Artists which has taken no action regarding the recent disturbances. The Syndicate was formerly affiliated with the White Rats and the English Federation (V. A. F.). The latter organization at one time in London prevented the appearance of German and Austrian performers.

Public opinion here approves of the protestors' action. British and American artists continue to receive their usual cordial welcome.

Gulliver Clearing for Revues

London, Jan. 31. Charles Gulliver, managing director of the London Theatres of Variety, has started to prepare for the summer revue season by bringing forward the artists' dates in order to clear his books.

50

GOOD

CIGARETTES

10¢



GENUINE "BULL" DURHAM TOBACCO

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"DIRT DISHING" PUBLICATIONS UNDER P. M. A. DISCUSSION

Matter Going Before Augustus Thomas—Nothing but Screen or Stage "Scandal"—News Treated in News Way, Is Request

The "dirt dishing" daily and weekly papers that seemingly print nothing except the scandals they can dig, either touching the stage or the screen are to be brought up in a discussion before Augustus Thomas of the Producing Managers' Association. One management in particular it is understood is to take a definite stand against one of the weekly publications which print nothing but "dirt" about the theatre.

A representative of that management stated Tuesday it was only a question of time before all of the matter printed in that sheet would be compiled in such manner it would be a most formidable document for the reformers and those wanting censorship for the stage.

This is the manner in which the case is to be presented to Mr. Thomas with the hope he will bring about some influence that may make possible the shutting off of the scandals at least to the extent to the manner in which they are handled from a newspaper standpoint by the papers in question.

It is to be understood it is not a move for news suppression but rather action to bring the publications to handle those particular matters in a news way rather than in the flamboyant style now employed.

COLO. ANTI-BLUE LAW BILL NOT WORRYING

Annual Legislative Affair—Sunday Closing Included

Denver, Jan. 31. A bill designed to wipe Colorado's blue laws off the statute books, including those providing for the Sunday closing of theatres and pictures, has been introduced in the Colorado legislature within the past week by State Senator Harry Saunders of Denver.

This isn't the first time that such a bill has been introduced, however. It is done regularly every two years by some senator or representative. It never passes and those in the "know" are certain the Saunders bill will meet with a like fate.

The statute has not been enforced for years, so far as Denver and Pueblo are concerned. Colorado Springs observes it, but only because that city has an ordinance covering the same thing. Senators and representatives from Colorado's small towns invariably vote the repeal proposition down, because their bucolic constituents make them do so. Small towns love the Sunday closing embargo, apparently, chiefly because they have no amusements to legislate against themselves and they hate to see the cities get them.

However, the law has been a dead letter for years, and nobody is worrying. Even the ministers of Denver have stopped trying to compel enforcement, recognizing this as an impossibility. Denver is law-abiding all week, but on Sunday insists upon breaking the blue laws "high, wide and handsome." It even goes to baseball games on Sunday.

DE COURVILLE DUE IN N. Y.
Albert de Courville is due in New York from London Friday (Feb. 2), having sailed on the "Mauretania" Saturday.

While here de Courville will secure a cast for the new show he will stage in the Empire, London, in the spring. He will make his headquarters with M. S. Bentham's office while in New York.

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STUDIOS OF
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WALKER WINS SKIRMISH FOR WINE AND BEER

Gets Republican Support for Resolution Modifying Enforcement Law

Albany, N. Y., Jan. 31. Senator James J. Walker, Democratic majority leader of the state senate, never demonstrated his astuteness as a legislative leader better than on Monday night when he marshaled enough votes together among the Republican minority members to pass the concurrent "wet" resolution by a vote of 27 to 17, there being 7 absentees.

The resolution, which was introduced in the upper house by Senator Walker and in the assembly by Charles D. Donohue, Democratic minority leader of the lower house, memorializes Congress to modify the Volstead prohibition enforcement act so as to permit the sale of light wines and beer. The resolution was presented as a result of a recommendation made by Governor Smith in his first message to the legislature.

Senator Walker was forced to seek votes for the resolution among Republican senators when another Democratic member was unable to be in his seat because of illness. Senator Peter J. McGarry of Long Island. Last week the illness of Senator Nathan Strauss, Jr., of New York, which prevented him from attending the session, held up action on the resolution.

Senator George R. Fearon of Syracuse, who now sits in the seat formerly filled by ex-Senator J. Henry Walters, and Senator James L. Whitely of Rochester are the Republicans who voted with the Democratic majority for the resolution.

The roll call followed a hot debate lasting almost two hours during which Senator Walker proved more than a match for his opponents. The majority leader engaged in a pretty little verbal tilt with Senator Theodore Douglas Robinson, Republican of Herkimer County, in which Senator Walker emerged victorious.

The "wet" resolution did not fare so well in the Assembly Monday night. When Minority Leader Donohue called up the resolution the Republican "drys" in the Lower House let go a barrage and succeeded in having the proposal side-tracked. The resolution went to the Judiciary Committee by a vote of 78 to 64. Republican Majority Leader Simon L. Adler promised that it would be brought out on the floor again for a vote, and not be buried for good.

An amendment, introduced by Sol Ullman, Republican of New York, the effect of which would be to request Lieut.-Gov. George R. Lunn to modify his stand, when as a member of Congress from the Schenectady district in 1918 he voted for prohibition, and, similarly, to request Southern and Western States to modify their views on prohibition, failed by a vote of 70 to 71.

BLOW TO INVESTORS

Washington, Jan. 31. The Green tax measure to tax all bonds, which was ignored by President Harding, passed the House a few days ago. This measure now goes to Senate and from the result of the recent vote when all party lines were broken down, chances are good for its passage. This measure will interest many in the theatrical field because of its far-reaching effects, particularly on state bonds.

The resolution is in the form of a constitutional amendment, and after passage would have to be verified by the several states. It won by seven votes, Myer London, Socialist member of New York, voting for it. Secretary Mellon states that discouragement of investment in tax free bonds would be disastrous.



ROSE and MOON
Palace, N. Y., This Week
Lee Rose and Kathryn Moon in "An Arrangement," written by Harry De Costa and assisted at the piano by Duane Bassett, are at the Palace, New York, this week. Doing well, thank you.
DIRECTION
RALPH G. FARNUM
(EDW. S. KELLER OFFICE)

TAX ON BILLBOARDS

Pennsylvania Wants Remit for Outdoor Advertising

Harrisburg, Pa., Jan. 31.

An annual license tax of five cents a square foot for all billboard advertising is proposed in a bill introduced in the senate by Edward W. Patton, Philadelphia. The bill made its appearance during the past week and is now in the judiciary special committee. A hearing will probably be arranged for later.

Another senate bill is one providing for the licensing of all motion picture machine operators, the fee to be \$10 for the first year and \$2 for each annual re-registration. Senator Frederick W. Culbertson, Mifflin county, is the measure's sponsor.

Various billboard tax bills appear every time the Pennsylvania legislature meets, which is biennially. Usually a compromise bill results, and these in the past have died in committee.

"Billboard" is defined in the bill as "any structure or object, erected or placed along or visible from any public street or highway or the line of track of any railroad or electric or other railway, or any stream or body of water or any other avenue, or channel of travel and commerce, or any station, public building, park or other public place, and upon which any advertisement is painted or attached, or in any other way made visible, whether such structure is erected for such purpose or whether erected for any other purpose and used for purposes of advertising." Natural objects used for advertising are also included.

Even if the entire space of a structure erected for advertising is not covered with advertisements the owners must pay a license on the entire footage. In cases where structures erected not for advertising purposes contain advertisements only that space actually occupied by the advertisements comes under the provisions of the measure.

Advertisements or billboards maintained by the person advertising his own business or trade or profession upon the premises where such business is conducted are exempt from taxation, as are also notices of religious, charitable, educational or benevolent institutions or organizations or any of their activities or events. Temporary advertisements of agricultural or fair associations are also in the exempt class.

The taxes collected will go to the state's general fund and 50 per cent. will be retained by the state and the remainder will revert to the municipality in which the tax originated. It is the duty of all owners of billboards to make an annual report to the Auditor General prior to the first of July, which report shall give details of space occupied, location and so on. Metal license tags will be issued for each billboard upon payment of the taxes. The bill prohibits the placing of billboards at points where they would obstruct the view of drivers on roads or otherwise constitute a hazard to traffic, and persons who do this are liable to a fine of \$100 to \$1,000; persons who mutilate a license tag will be subject to a fine of \$100 and one month's to six months' imprisonment, or both fine and imprisonment.

The operators' license bill of

BALTIMORE CITY OPENS UP FOR SUNDAY NIGHT CONCERTS

Under Auspices of Municipal Musical Director—Victoria's Midnight Show Crowd Sunday Called Out Police

DRASTIC CENSORSHIP BILL UP IN OKLAHOMA

Forbids Crime and Sex Pictures—Another Would Stop Sunday Films

Oklahoma City, Jan. 31.

Two drastic reform bills affecting pictures have been introduced in the Oklahoma legislature, and unless heroic measure are taken to combat them are regarded as almost sure to be enacted.

One measure would forbid the manufacture and exhibition of any picture showing or purporting to show the execution of a crime or the escape of a criminal, and the other would close all Sunday screen exhibitions except church shows and free lectures illustrated with pictures.

The censor bill is sponsored by Senators Johnson, Horner, Lewis and McPherson. It provides a penalty for exhibiting or transporting any film showing "in any act of violence, crime or immorality of any person of criminal reputation or who has been convicted of crime" (such as Jesse James). But the act does not apply to scenes in which such characters are presented as "criminals suffering or about to suffer punishment."

Section 2 makes it unlawful to exhibit or transport any picture showing sex relations in such manner "as to suggest immoral practices or immoral conduct or to incite lust," or "wherein any church, priest or minister of the gospel is portrayed in ludicrous or degrading light." Penalties of \$100 to \$1,000 are provided for each separate offense.

BLOOM ELECTED

Goes to Congress as Representative of the 19th New York District

A surprise was handed Tammany Hall Tuesday when the special election for Congressman from the 19th New York District resulted in favor of Sol Bloom by 179 votes.

The district is "silk stockinged" and normally heavily Republican. Bloom made an active campaign with about 50 per cent of those registered for the November polls responding on Tuesday.

The special election was called through the death of Samuel Marx (Democrat), elected in November in the Smith avalanche, by a majority of 3,000 against William Chandler (Republican), the latter also the opponent of Bloom.

Congressman Bloom is looked upon as a theatrical man through his various theatrical connections. He is also interested in other lines.

KAN. AFTER SOFT DRINKS

Kansas City, Jan. 31.

A new bone-dry prohibition measure has been introduced in the state senate that not only goes after the maker of the "corn" but hits at the "soft drink" places with a wallop.

It regulates the soft drink saloon and fixes the hours for operating such places from 8 a'clock. in the morning to 10 at night, and closes them from Saturday night until Monday morning.

It also provides for a special enforcement officer and 10 deputies.

Senator Culbertson is an amendment to an act of 1909, giving the Commissioner of Labor and Industry and the State Industrial Board authority to regulate operators. Under this act the operators have had to qualify in the past before obtaining a license. The amendment provides that the commissioner shall provide for the licensing and the board is empowered to make rules and regulations.

Baltimore, Jan. 31.

Announcement has been made by Frederick R. Huber, municipal director of music, that Baltimore will have a series of regular Sunday night concerts for the remainder of the spring season. The concerts will be under municipal auspices, for what is said to be the first time in this country, with artists of national reputation to furnish the entertainment.

Coinciding with this announcement came the notice the Metropolitan Opera Company will give separate performances here in April, following the refusal of the Chicago Opera Company to sing because of the proximity of their dates with those of the German Opera Company.

The Sunday night concert schedule is a result of the tremendous success of the initial Sabbath paid entertainment of the Baltimore Symphony Orchestra. At the first concert, which will take place March 11, Clarence Whitehill, Marie Tiffany and Sylvia Lent are to appear in conjunction with this city's symphony orchestra under the baton of Gustav Strube. Tickets are to go on sale 10 days ahead of the event due to no pasteboards being permitted to be sold on Sundays. Money that has been subscribed to guarantee the Chicago Opera Company, totaling \$40,000 in pledges, will be transferred to the Metropolitan guarantee.

The Sunday night entertainment is expected to prove a winner, as an idea of Baltimore's craving for Sunday amusement may be gleaned from the fact that when the Victoria, the local house under the booking system of the Stanley Company, opened for its midnight show last Sunday, police were required to hold the crowds in line. The idea was a "scoop" for the Victoria and a small house, on the other side of the street, also opened in the hope of catching the overflow.

The idea was widely advertised for two weeks, and where it was but mildly successful in Philadelphia, the plan was accorded a terrific reception here.

REFORMERS ARE AT IT, CIVIC LEAGUE CHARGES

Miller Crowd in Albany Outline Legislative Program—News for Suhy, the Barber

Albany, N. Y., Jan. 31.

The New York State Civic League has renewed its war on carnivals. In the league's legislative program, now being drafted by the Rev. O. H. Miller and his co-worker, Canon William Sheafe Chase, of Brooklyn, says one of the reforms to be demanded of the State law makers will be the suppression of traveling carnivals.

The league charges that many agricultural fair association officers

(Continued on page 7)

111
cigarettes
TURKISH VIRGINIA BURLY
15 for 10
The AMERICAN TOBACCO CO.

HEAVY UNIT SHOW LOSSES REACH AS HIGH AS \$200,000

Weber & Friedlander Reported Losing \$175,000—
Butler Estate Behind \$50,000 with One Show—
Act and Producer Mortgaged Homes

"Main Street Follies," the last of the Weber-Friedlander units left on the Shubert vaudeville circuits will close Saturday, Feb. 10, at the Chestnut Street opera house, Philadelphia.

Morris and Campbell, two of the principals of the unit, are reported as having been signed by the Loew Circuit for 10 weeks to open the Monday following the closing.

Weber & Friedlander began the season with four units, of which "Main Street Follies" is the last. The others were "Facts and Figures," "Laughs and Ladies" and "Stepping Around," all of which closed but "Stepping Around" is playing the Pantages vaudeville circuit as a whole bill.

Lawrence Weber and William B. Friedlander compose the firm. Weber is accounted a shrewd showman, holding an interest in several Broadway theatres and has made successful legit productions. Friedlander is a stage material writer, also producer, having been the most successful with the latter in the middle west.

It is reported the net losses of Weber & Friedlander through their unit productions and experiment have totaled \$175,000 with whatever profit may be secured through the Pantages tour being deducted in the estimate.

The unit proposition is said to have so favorably impressed Weber, who was somewhat of an associate adviser to Lee Shubert in the unit scheme, that Weber contrived to secure control of four unit franchises, through having two apportioned to himself and another couple to his partner, Friedlander.

The next largest loser through the unit circuit is reported to be I. H. Herk, through Herk's individual investments and his participation in other unit productions, financially interesting himself in them or promoting the productions for friendly producers from burlesque who went with Herk into the unit venture. Herk is said to stand to lose \$200,000 through investments, obligations or endorsements.

Another producer from the legitimate was Jos. M. Gaites with one unit, "Gimme A Thrill," closing this week, and leaving Gaites behind to the amount of \$10,000 including investment. Jones & Green will attempt to retrieve their unit loss of \$20,000 in one unit production through sending it to the one nighters as "Hitchy-Koo."

Jennie Jacobs who retired from the circuit some weeks ago, left \$30,000 behind when sending "As You Were" to the road as a traveling combination. Of the total Miss Jacobs had spent \$15,000 on production and lost the other \$15,000 through weekly deficits up to the time she left the Shubert time.

Of the burlesque producers who went into the unit proposition the largest single show loser is reported as the Butler Estate which produced "Echoes of Broadway," since closed to a loss of \$50,000, exclusive of play or pay contracts issued by the company that will total many thousands more if settled.

Other burlesque producers were concerned in more than one show, nearly all of them in partnership with Herk, excepting Max Spiegel, who had two units and is reported to have lost \$70,000. Spiegel since has been forced into bankruptcy after being declared insane.

Arthur Pearson, a producer of a single unit and also from burlesque, recently left for England. Pearson lost \$30,000, but had outside money to about one-third of that amount invested with his show as did Spiegel.

In one unit production, put out by a burlesque manager, two of the featured acts with the show invested in the production. One act mortgaged its homestead, as did also the producer of the show. The producer is now living in a New York apartment.

About six weeks ago it was reported and has since been claimed to be authentic by one of the persons at the meeting, that \$250,000

was turned over to the Affiliated Theatres Corporation, the then operating arm of the Shubert unit circuit, the amount having been contributed by stockholders with the greater share a subscription by Lee Shubert.

How the Shuberts through their own unit productions stand in the matter of loss or gain is unknown, excepting that the Shuberts had no production expense, having revived old musical comedies for their unit quota.

The units remaining on the Shubert vaudeville circuit and not reported to close, other than the Shuberts' own, are the Arthur Klein unit, "Hello, Everybody," Davidow & Le Maire's unit, "Troubles of 1922" and Herk & Beattie's "Follies of 1922."

ANOTHER 'SHUBERT ACT' GOING OVER ORPHEUM

Steppe and O'Neal Open at
Winnipeg Feb. 5—Formerly with Herk

The Orpheum circuit has signed Steppe and O'Neal, late featured members of "Stolen Sweets," I. H. Herk's Shubert vaudeville unit which closed several weeks ago.

The booking followed conferences between the artists and the Orpheum people. Steppe and O'Neal were members of "Jingle Jingle," a Columbia burlesque attraction operated by I. H. Herk.

When Herk formed the Affiliated booking office to book the Shubert vaudeville units, he induced the team to join one of his units. They played a few weeks of vaudeville in the interim, but were indebted to Herk for moneys advanced, a fact largely instrumental in their decision to cast their lot with the unit circuit.

Their Orpheum route starts Feb. 5 at Winnipeg.

COLOR SONG MAN GETS 3 1-2 YEARS

Used Mail to Defraud Amateur
Song Writers—Judge Called
Him "Just Plain Liar"

Charles Smith, colored song publisher of Toledo, arrested on the charge of using the mails to defraud, was sentenced to three and a half years in Atlanta, the indictment and arrest, following an investigation by the Music Industries Chamber of Commerce, which has declared war against song sharks and spurious music "publishers."

Posing as a music publisher, Smith was charged with having secured various sums of money, small individually, but large in sum total, for fees in closing contracts with fictitious New York music publishers for the victims' songs and lyrics. The fees ranged from \$10 up.

According to the testimony of Thomas D. Milligan, post office inspector, many of Smith's contributors were white persons. Judge Killite, in sentencing Smith, who had testified falsely on a number of occasions, scored the defendant as "You're just a plain liar, Charlie."

BALK AT BUFFALO

"Troubles" Unit Refuses Return
Engagement There

"Troubles of 1922," the Davidow & LeMaire unit, has refused to play Buffalo on its second swing east over the Shubert vaudeville circuit. The unit played Buffalo earlier in the season and lost money on the date, as reported true of other unit shows, through the limited capacity of the house there.

"Troubles" will play Detroit next week, with Boston the following week. Instead of Buffalo, which has been used to break the jumps from Detroit, the show has booked Feb. 12 at Erie, Pa.; 13th, at Ithaca, and 14th, at Auburn, N. Y., with the following three days at Worcester, Mass. Following Boston "Troubles" will play the Central, New York, for the first time.

This week the unit is on a repeat at the Englewood, Chicago. Takings for the first three days (\$3,100) slightly beat those of the original booking. The Sunday opening was \$300 better, but for two performances as against one for the first date there (Sunday matinee missed in making the jump).

Last week "Troubles" got \$7,300 at the Empress, St. Louis.



JANET IN ERIE

"Janet of France" and Charles Hamp in "A Little Touch of Paris," appear as headliners in the Colonial bill this week," says the ERIE DISPATCH-HERALD.

"There is plenty of talking, in English, semi-English and French, all of which goes over big. The act is good, is thoroughly enjoyed by the audience and little Janet has a winsome personality which adds to the enjoyment of the act."

SHUBERTS GUARANTEE SALARIES IN "REVELS"

Unit Continues After Cleveland
—Guaranteed for Three
Weeks of Return Dates

"Midnite Revels," the Shubert vaudeville unit scheduled to close Saturday at the State, Cleveland, is continuing on the circuit for three more weeks under an arrangement with the members of the cast whereby the Shuberts guarantee the salaries of the unit for the extended engagement.

The show made the jump from Cleveland to the Garrick, Chicago, this week, replacing the vaudeville bill there, which was jumped, intact, to Cincinnati, where Gaites' "Give Me A Thrill" closed suddenly Saturday.

"Midnite Revels" received a wire from New York to the manager of the unit, instructing him to pay only one act off. It complicated matters when the other members of the company learned of the telegram. They served notice they wouldn't give a performance Wednesday night, according to report.

The unit was booked to open Monday in Chicago. Arthur Klein found it almost impossible to whip a suitable straight vaudeville show together in the short time to play the Chicago date, so the Shuberts decided to guarantee the "Midnite Revels" salaries for the three weeks of return dates.

I. H. Herk is reported as heavily interested in the "Midnite Revels." The one other Herk-Beatty unit left on the Shubert circuit is Herman Timberg's "Follies of 1922."

Chicago, Jan. 31.

Henry Dixon claims the salaries of the Dixon unit show, "Midnite Revels" have been promptly paid, and that every member of the company has been paid in full to date. Salary day is Wednesday with the Dixon troupe, Dixon said, and the ghost walked as usual for everybody last Wednesday in Cleveland.

"GREAT GILBERT" PINCHED

Hypnotist Accused of Employing 15-
Year-Old Girl in Act—Father a Cop

Minneapolis, Jan. 31.

"The Great Gilbert," a hypnotist whose proper name is R. A. Gilbert, was arrested here Monday, charged with employing a minor in his act. The minor is Hazel Rice, 15 years old, daughter of a Minneapolis policeman.

Gilbert has been appearing in a suburban picture house. His hearing was continued.

TINNEY SEEKING DATES

Vaudeville may see the return of Frank Tinney, who recently and suddenly closed with the Arthur Hammerstein production of "Duffy Dill."

This week Harry J. Fitzgerald, the agent, was plotting the black-face comic through the former familiar labyrinth of twice daily bookings.

PIRACY CASE DEPENDS ON SKILL OF MAGICIAN

Thurston Asks Court to Stop
G. C. George's Alleged
Copy Show

Richmond, Va., Jan. 31.

Judge Beverly T. Crump in the Law and Equity Court here has reserved decision in the application of Howard Thurston for an injunction restraining one Grover Cleveland George, of Zanesville, Ohio, from presenting an evening of magic, alleged to be an exact copy of the Thurston performance.

The court intimated that the decision might hang upon whether George's performance depended upon his skill as a magician or upon the use of mechanical devices of which Thurston owned the rights. On one hand George might have a right to earn a living by the exercise of his skill as a magician, but he could not take a profit from the use of an infringement of Thurston's devices.

Edw. Jansen, representative of Thurston in New York, makes this statement of the issue between Thurston and George:

"George was for years an amateur and frequently met and talked with Thurston backstage. Some time ago George and other formed an Ohio corporation, The Mysteries Producing Co., and hired a number of former Thurston employees. It is charged he duplicated the Thurston performances, including all tricks and illusions and even the patter and also duplicated the Thurston billing."

Mr. Jansen's statement is that a Thurston representative witnessed the George show and that certain correspondence ensued between Thurston and George. As a result of which Jansen says he visited George in Wilmington, Ohio, late last November, and after informing George that Thurston would appeal to the courts for protection, George signed a statement (which he repudiated in the Richmond hearing) admitting Thurston's charges of piracy, and agreeing to eliminate the material complained of in his show. Jansen agreed to allow George reasonable time to make these changes, but when the George show was witnessed two weeks ago in Richmond it remained, substantially unchanged, and the injunction suit was brought.

Thurston presented evidence to the court that he owned all the illusions in his show either by invention or purchase. Thurston presented a score of affidavits in an effort to establish the trade practices in relation to priority rights in illusions. Among them were sworn statements by Horace Goldin, Eugene Powell, Prof. Silvers (the oldest living magician), Charles E. Ford, of Ford's Opera House, Gus Hill, Oscar Teale, secretary of the American Society of Magicians, and others.

The Virginia suit alleged as its ground for relief that George's show was "unfair competition," a novel contention in this kind of litigation. The court announced he would take time to study the complaint the arguments and the briefs, but recommended that Thurston bring his action in Ohio and against the Mysteries corporation, rather than against George the performer.

FIELDS' "SNAP SHOTS"

Comedian Organizing Unit for Few
Weeks of Travel Around New York

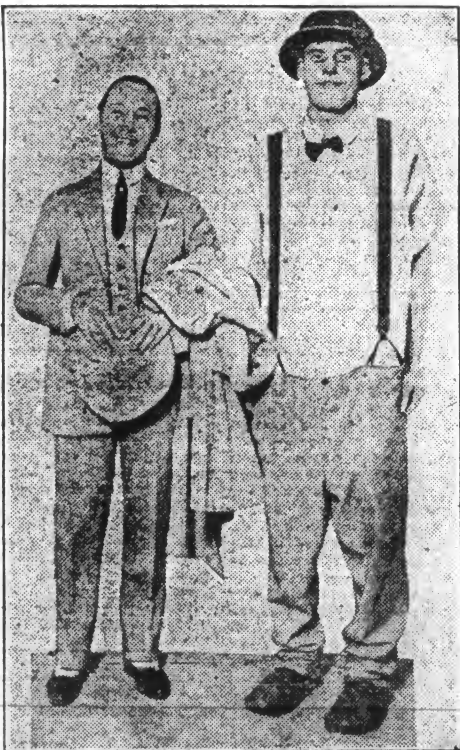
A new Shubert unit show will be presented during February by Lew Fields, called "Snap Shots," and with himself at the head of it. Mr. Fields intends playing in the Shubert vaudeville theatres around New York for a few weeks. Among the engagements for it are the "Melody Charmers," Saxophone Sextet and Leighton family.

The unit will be an assembled one, with a couple of the scenes from Fields' other unit recently closing, "The Ritz Girls."

NO ACTION ON FILM BILL

Indianapolis, Jan. 31.

Neither a committee report has been made nor public hearing held on the movie censorship bills pending in both houses of the Indiana State legislature. The bills would require licensing of all films at \$2 for the first and \$1 each for subsequent reels of every picture by a censorship board of three members.



ROSCOE AILS and His Straight Man, JACK HANLEY

ROSCOE AILS has framed fifteen minutes of impromptu material with JACK HANLEY which has been such a knock-out over the Orpheum Circuit that an effort is being made to have ROSCOE and JACK placed on all bills together, so all audiences will have a chance to catch this big new scream.

UNITS GO INTO BANKRUPTCY OWING \$40,000 TO ACTORS

Unit Producing Co. Operated Two Shubert Vaudeville Unit Shows—Barney Gerard and I. H. Herk Formed Corporation

The Unit Producing Co., Inc., which operated two Shubert units, "Funmakers" and "Town Talk," filed a voluntary petition in bankruptcy in the Federal District Court Saturday over the signature of Barney Gerard, president of the corporation. Gerard and I. H. Herk jointly produced the two units which were among the early ones to fold up and retire.

The corporation's liabilities consist primarily of artists' salaries due on contracts, totaling \$57,001.42. The assets are \$1,800.92, consisting of \$66.67 on deposit in the Greenwich bank, New York; \$650 due from the Affiliated Theatre Corp.; \$81.21 from the Aldine theatre, Pittsburgh; \$276.82 from the Miner Gerard Co.; \$87.72 from the Robert Schoencker Band box theatre, Cleveland; \$32.50 from the Shubert-Garrick, Chicago; \$400 from the Shubert-Belasco, Washington, D. C., and \$100 from Hughy Bernard.

Among the artists' liabilities are listed \$3,380.25 due James B. Carson, \$4,579.60 to Bert Walton, \$11,050 to Mason and Keeler, \$7,650 to Libby and Sparrow, \$4,462.50 to Chester Nelson and \$3,500 to Will H. Cohan. Others creditors are: Eddie Mack, the theatrical clothier, \$2,500; Shubert Advanced Vaudeville, Inc., \$759 (for commissions); Davidow & LeMaire, \$160 (commissions); Nathan Fox, \$1,000 loaned; Mrs. A. Gerber, \$1,500 loaned, and sundry merchandise, printing and photographers' bills.

This voluntary bankruptcy may be a forerunner of the usual procedure the various defunct unit-holding corporations will follow to absolve themselves of play or pay contracts for 35-week guarantee periods. There are 18 units closed up to now and 13 playing, of which two are reported due for the storehouse Saturday. Principals in each of the closed units hold play or pay written agreements, which total an average of \$50,000 per unit in salaries alone, with some producers having two or three inactive shows on their hands.

James B. Carson, through his attorney, J. N. Wyte, has started suit against the Unit Producing Co., Inc., claiming \$5,287.50 on a contract for the season. Carson appeared in "Funmakers" and also "Talk of the Town," Shubert unit shows under the management of Barney Bernard.

In the complaint it is alleged Carson's contract is for a season of not less than 30 weeks and that he was not employed after Nov. 25 last. The salary stated was \$425 per week.

11-YEAR-OLD CHILD CENSORED BY JUDGE

Songs Out and Other Changes in Act of June Hovick—Society Stopped Turn

Rochester, N. Y., Jan. 31. The troubles that afflicted little June Hovick, 11 years old, since her act was stopped at the Victoria by an agent of the Society for the Prevention of Cruelty to Children, were smoothed out in Children's Court before Judge Dutcher. The mother, Rose Louise Hovick, of Seattle, was permitted to retain custody of the child and several changes in the act were ordered. All of the members of the act were in court. Improper guardianship was the charge.

The judge reached an understanding with the mother whereby several songs were eliminated and the act otherwise changed. It was brought out that a tutor at \$50 a week was employed. The act was allowed to go on.

PETE SOTEROS BANKRUPT

Chicago, Jan. 31. Peter Soteris, trading as Soteris, Inc., who operated a restaurant next door to the Colonial, is bankrupt and his assets, including the restaurant, were offered at public auction Monday.

ORPHEUM'S SITUATION NOW HANGING FIRE

No Developments Looked for at Feb. 8 Meeting of Stockholders

The internal situation in the Orpheum circuit appears to be hanging in the air. It is likely to remain there, according to accounts, until the annual meeting of Orpheum's stockholders, to be held Thursday, Feb. 8.

While various rumors have appeared placing the reported sale of \$1,000,000 of Martin Beck's Orpheum holdings in various sections and oftentimes Boston, the stock passed to the western faction (Chicago) and undoubtedly places that coterie in control.

One of the matters coming before the general meeting, the story says, will be the position of Marcus Helman among Orpheum's executives during the absence of Martin Beck abroad. Beck is at present the president of the Orpheum circuit. Attention will be given also to the Orpheum's bookings in New York. Though Helman's prominence in Orpheum's affairs and his standing with the western faction of his associates, it would not be surprising were Helman to succeed Beck.

The Orpheum circuit's business for January is reported as having exceeded in gross any single month's taking on the time for the past three years.

CARROLLS RECONCILED?

Neither Harry Nor Wife, Together, Will Confirm It

Washington, Jan. 31. Last night at Keith's Harry Carroll, who was then with his wife, whom he introduced to a Variety representative as Mrs. Carroll, refused to confirm the published report here of a reconciliation between them. Carroll's refusal was given after a consultation with his wife, following the request. Neither did he deny the report.

Carroll is appearing this week with Vivienne Segal as the Keith's headline. The local "Herald" printed the story of a reconciliation, stating it had occurred in Pittsburgh last week and that divorce proceedings started by Mrs. Carroll last year had been withdrawn. The Carrolls' two children were ascribed as the prime reason for the reunion. The "Herald" quoted Mrs. Carroll as saying, while in her husband's dressing room at Keith's: "Yes, we were reunited in that awful place, Pittsburgh, but we are spending another honeymoon here in beautiful Washington."

VAN AND CORBETT APART

The vaudeville combination of Van and Corbett will dissolve the week of March 5. They have appeared together for several seasons. James J. Corbett and Billy B. Van will each secure another partner, continuing as acts and also under the booking direction of Charles Morrison, their present agent. Last summer, while Shubert vaudeville unit producers were deluging Van and Corbett with extravagant offers, they signed with the Keith office for this season at \$1,500 to \$1,750 weekly.

H. & B. STOCKHOLDERS MEET

A meeting of the stockholders of the Lincoln-Union Theatres, Inc., operating the Lincoln, Union-Hill, and the Central, Jersey City, known as the Harring & Blumenthal houses, has been called for Feb. 3 at 11:30 a. m., at the Central Theatre. Two matters to be brought before the stockholders for a vote are a contract with the Loew Circuit and a proposal for the increase in the board of governors.

KEITH'S OBJECTIONS COST CABARET BAND

Specht's Orchestra Leaves Monte Carlo—Orchestra in Vaudeville

That the Keith office objected to its acts playing cabaret dates caused Paul Specht to leave the Monte Carlo (cabaret), New York. Specht is now playing for Keith's.

The Columbia Graphophone Co., for which concern Specht is making records, also influenced the decision for the purpose of reaching a wider sphere through vaudeville.

London, Jan. 31. J. Lyons & Co., Ltd., local chain restaurant operators, are planning a new supper club in London that will have as its musical feature an imported orchestra, Paul Specht's from America, who will not perform for dance, but merely as a concert adjunct. The Lyons' place will open some time late in the spring, May most likely.

GAITES' UNIT STOPS

"Gimme a Thrill" Ended Saturday—Didn't Like Repeat Prospect

Joe Gaites' "Gimme a Thrill," Shubert vaudeville unit, closed Saturday at the Shubert, Cincinnati, a straight vaudeville bill replacing the unit on the circuit temporarily.

Members received cash and I. O. U.'s in lieu of back salaries due. One principal who had \$250 coming received an I. O. U. for \$150.

According to report, the closing was due to the management's unwillingness to repeat over the Shubert circuit.

The principals of "Gimme a Thrill" were Gene Barnes, Gardner Trio, Herbert and Baggott, Sorel and Gluck, Tip Top Four, Byron and Langdon and Nanime and De Fay.

SPIEGEL HEARING ADJOURNED

The hearing on the Max Spiegel case before Referee in Bankruptcy Harold P. Coffin was again adjourned from Monday to Feb. 9, because of the failure of an important witness to attend. James A. Boylan is the witness alleged by the bankrupt theatrical manager's creditors to have had business dealings with Spiegel. Boylan's only known address is care of the 23d Ward Bank, where he could not be reached. He is expected to be present at the next hearings.

Meantime, Spiegel is confined in the Stamford, Conn., sanitarium, adjudged insane. He failed for over \$1,000,000.

DECREE GRANTED MRS. STILES

Auburn, Maine, Jan. 31. Mrs. Eugenia Stiles, wife of Vernon Stiles, concert and operatic tenor, was granted a decree of divorce here. A cross bill by Mr. Stiles was dismissed on his motion. The court decreed that Dorothy, the singer's 14-year-old daughter, should remain in the custody of Prof. George E. Ramsdell, Bates College. Each parent may visit the child and Stiles must pay \$50 monthly for her support. Stiles and his wife alleged cruel and abusive treatment. Stiles is the son of the late Judge Edward H. Stiles, of Pasadena, Cal., one of the most noted jurists of Iowa and Missouri. He will resume his tour of the Keith circuit.



The above picture of CHARLES ALTHOFF

was taken while pleasure seeking in Indiana last July. Between the horse shoes, the fiddle and creating fish stories he was kept right busy. Charley says: "If yer ever down our way, drop in."

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

GAVE TRAMP \$15,000 TO BURN \$80,000 THEATRE

Jerry Hines Convicted of Arson—Destroyed Orpheum at Pipestone, Minn.

Minneapolis, Jan. 31.

Jerry Hines, manager and owner of the former Orpheum theatre at Pipestone, Minn., has been convicted by a jury of arson. He has not been sentenced.

The evidence brought out that last November Hines hired a tramp to fire the Orpheum, valued at \$80,000 and fully insured. He paid the tramp \$15,000 for the job.

State fire marshals discovered kerosene had been sprinkled over the dressing rooms and holes bored in the roof to furnish a draught. Hines is well known among middle western theatre managers.

HITCHY WILL JOIN

Going With Former Unit Show February 13

"Spice of Life," the Al Jones-Morris Green Shubert vaudeville unit, is now playing the one nighters without Raymond Hitchcock, reported to join the show after it left the unit circuit two weeks ago.

Hitchcock is in vaudeville at the Orpheum, San Francisco, this week. "Spice of Life" is to be whipped into revue shape and renamed "Hitchy-Koo of 1923" with Hitchcock as the featured member. Hitchcock will join the Jones-Green attraction February 13, at Kalamazoo, Mich., when it will be retitled and groomed for the summer in Chicago.

Shoots Self Accidentally

Lynn, Mass., Jan. 31. While loading a revolver at his home, Al M. Loew, manager of the Dreamland and Capitol here, accidentally shot himself through the left hand. He was taken to the Lynn hospital, where the wound was dressed. He told the hospital authorities the revolver had gone off accidentally while he was loading it, after he had finished cleaning it.

WILL DANCE FOR \$10,000 SIDE BET, SAYS WHITE

No Faith in Reported Contest at Garden—No Money in Sight—Challenges World

"I'll dance anyone in the world soft shoe for a side bet of \$10,000," said George White of "Scandals," in connection with other remarks about the announced dancing contest at Madison Square Garden between himself and Mabel Ford.

The Garden affair was to have been held Tuesday night, but was postponed until Washington's Birthday, according to Joe Sullivan, husband of Miss Ford. According to White, the Garden contest is indefinitely postponed as far as he is concerned. White said he was to have received \$7,500 in cash before he started stepping or signed an agreement. All he has seen so far, says the producer, has been newspaper reports and wires. It's the money color he wants to look at, says White. In the absence of that, he issued his world wide challenge, at buck and wing.

"If they think one of my legs is gone, here's the way to find it out," remarked White. "This is money, not newspaper, talk. Anyone who wants to dance against me can get \$10,000 to back him, I'm ready."

The proposed match between White and Miss Ford is said to have been backed by Sullivan, Danny McKettrick and Jimmy Johnson, the latter two men fight promoters. At the Garden it was said there had been some slight talk of a ball inclusive of a dancing contest, but no date had been arranged for it there. The White-Ford match is no longer seriously looked upon. A reason said to have been advanced by Sullivan to White for its postponement was "the booking office objected."

Following Variety's first report of the Garden contest, among other challenges received by White was one by cable from Wallie Pearce in England.

DAVY'S MENTAL ANGUISH

Given Divorce in Seattle From Muriel Hudson

Seattle, Jan. 31. A divorce has been granted here to Dave Jones from Muriel Hudson, on the grounds of incompatibility of temperament and mental anguish.

The custody of a son, two and one half years old, was given to the father. The boy had been left with strangers in England by his mother when six months old.

No alimony was allowed in the action. Jones consented the mother shall have charge of the child with permission for him to see him at will.

Jones is a nephew of Sam Bernard. Jones and Hudson have been appearing in vaudeville for several seasons.

Howland and Walsh for Keith's

Jobyna Howland, late star of "A Texas Nightingale," and George Walsh, the film star, were being considered in the Keith office this week as potential headliners of the near future both offered by Marty Forkins with sketches by Jack Lait. Forkins was reported dickered with Fay Bainter also.

Jayne St. Clair After a Divorce

San Francisco, Jan. 31. Mrs. Jayme Holden, known on the stage as Jayme St. Clair, filed suit for divorce last week against Jack Holden. They were married in Seattle in 1921.

The actress says her husband choked and beat her.

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SMALL TIME USING BETTER AND MORE EXPENSIVE ACTS

\$400 or More in Salary in Larger Demand Than Ordinary \$200 Small Time Turn—Audiences Being Educated to Better Vaudeville

Big time and the cream of the big small time acts are in demand in the small time booking offices to play week stands and regular small time bookings.

The ordinary small time turn is now practically unbookable, according to the independent agents. Bookers who claim that it is easier to book a next to closing turn getting from \$400 up in the small time houses than the ordinary \$200 turn.

This is attributed by the bookers to the education of the small time patron and his familiarity with good vaudeville. The combination houses have been forced to strengthen their vaudeville bills more and more until the demand for ordinary small time acts has ceased, except on the obscure small time.

The large independent circuits are booking "names" whenever available and playing them for full weeks in metropolitan houses.

Another factor entering into the situation is the number of acts available for independent bookings due to the closings of the Shubert units and the reluctance of the big time circuits to play the acts released.

The small time has been gobbling up these turns and playing them for full week stands, surrounded by bills of higher average and larger cost than ever before known on the small time circuits.

ORPHEUM'S ROUTE CHANGE

Jump from Los Angeles to Denver—Two Houses Out

The dropping out of the Orpheum circuit route of the Salt Lake and Lincoln Orpheums has brought about a change in the period the Orpheum, Denver, plays its bill.

Heretofore the Orpheum, Denver, started the week Tuesday and closed the following Monday.

Beginning last Saturday, Denver started Saturday and closes Friday. The Orpheum acts now jump direct from Los Angeles to Denver.

AMATEUR "FOLLIES" IN CHI

Chicago, Jan. 31.

Jones, Linick & Schaeffer have completed plans to play amateur "Follies" in their local vaudeville houses. The Rialto will be the first to try it, with the date unsettled.

It is planned to secure a producer who has been putting on amateur revues in New York to do the staging.

PAID SHORT

Lyttell Twins Refuse Salary—Transportation Also Unpaid

The Lyttell Twins have filed a complaint against the Albany, Schenectady, N. Y., picture house operated by Lou Albert, for salary due for a week's engagement at the house on a verbal booking agreement.

The act was booked into the house by a Mrs. Benedict at \$150 for the week and transportation one way amounting to \$11.50, according to the artists.

At the end of the engagement \$120 was offered the team and refused. The management refused to pay the fares one way, as agreed by the booking agent.

The girls returned to New York and placed the matter in the hands of their attorney, Max Finklestein. To date no adjustment has been made in the difference in salary.

ANOTHER POP FOR K. C.

Kansas City, Jan. 31.

The latest picture theatre to be added to the already long string of residential houses will be built at Broadway and Westport avenue. It will be arranged to accommodate vaudeville.

Frank P. McClure is the promoter.

FOUR STRAIGHT BILLS

Shubert vaudeville will play four straight vaudeville bills next week, at Washington, Pittsburgh, Boston and Chicago (Garrick).

This week the circuit is playing three straight programs; Cincinnati, Washington and St. Louis.

Bridgeport Quits

The Plaza, Bridgeport, discontinued vaudeville booked by John Robbins this week. A musical tab stock policy was installed Monday. The Plaza played Shubert units early in the season and at one time was the local Poll house.

Hopkinson Takes Two More

Tom Hopkinson, operating the Valley theatre, Spring Valley, N. Y., have taken over the new theatres in Nanuet and New City, N. Y. Two days of vaudeville a week will be played in each house booked by Harry Lorraine of the Fally Markus office.

20% DEDUCTION GIVEN ON MILEAGE BOOKS

I. C. C. Sanctions Reduction—Rules and Regulations in Thirty Days

Washington, Jan. 31.

The Interstate Commerce Commission has sanctioned the order of a sale of a non-transferable, interchangeable scrip-book coupon ticket in denominations of \$90, which shall be sold at a reduction of 20 per cent. from the face value of the ticket on and after March 15.

The order reads that the scrip coupon shall be good within one year from the date of sale on all passenger trains operated by the selling company of the ticket. In the case of special or extra fare trains its use will be subject to the additional payment.

The reduction is in the manner of an experiment with the railroads ordered to keep close records as to the actual results of the action. Rules and regulations regarding the sale of the new scrip books will not be formulated for 30 days. This decision was made to permit the railroads to confer on the subject at the end of that time. The various roads will submit a set of rules and regulations acceptable to them.

A total of 400 roads filed their applications, but few appeared at the hearings. Short lines, electric and switching and terminal carriers objected to the books because they are engaged only in interstate commerce with little passenger traffic. This latter class have been exempted from the provisions of the ruling with the commission reserving the right to exempt any carriers who shall produce evidence of particular circumstances that would justify their claim.

DANCING ONLY

Cabarets Suspend Booking Entertainment for Time Being

Cabaret agents display messages from many of the cabarets and restaurants all over the country, ordering them to discontinue booking acts. The reason is supplied that dance music will be depended upon for the winter as the chief attraction. This condition has obtained since Jan. 1.

Even in Montreal, Quebec and a few other Canadian points which have been dependent on talent booked from the metropolis this common decision is indicated.

The opinion is that things may revive from the spring to summer period when dancing will diminish as a craze because of weather conditions and patrons will prefer diversion via floor show entertainment.

GREEN GETS 'GIVE AND TAKE'

Harry Green, formerly in vaudeville but latterly appearing in legitimate plays in London, sailed for England Tuesday after a short visit here. He secured the English rights to "Give and Take," Aaron Hoffman's new comedy, and will appear in it abroad. Greep has a contract made with Max Marcin, who produced the show here, and the author.

Mosher Leaves Sun

Chicago, Jan. 31.

R. P. Mosher, who had booked the theatres served from the Springfield, Ohio, office of Gus Sun for two years past and who had been connected with that organization for ten years, severed his connection with Gus Sun Jan. 27.

Golden Gate Cuts Matinee Scale

San Francisco, Jan. 31.

With the reduction in matinee prices at the Golden Gate, the attendance the first day was increased over eight hundred.

YOUNGEST ORGANIST

Marsh McCurdy, until a week ago organist at Loew's 83d Street house has been moved to the key-board of the State. He is just turned 17 and is declared the youngest musician in a Broadway theatre.



THE WEST PROCLAIMS CORINNE

the BERNHARDT of VAUDEVILLE

The Portland, Ore., Telegram, Jan. 22, says:

"CORINNE, who was a bright and shining star on the American stage, is as chirp today as a cricket singing his first love song."

"Her voice is marvellous, and her dancing makes many a modern artist look like a Pierce-Arrow on Ford wheels."

"Nearly twenty years ago she appeared here in '45 Minutes from Broadway,' when they sent the queen of the stage violets and rosebuds."

"LAST NIGHT SHE DELAYED THE SHOW QUITE A SPELL 'cause folks didn't want her to run away. She has found the fabled fountain that Ponce de Leon looked for some years ago. And she isn't telling where she found it, but we all know. It was in her own merry self!"

"CORINNE is one of the 'Stars of Yesterday,' the greatest headliner that has trooped across the Orpheum Circuit since Madame Bernhardt toured the twice-a-day."

DOCKSTADER HURT

Played Interlocutor, Although Known As End Man in Minstrels

locutor at the State, New Brunswick, N. J., the amateur minstrel performance held at the house for the full week. Dockstader hitherto always has been on an end in a minstrel crescent.

Monday the minstrel fell on the ice and sustained an injury of the spine, necessitating confinement to the Middlesex Hospital, New Brunswick.

Next week the amateur blackface performance was to move to the Capitol, Union Hill, for the full week.

Casper Zarnes

Casper Zarnes, 44, of Evans, Zarnes and Dunn, vaudeville, died Jan. 29. He leaves a widow. The deceased was a member of the N. V. A.

INDEPENDENT AGENTS CANNOT BE LOYAL

Impossible for Them to Re-main Unit—Canham and Schallman in a Fight

Chicago, Jan. 31.

The Independent Agents Association held a stormy session recently. On one occasion Bill Canham and Hyman Schallman are reported to have engaged in a fist fight.

The independent agents are finding it impossible to stand as a unit and at this time are badly split up.

The boycott of the local Pantages office is admitted to have proven a fizzle.

Jack Fine is talking about resigning from the association.

MANAGERS REAP FROM CANDY

Fall River, Mass., Jan. 31.

Jack Wish, a candy butcher at the Bijou, was fined \$50 in the Second District Court on a charge of violating the gift enterprise act. Wish, it was alleged, was selling boxes of candy that contained a gift, the value of which he exaggerated.

This candy prize combination is being worked in vaudeville, as well as burlesque and legit houses in many New England theatres. Vaudeville managers, apparently getting a good commission on the sales, are permitting the candy butchers to cry their wares.

Keith's Lease for \$125,000

Fall River, Mass., Jan. 31.

Announcement was made here that the Keith interests had obtained a five years' lease on the Empire at a sum reported to be \$25,000 a year.

The Empire now has a policy of six acts and a feature film, two bills weekly.

Harry Santley Restored on Floor

Chicago, Jan. 31.

Harry Santley, whose booking permit with the Chicago Loew office was taken away on the ground he was not "on the job," has been restored to privileges in that agency by Sidney Weisman, booking representative of Jones, Linick & Schaeffer.

Harrold in Loew Coast Houses

The Loew Circuit has routed Orville Harrold to tour the West coast Loew picture houses for six weeks, opening in San Francisco in June. The singer will play two weeks in several of the houses.

Harrold is the fourth "name" booked by Jake Lubin of the Loew Circuit for the coast tour, following Bessie Clayton, Dorothy Jardon, and Ciccolini.

CHICAGO AGENTS' INQUIRY; DISCLOSURES LOOKED FOR

"Grafting" Under Scrutiny—Digs Way Back—Agents "Slipping Over" Acts on Other Time Included in Investigations

Chicago, Jan. 31.

A thorough investigation of "grafting" in connection with the activities of artists' representatives (agents) operating within and without the State-Lake building and the understandings which may have been reached between agents working with the State-Lake booking interests and the agents who deal with Pantages, Loew, etc., and are known locally as "outside agents," is under way. Some disclosures which may shock mid-west vaudeville are promised.

The investigations are said to indicate that agents who hold franchises with the State-Lake booking interests have been receiving commission from acts playing the Pantages circuit, and possibly other outside bookings, by a scheme worked out that when acts were no longer sought by State-Lake bookers, they were dismissed by the agents with an intimation that was available at Pantages office while phone connection was established immediately. The Pantages

commission, in such cases, has been divided between the agent originally handling the act and the outside agent who negotiated the outside bookings.

The investigation goes back as far as when Gus Sun was considered opposition to the centralized booking forces. One instance is cited of an act receiving \$1,500 at Toledo and Indianapolis, etc., which salary called for a split of commission in which an agent supposed to have only the interest of the centralized booking forces at heart profited.

The disclosures in another instance revert to a time when it was the habit of producers to claim that acts had changed ownership and management as often as such a statement was required, to cover up bookings which might possibly lead to a "call" from booking powers. In that period the ownership of acts was juggled about to suit the convenience of "grafting" agents and there was difficulty in establishing the ownership of an act at any particular date.



JOE ROBERTS

"WORLD'S GREATEST BANJO VIRTUOSO"
SEASON'S SENSATIONAL SURPRISE SUCCESS
B. F. Keith's Palace, New York, Next Week (Feb. 5)
Direction JIMMY DUNEDIN

ORPHEUM'S ENGLEWOOD REPLACING UNIT SHOWS

Starts in August Ten-Year Lease From E. Thomas Beatty

Chicago, Jan. 31.

The Orpheum Circuit has closed for a 10-year lease on the Englewood, through E. Thomas Beatty, its owner. The house has been playing burlesque for about five years, but currently Shubert vaudeville has been appearing there.

An advance money stipulation is included in the transaction. The policy which the house will run under has not been definitely decided although it is understood Sam Kahl will handle the booking. The scheduled opening is for early August.

MUTUALS' IN AND OUT

The Grand opera house, Bethlehem, Pa., passed out of the Mutual wheel route almost before it went in. The Mutual played but three days at the Pennsylvania stand.

THEATRE RENTS SOAR

(Continued from page 1)

called for on musical attractions, that attains for most of the dramas now guaranteeing, while the musicals are asked to pay as high as \$6,000 weekly. That sum applies to "Lady Butterfly," Morosco's production at the Globe.

Conditions added to the guarantees in several instances make it even harder for the producers. In the case of "Butterfly," its time was limited to six weeks, the show being in the position of having to find another house after March 5.

What appears the most stringent guarantee of the dozen is "Extra," a first production try of new managers who brought it into the Longacre last week. The house accepted it as a stop-gap between the closing of Ethel Barrymore in "Romeo and Juliet" and her reappearance in "The Laughing Lady." The maximum number of weeks given "Extra" at the Longacre is three, the new Barrymore piece being due Feb. 12, the only possible extension being in the chance the "Lady" play will not be ready by then. "Extra's" sponsors were required to guarantee \$12,000 for the three weeks, or \$4,000 weekly. The play did not gross as much as the guarantee its first week. Neither did "The Humming Bird," across the street at the Ritz, which also is being guaranteed \$4,000 weekly.

Not only are attractions insistent on Broadway berths being forced to guarantee, especially where the producers are new in the field, but bookings for out of town are being dove-tailed with guarantee conditions. "Sun Showers," which comes into the Astor next week under a \$5,000 weekly guarantee, was asked to pay \$4,000 weekly for the Shubert,

CASWELL BROKE

But Coming Into Vaudeville and Later Into Millions.

Dan Caswell, the scion of Cleveland millions who recently received sensational publicity from his divorce proceedings against Jessie Reed, of the "Follies," is to enter vaudeville via the Keith Circuit.

Caswell will play the piano in a three-act now being readied by Ralph Farnum, the Keith agent. June Castleton, another former "Follies" girl and another man will be in the singing and dancing turn. Miss Castleton has stuck to Caswell through his troubles and is the heroine of his recently syndicated experiences. Caswell is 26 years old and broke. He squandered a quarter of a million but will inherit millions when reaching 32.

WOODWARD NOT DEFENDING

Fred Warrington (professionally, Fred Woodward of Woodward and Marcy, vaudeville) is not defending the divorce action of Ethel Warrington, who names Edith Marcy, the defendant's partner.

Mrs. Warrington asks \$25 alimony.



CRAIG CAMPBELL
"THE DISTINGUISHED AMERICAN TENOR"

Assisted by HECTOR MACCARTHY
Playing B. F. Keith Vaudeville
Keith's Orpheum, Brooklyn, This Week (Jan. 29)

cepted the guaranteeing of the Miller.

W. A. Brady's "The World We Live In," which recently moved to the 44th St., appears to have been caught in the guarantee pincers and will end its run Saturday, whereas it might have remained longer until preparation for out-of-town presentation could have been completed. "Sun Showers" was offered the 44th St. or the Astor under a guarantee. When the latter house was chosen and it was certain the Brady piece would have to move, the Shuberts arranged for the transfer of "Sally, Irene and Mary" out of the Casino to the 44th St., where it will arrive Monday and where the capacity will permit liberal out-rating. The Casino will get Hammerstein's "Wildflower," opening Wednesday. The house was selected as first choice after two other houses had been offered (Astor and 44th St.).

"Listening In" has guaranteed the Bijou since it opened. "Passions for Men" is guaranteeing the Belmont, which was a hasty berth after the Molnar show was notified to end its booking at the National, which it also guaranteed. The latter house is still being guaranteed, it having "Will Shakespeare" under the same kind of arrangement, and the price is quoted at over \$4,000 weekly.

Another of next week's incoming attractions will guarantee, it being "Hall and Farewell," the new Florence Reed show, which succeeds "Mike Angelo" at the Morosco.

There are several current attractions which started under guarantee bookings, but which are successes and which may now be in sharing terms. If not, the advantage to the theatres is the more evident. Some attractions in accepting the guarantee conditions take into consideration the possible value of such plays for pictures. It is assumed that once a play reaches Broadway it has a certain value for film usage, granted the plot is adaptable. That explains why some apparently weak attractions continue on at apparent losing business. One of the recent cases in point is "Extra," for which it is claimed an offer of \$15,000 for pictures was made.

The amount of money required in the guarantee bookings is considerable. It is said one attraction in for six weeks put up \$36,000. Another in for a 10-week period deposited \$24,000, of which \$4,000 was counted as the guarantee for the final week. Under such arrangements it is impossible for the house to lose and is said to have been a life saver to several theatre managers who had not connected with their own production successes.

ROBERTS DISAPPEARS

Reported in California—Husband of Hazel Boyne

Donald Roberts, husband and vaudeville partner of Hazel Boyne, recently disappeared from their home in New York and is reported in California. The couple were a standard double act having played together for two years. Miss Boyne is Roberts' fourth wife.

MARRIAGES

Constance Farber to Herbert de Bower Jan. 24 at Greenwich, Conn. Mr. deBower is president of the Hamilton Institute, New York.

Mrs. Mary D. Hilbert to Morris P. Newton of Woodstown, N. J., January 10. Mrs. Newton is the former wife of Gus Hilbert (Hilbert and Warren). Mr. Newton is a business man.

'AMATEUR FOLLIES' ONLY DREW IN FIRST HOUSE

Loew's Local Act Closing This Week—40. People and Costly to Move

The Joe Ward "Sparkles of 1923," the title given the amateur girl act, originally produced by Ward as the Harlem Follies at the Victoria, New York, routed as a regular act in all of the local Loew houses, closes this week at the Gates, Brooklyn, completing two weeks as a regular turn. The act played a full week at the Metropolitan, Brooklyn, preceding the Gates engagement and was to have played the State, New York, next week.

The amateur turn failed to display sufficient drawing power in theatres other than the one which it was originally produced in to warrant being played in all of the local Loew houses.

The act carried 40 people and was as costly to operate on this account as any name turns being played in the Loew houses.

REFORMERS ACTIVE

(Continued from page 3)

deliberately committed perjury last year in swearing that they did not knowingly allow any gambling, lotteries, games of chance or immoral shows on the fair ground when everybody else on the grounds knew they were being carried on. The league threatens, if the Legislature does not enact the legislation it desires to correct this situation, to oppose appropriating State money to agricultural fairs, adding: "In recent years the main attraction is the midway and not farming."

The league would have the State Legislature enact a law so as to hold agricultural fair managers, officers and directors personally responsible for allowing gambling, lotteries, swindling or immoral women shows "for men only" on their fair grounds.

Another proposal of the league is the repeal of the Sunday movie law.

The reformers also will launch an attack on the Sunday baseball law. The Sunday baseball bill, according to the views of the reformers, was passed during the reconstruction period when war hysteria still gripped the country.

Other reforms to be urged by the civic league include:

Licensing of public dance halls, licensing of soft drink places, an outer law, which would permit ten or more persons to start proceedings to remove officials who refuse to enforce the law, giving communities the power to adopt local prohibition enforcement ordinances, prohibiting newspapers from publishing odds on races and prohibiting the transmission of betting odds from race tracks.

"Sully," the Times Square barber, will have to adjust his glasses and give the following item the double "O":

Under the terms of a bill introduced in the Senate by Senator Robert C. Lacey, Democrat, of Buffalo, barbers have to pay a license fee of \$5 to the State, and submit to State supervision of their trade to carry on their business in this State.

The measure seeks to insert a new article in the public health law, entitled: "Barbering," and provides for the appointment by the Governor of a board of three examiners to carry out the purposes of the proposed law.

The board would have authority to adopt rules and regulations prohibiting the sanitary requirements of all barbering establishments subject to the approval of local health authorities.

A law somewhat similar in the main provisions was in force about 15 years ago, but was repealed.

The Steinberg measure will not be introduced, the author told a Variety representative.

BENNY DAVIS "SHOWING"

Benny Davis, the song writer, will play a one week engagement at the Palace, Chicago, next week. The booking will be the nature of a "showing" to establish a salary for the act for future booking.

Davis cannot accept a route at this time but wishes to show his act to the big time bookers to enable him to play vaudeville whenever he is ready.

Davis was formerly a member of the Blossom Seeley act, coming to New York from Chicago as a member of that aggregation. His New York activities have been mostly as a song writer of unusual success.

ARTIST'S FORUM

New York City, Jan. 25.

Editor Variety:

In answer to a letter in last week's Variety relative to my infringing on Niobe, if it is any news to her, let it be known that The Fieldings are not a new act, but showing for 27 years.

As for singing a song under water, that has been done by me for 15 years and Niobe never appeared in an under-water act until 1915.

The Fieldings.

OBITUARY

MICHAEL J. HOOLEY

Michael J. Hooley, one time dramatic and vaudeville actor, died at

Mrs. FRANK HUNTER

Died February 2d, 1919

Gone but not forgotten

FRANK HUNTER

his home in Tacoma, Wash., Jan. 16. He was at one time with Charles Mack and Co., in "Irish Neighbors" and of "Hooley and Kilton."

He was a Lancashire dancer, born in Ireland and was 61 years of age.

CLIFFORD L. CARNEY

Clifford L. Carney, former partner of Bob Albright, died this week at his home in Pittsburgh. His age was 35. Carney was a graduate of

IN AFFECTIONATE REMEMBRANCE of our beloved wife, mother and daughter
EMILY SOPHIA KING
(professionally known as Pearl Lovell)
Died January 29th, 1923, aged 36 years.
"The Lord gave, the Lord has taken away!"
Deeply mourned by husband, children and mother.
FRANK G. KING, WAISIE KING, FRED-
DIE KING and MRS. MAY LOVELL
(Australian and English papers please copy)

the Pittsburgh Conservatory of Music and was assigned as leader of the band at the Great Lakes naval training station during the war. He is survived by his parents.

CHARLES W. BUSH

Charles W. Bush, 66 years old, a former member of Primrose and West minstrels, died in a Holyoke

IN MEMORIAM

JAMES E. COOPER

He never broke his promise

LEW KELLY

(Mass.) hospital Jan. 23 after a long illness. At one time he traveled with Barnum's circus. For a num-

IN FOND MEMORY OF

James "Bluch" Cooper

Who Died January 29th, 1923.

MAY HE REST IN PEACE

HARRY O'NEAL

ber of years he had conducted a hotel in Worcester, Mass.

COLLETTE BATISTE

Collette Batiste, age 31, former prima donna with the "Bon Ton" and "The Laughing Fool" on the

IN LOVING MEMORY

of our Brother and Pal

PHILIP KAUFMAN

who passed away January 31st, 1919

IRVING and JACK KAUFMAN

Mutual Wheel this year died in Los Angeles Jan. 20. She had gone to the coast two months ago to recuperate from a recent illness.

John S. Tarkington, father of Booth Tarkington, the author, died Jan. 30 at his home in Indianapolis. The deceased was in his 90th year.

IN LOVING MEMORY

JOSEPH KAUFMAN

who passed away February 1st, 1918

ETHEL CLAYTON KAUFMAN

He had been ill but a short time. He was a lawyer by profession and had practiced in Indianapolis for a number of years.

The mother, aged 81, of Charles O. Rice (formerly Rice and Co.), died January 25 at her home in Buffalo, N. Y.



PHILANDER JOHNSON

DRAMATIC CRITIC, THE WASHINGTON "STAR"

In addition to being the dramatic critic of the Washington "Star," Philander Johnson has also contributed a chapter of paragraphs, some dialogue, and a poem a day for three-hundred and sixty-five days each year to his publication. He has held the post of critic on the "Star" for more than a quarter of a century and is known practically to everyone of the agents of the older school, many of whom long since became producers and managers in their own right.

Mr. Johnson's photograph is the first of a series of those of dramatic critics and editors covering the bigger cities of the country which are to appear from week to week in Variety.

COLUMBIA WHEEL PRODUCERS AFTER NEW YORK "SUNDAYS"

Would Increase Week's Grosses—May Petition
Columbia Officers—Sunday Business of Shubert
Unit Shows Cited

There has been considerable talk recently among Columbia wheel producers of appointing a committee from their number to present a petition to the Columbia Amusement Co. to play vaudeville made up of the incoming burlesque show on Sundays in and around New York, in the Columbia houses playing vaudeville acts booked by outside interests, with some of the houses under rental arrangements for Sundays and others, like Hurlig & Seamon's, operated by burlesque people.

The burlesque producers point to the business on Sundays by the Shubert vaudeville unit shows at the Central, Harlem opera house, New York, and Crescent, Brooklyn, as an important means of increasing the weekly grosses of the Columbia shows.

Anything that will boost the Columbia grosses this season is of vital interest to the Columbia producers, inasmuch as but seven producers operating Columbia shows have made their production costs to date. The rest of the 31 Columbia producers, according to report, are still on "the nut" for the production investment.

Regarding possible interference by the authorities in the matter of the Columbia houses giving Sunday vaudeville made up of burlesque acts, the burlesque producers say the non-interference of the authorities refer to the present Sunday shows.

The Columbia, New York, plays vaudeville on Sundays booked by the Keith office. The Casino and Empire, Brooklyn, also play Sunday vaudeville concerts. These houses have independent bookings. The Hurlig & Seamon two, H. & S., and the Yorkville play Keith vaudeville Sundays.

GROSSES ON PENN WEEK

The Rialto, Elyria, O., was added to the Penn circuit of one-night stands played by the Mutual burlesque shows this week, playing the shows on Saturday.

The "Monte Carlo Girls," the second Mutual show to play the Penn circuit last week, secured \$1,215 in Allentown Monday for two performances; \$390 in Easton for two Tuesday; \$610 for one performance Wednesday in Hagerstown; \$940 for two in Cumberland Thursday and \$1,622 in Altoona for two Friday. The show was unable to play Saturday, as the bookings for Elyria had not been completed.

MONEY FOR TRANSPORTATION

Instructions were out from the last week to the house managers Columbia Amusement Co. offices on the circuit to collect \$100 weekly from each show playing a given house on the wheel until \$500 has been collected.

The money deducted is to defray the share of each producer in the transportation pool to bring the shows back from their closing points at the end of the season. The same arrangement prevailed at the beginning of the season.

MANHEIM OFFICE IN N. Y.

The Manheim interests of Cleveland, operating several Mutual wheel shows and houses, in addition to picture houses in the middle West, will establish New York headquarters February 1, with Jake Liberman in charge as the concern's New York general representative.

The Manheim people will retain the Cleveland offices as the main headquarters.

SCRIBNER PALM BEACHING

Sam Scribner is vacationing in Palm Beach, having left for the Southern winter resort Saturday. Scribner will remain away about six weeks.

Harry Diehl's Wife Dies

Kansas City, Jan. 31. Harry Diehl, manager of Watson's "Beef Trust," received news of the death of his wife upon his arrival here. Mrs. Diehl was visiting a sister in Atlantic City at the time. On account of circumstances over which he had no control Mr. Diehl was not able to return to Atlantic City in time for the funeral.

L. H. HERK Suing PEARL FOR CONTRACT BREACH

Order for Examination Before
Trial—Comedian Now at
Winter Garden

Jack Pearl (Bard and Pearl) of the current Winter Garden show must be examined before trial in the suit L. H. Herk began against him in 1921 for alleged violation of a five-year contract from 1918. Justice Giegerich has decided Pearl must stand examination and denied his motion to vacate the order. The day of examination will be set later.

Co-defendants with Pearl are the Shubert Theatrical Co., Shubert Advanced Vaudeville, Inc., Winter Garden Co., Lee Shubert and J. J. Shubert, who are alleged to have employed Pearl despite the German comedian's prior contractual agreement with Herk.

The surprise of the suit is that Herk is seriously pressing it despite his affiliations with the Shuberts in their vaudeville venture.

Pearl worked for Herk last season in the burlesque production, "Cuddle Up," starting on his contract in 1918 at \$60 a week for 35 weeks' guarantee and graduating up to a maximum of \$125 weekly. Answering to the injunction and damage suit Pearl, who is being defended by William Klein and Charles H. Tuttle, the Shuberts' counsel, denies all allegations and alleges in a separate defense that in July, 1921, Herk offered to release him for a consideration of \$13,000, which, Pearl states, is a definite measure of the value of his services.

Charles L. Hoffman and Henry A. Friedman, who are acting for Herk and the American Burlesque Association in connection with their bankruptcy, were substituted as counsel for the plaintiff instead of Leon Laski. Laski is the Columbia Amusement Co.'s attorney.

COLUMBIA'S NEW HOUSES

Reported Angling for New Detroit
and Cleveland Sites

The Columbia Amusement Co., according to report, will have houses in Detroit and Cleveland next season, other than those now played. In Detroit the Columbia plays the Gayety, and in Cleveland the Colonial, the latter a legit house for a number of years before playing burlesque.

Business this season in both of the stands mentioned has been a bit lower than the size and importance of the two towns called for, according to burlesque insiders the location of both houses being the principal reason for the falling below the standard of business expected.

In both instances it appears likely the Columbia will secure a house now standing and devoted to some other policy than burlesque, rather than build.

MRS. TOM HENRY BETTER

Word received at the Columbia Amusement Co. offices in New York Tuesday from Boston said Mrs. Mary Henry, wife of Tom Henry, had passed the crisis of the attack of pneumonia from which she had been suffering for the last two weeks. Mrs. Henry is the manager of the Gayety, Boston, the only woman managing a Columbia wheel house on the circuit.

Tom Henry, connected with the New York Columbia executive staff, will deputize as manager of the Gayety, Boston, until his wife recovers.

COSTELLO-KINDLER WEDDING

St. Louis, Jan. 31. Muriel Costello and Dave Kinderler of the "Bon-Ton Girls," at the Gayety last week, were married by the Rev. E. J. Manning, pastor of the Second Unitarian Church.

JAMES E. COOPER

James E. Cooper, widely known burlesque manager and operator of three Columbia wheel shows, died Jan. 29.

Mr. Cooper, familiarly known by his nickname of "Blutch," was taken ill ten days ago with a cold. The illness appeared slight to him. After remaining at home for three or four days he decided during the middle of the week to take a trip to his office in the Columbia theatre building to attend to a business matter. The day was stormy. Cooper, returning home that evening, had to take to his bed again. Friday pneumonia developed. He was doing well Saturday, but Sunday took a turn for the worse, the end coming at 5 o'clock Monday morning.

The deceased was 49 years old and was born on the east side of New York. He entered the show business at 16, starting in as a voluntary entertainer or "busker" around the New York beach resorts, developing gradually into a comedian and dancer with regular engagements at the Coney Island and North Beach concert halls. He did a "black-face single" at that time. Among his first partners was a comedian named Farrell, the act being extended later to take in Harry Stewart and Tom Haverly, the four doing one of the popular comedy four turns of the day (about 1890). A double turn with Harry Stewart as the other half of the team was Mr. Cooper's next theatrical venture, the partnership enduring for some ten years or more.

It was while playing with Fred Ryder's "Moulin Rouge" burlesquers in Indianapolis Mr. Cooper married Lucia Cooper, his widow. She was of the same company and forming with her sister Etta the Cooper Sisters. While the name was the same, the Coopers were not related. Mr. and Mrs. Cooper celebrated their 25th wedding anniversary last October. Etta Cooper is Mrs. Sam Scribner.

Among the burlesque shows Cooper and Stewart appeared with were the "American Gayety Girls," Harry Houdini's Burlesquers and for a season the team operated their own show, Cooper and Stewart's "City Swells."

Mr. Cooper and Max Reynolds formed a team for burlesque about 1905, appearing a season with Woodhull's "High Rollers." Blutch and Lucia Cooper then appeared as an act with Drew & Campbell's show during 1908.

The purchase of a one-third interest in the "Jersey Lillies," with Wm. S. (Biff) Clark and Wm. Baker of Newark, N. J., as the other two partners, started Mr. Cooper as a Columbia burlesque wheel producer in 1909. A year or so later Baker withdrew and about seven years ago Clark sold out his interest to Cooper, the latter having operated the "Jersey Lillies" franchise under several titles since, the last few seasons as "Folly Town."

In addition to his own show Mr. Cooper also had produced from two to four other shows for Columbia executives during the last eight or ten years.

The current season he operated besides "Folly Town," the "Big Jamboree" and "Keep Smiling" for Sam Scribner, his brother-in-law. Mr. Cooper also operated shows for the Theatrical Operating Co. for several years. Mr. Scribner, J. Herbert Mack, John J. Jermon and other Columbia executives being represented in the Operating Co. shows. Mr. Cooper was a member of the Elks and Masons. He was president of the Burlesque Club of America at the time of his death.

Besides his widow, a daughter, Henrietta Cooper, 19, survives. Miss Cooper is a Wellesley college graduate. Mr. Cooper also leaves a brother, Jack Cooper, well known in athletic circles, and two other brothers, Sam and Dave Cooper. Rabbinical services were held at Campbell's Funeral Parlors yesterday (Wednesday) afternoon, the remains later being taken to the Masonic Temple, where the Masonic rites were conducted.

Personally Cooper was popular with those who did business with and knew him.

COLUMBIA GROSSES

LAST WEEK WERE OFF

Gerard's Show Led and Broke
Newark's Record with
\$12,240

The top business of the Columbia circuit last week was done by Gerard's "Follies of the Day" at Miner's, Newark, N. J., where the show broke all existing house records with a gross of \$12,240. Miner's plays 14 shows on the week, with Sunday making the extra two shows. The "Follies" gave 15 performances, an extra matinee Saturday after the regular show at 5 p. m. The top price for week days (matinees) was 55 cents and at night 99 cents. Saturday and Sunday the prices are \$1.10 top.

The Columbia, New York, held up well last week with "Let's Go," getting slightly under \$9,000.

The worst spot on the wheel was Worcester, Mass., \$2,900, with "Knick Knacks."

"Step Lively Girls" at the Casino, Boston, did \$6,300; "Broadway Brevities" at the Orpheum, Paterson, N. J., \$4,000; and "Chuckles" at the Colonial, Cleveland, \$6,000. The Dave Marion show at the Majestic, Jersey City, played to approximately \$5,300.

Mollie Williams' show at Hurlig & Seamon's got \$5,800; "Mimic World," Empire, Brooklyn, \$5,600; "Hello Good Times," Casino, Brooklyn, \$6,000; "American Girls," Miner's, Bronx, \$5,800.

The Yorkville, New York, with "Folly Town," and the house in its third week as a Columbia stand, did \$4,900. This is considered fair business for the Yorkville, but it will have to go stronger than it has to make it profitable for all of the shows, especially those having the heavier overheads.

Business in general on the Columbia wheel last week was a little off as compared with the preceding week.

3-A-DAY IN BURLESQUE

Gerard Gives Extra Show Saturday
for Second Time

Barney Gerard's "Follies of the Day" gave an extra matinee at the Empire, Newark, last Saturday afternoon. The extra show took place at 5 p. m., following the Saturday matinee. This is the second time this season the "Follies" has given an extra matinee, the other having been given at the Gayety, Boston, three weeks ago.

The idea is new for burlesque, or all show business for that matter. The Billy Watson Beetrust show did an extra performance on Saturday following the regular matinee also last week at the Gayety, St. Louis.

MILLER, J. & J.'S MANAGER

Ira Miller, company manager for a number of Columbia wheel shows in the past and last with the Max Spiegel interests as manager of the Shubert unit "Plenty of Pep," has been appointed general manager of the Jacobs & Jermon enterprises with supervision over the firm's attractions.

Miller succeeds to the post formerly held by Al Singer. Singer retired to become an executive of the Mutual Burlesque Association.

WRESTLING NOW ALLOWED

Wrestling, banned by the Columbia circuit as an extra attraction in its burlesque houses several years ago, is back again on the wheel. Grappling bouts are now a regular weekly feature at the Star and Garter, Chicago.

Country store nights, amateurs and similar business boosters are being used regularly at the Gayety, St. Louis, the extras pulling up the business as a rule.

NEW ACTS

"The Masked Man from Hollywood." Single supposedly acquainted with picture conditions in Hollywood and will answer questions asked by the audience.

Pepito, the Spanish clown, is preparing a comedy automobile act for vaudeville. He has made several appearances in this country as an outdoor attraction.

Milt Britton (Britton and Jazz Band) and Eddie Cook, two-act.

Nola St. Clair in seven-people revue.

Revival of "The Nightboat" with Hazel Hickey, Danny McCarthy, Allen Lee and Jack Hall.

STEP LIVELY GIRLS

(Columbia Burlesque)

Prima Donna.....Rose Bentley
Character.....Sadie Banks
Ingenue.....Leona Earle
Soubret.....Laura Huston
Jewelry.....Walter St. Clair
Straight.....Harry Hill
Comedian.....Geo. Douglas
Comedian.....Geo. P. Murphy

George Jaffe of Pittsburgh is the producer of "Step Lively Girls," undoubtedly one of the worst burlesque shows at the Columbia, New York, in years. The show early in the season featured Sam Sidman in the role now handled by Geo. P. Murphy.

It was ordered censored, several changes being made in the cast, among them Murphy and Harry Hill, the veteran straight man. If the present version is the best the doctors could do, it would have been better for the entire circuit to allow it to die a natural death, which it has been trying to do all season, according to reports. Here is the answer to low burlesque receipts. This attraction follows five good shows into the Columbia. It will take five more good ones to square this one with the regular patrons.

The fault lies with the cast and the producer. The first act is dreary, lacking in comedy, full of numbers that die standing up, led by people who don't begin to get them across. The second act is saved from utter banality by dragging in one of the oldest "table" bits in burlesque. This portion stuck out like a crutch because of the drive and unfunny junk that had preceded it. A doctor shop bit that followed also got laughs, although familiar.

The dialog wouldn't entertain a moron. It is full of innuendo, double entendre and allusive efforts to allude the utter dullness of the proceedings. The show cheats on production, using a cyclorama for the entire first act.

It has the same set of costumes in two chorus numbers, the second appearance being slightly disguised by strings of imitation pearls that looked tawdry and were not uniform. Dirty white shoes in one number looked almost black alongside of the one or two clean pairs on other girls. Barring the principals, there wasn't a pair of silk stockings in the wardrobe.

Of the woman principal Leona Earle took whatever honors there were on appearance and ability. She danced gracefully, looked well, helped in a dandy specialty with Geo. Douglas, in which the pair rough-housed each other all over the stage, and was the most youthful looking of the women. Rose Bentley, a prima of amazonian proportions; Sadie Banks, a character woman, and Laura Huston, a plump soubret, completed a weak cast of females.

Murphy and Douglas did all they could with the material available, aided by Hill, a capable straight with a burlesque reputation. Many of the scenes flattened out, the principals leaving the stage in dead silence. The same fate was handed to several of the numbers.

Douglas is an eccentric comedian who is consistently a "hick." His forte is dancing, at which he is a top-notch dancer. Murphy stuck to his "Dutch" role and got results in the two scenes mentioned above and in a monolog inserted in the first act.

To make matters worse at one stage a chorus girl was dragged out for a serious attempt to sing "Yankee Doodle Blues." Her raucous delivery almost aroused the gallery.

Crossfire passages between the various principals consisting of time-worn and frayed unfunny material slowed up the entertainment between numbers in both acts. A "singing lesson" duolog between Murphy and Douglas in one scene can go out tonight, as can most any other portion of the book.

A "dream" sketch, dramatic and well played by Sadie Banks, doesn't belong in the show, which is gulping and gasping for pep and punch.

Such bon mots as, "Your mother was born in China, your father in Germany and you in Canada; isn't it funny how you all got together?" are the pattern for all of the talk. One of the comedy high lights was a scene between Douglas and Miss Earle in which he slaps her on the hand, then kisses it to make it well. The next slap is on the arm, which is also cured in the same manner. The third slap is on an intimate portion of the anatomy, with the couple exiting amidst breathless expectancy.

Last season Jaffe was associated with Arthur Pearson, who left the Columbia Wheel to produce a Shubert vaudeville unit. It's a safe bet that the present aggregation would never have passed with Pearson at the helm. Just such a producer is needed, for the "Step Lively Girls" are stepping lively toward one of the season's lowest gross records and they deserve it. It's a turkey.

Marion Show's Gross

Though reported Dave Marion's Show did \$8,500 at the Columbia, New York, several weeks ago, the Marion Show did \$10,000 that week.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
THIRTY-TWO IN THIS ISSUE

NEW IDEAS IN PARK MANAGEMENT PROMISED FOR NEXT SEASON

**Pay-as-You-Leave System to Prevail for Rides—
Ticket Takers Thus Eliminated—Luna Park
Undergoing Changes—Seating Capacity Trebled**

New ideas in park management developed by a number of modern outdoor showmen are promised innovations for the coming season. Perhaps one of the most interesting features is the changed system of collecting admissions to the various rides, patrons being required to pay-as-they-leave instead of the old method of purchasing tickets from the cashier. The new system has been experimented with successfully within the past two seasons. This summer it will be employed at Luna Park for most of the rides and at Carlin's Park, Baltimore, where a variation will be used.

Labor saving in that the exit-paying plan dispenses with ticket takers is one of the advantages. What is considered of more importance is that the new system makes it easy for patrons to repeat the rides without the trouble of standing in line and purchasing tickets.

At Luna where the ride is repeated, an attendant collects the extra fares and the manager rings up the total passengers on an indicator. At the Baltimore park each patron is given a ticket, priced up to a total of \$2. Where there are repeats the attendant punches the ticket. The requirement is that patrons must present the ticket with the money to the cashier, who is protected by a turnstile. If the ticket is lost, the patron is supposed to pay the full possible value or \$2. If an objection is made, the manager is "sent for" and it might take a long time for him to appear. The unlucky patron in that case "kicks in" to save an argument and loss of time.

The admission to Luna this will be 20 cents at night, and a dime up to seven o'clock. Last season the ten-cent straight admission was attempted, but it was found did not cover expenditures. The management figured out the expected increase in admissions through the reduction did not materialize and also that there was no trouble in getting 20 cents at the gate.

Luna has torn out the grandstand for the "free" circus and a stadium plan structure will be erected. The seating capacity will be 1,600 or about three times the former size. The seats cost a dime, that being the price of the free shows.

The system of combination tickets will be continued at Luna. It is stated that such tickets are a life-saver for most of the concessions, whose total takings count up half cash at the gate and half admissions on the combinations. The tickets give the patron about \$1.15 in attraction admissions for 75 cents. There is a cheaper combination ticket also sold with the number of amusements limited.

WINTER SHOW CLOSES

The Hagenbeck-Wallace winter circus, on tour since November, came to an unexpected end at Rochester last week and returned to the Ballard-Muggivan winter quarters at Peru, Ind.

The organization was to have remained out 16 weeks, of which five are unplayed. The explanation of the promoters is that it was found impossible to work out a satisfactory route owing to the lack of public buildings of sufficient size to accommodate the outfit. They declare business was profitable.

Among showmen the impression prevails the winter circus is injured by similar events arranged by fraternal societies for revenue. At such events the custom is to run profitable concessions which the authorities wink at when a local society is sponsor, but which would be banned under a visiting showman.

Dagnon Signed

George H. Dagnon, former advance man for "Buffalo Bill" and "101 Ranch," leaves this week in advance of the new Raymond Hitchcock show due to open Feb. 13 at Kalamazoo. The show will play road dates and probably go into Chicago for a summer run.

EFFECT ON FAIRS OF THE LAST ELECTION

**Political Shifts Bring New
Managements and New
Line-up Possible**

Oddly, the political upset of last November, when a number of former Republican states went Democratic, is having a distinct effect on state and county fair bookings.

The change of administration in such states as Ohio and New York, where many counties and the states themselves reversed their political affiliation, brought many changes in the personnel of state and county fair staffs, whose officials are often appointive.

For the most part the new regimes are timid about tampering with old customs and the booking contracts are going to the old agents, but the situation has encouraged rival bidding of the briskest sort.

SPARKS' 20-CAR SHOW

**Five Cars Added—Show Opens at
Macon, Ga., May 1**

The Sparks' circus will go out next season as a 20-car outfit, five cars having been added to the old equipment. The show opens May 1 at the Macon, Ga., fair grounds, where it has made its winter quarters. It is likely it will take on some fair dates during the latter part of the season, a number of inquiries having been received for such time and placed on file.

T. W. Ballinger, general manager of the show, was in New York until late last week, registered at the Claridge, which is becoming headquarters for the circus men since it came under the management of the Arlingtons. He closed up the paper contracts and also signed Harry Mack for the circus advance. Mack has been doing advance work for theatrical attractions during the winter.

PARK'S PROFIT IN WINTER

Otto Asbach, general manager of Columbia Park, Union Hill, N. J., sailed Saturday with his family for Bermuda for a vacation up to the middle of March.

Columbia, which has jumped to a leading place in the park field, is one of the few showing a profit on winter operations.

Besides semi-weekly dances which attract as many as 3,000 people from the thickly settled section of North Jersey, the big 'alroom has been hooked up in a sectional basketball league and weekly games are played to good attendance. The roller skating rink also remains in operation.

PENN. FAIR MEN MEET

The annual convention of the Western Pennsylvania fair secretaries was held in Pittsburgh yesterday and will close tonight (Thursday) (Jan. 31-Feb. 1). Headquarters are established at the Seventh Avenue hotel. The meeting will end in a banquet tonight at which Wirth-Blumenfeld will furnish a specialty show.

The Maryland fair men had their yearly get-together meeting in Salisbury, Md., Tuesday of this week.

DETROIT'S BIG CIRCUS

What is expected to be the largest indoor circus ever held in this city will be conducted by the Moslem Temple, Mystic Shrine, at the Detroit armory.

The circus will open Sunday night and continue for two weeks, closing February 2.

Circus Men Due

Jerry Muggivan and Bert Bowe are due in New York this week from circus winter quarters in Peru, Ind.

PROMOTERS TESTING REVIVAL POSSIBILITIES

**Examining Abandoned Parks
at Many Points—Pleasure
Bay Off**

Although last summer was a disastrous one for summer parks because of the tough weather break, promoters of this class of enterprises are at work on a number of propositions. Among other places which have been under examination are Pleasure Bay, N. J.; Mt. Washington, below the old E. & U. station, Washington; concert and opera propositions for several disused St. Louis places and Point Breeze, opposite Hog Island and near the navy yard, Philadelphia.

The Pleasure Bay scheme probably would go through this season. The trolley company, which was approached to back the scheme, declined to act this year, demanding time to make a survey. The proposition was put up to them that the electric line which runs from Red Bank to Point Pleasant draws from a summer seashore holiday crowd of more than half a million. The line countered with the argument that vacationists with real money to spend traveled by motor and not trolleys, and besides, the best class of summer people belonged to the bungalow colonies from Sandy Hook south and they had their own cars, so that there was no trolley fare money in that direction.

The dance craze contributes to a project to revive White City in Chicago. That establishment keeps its dance place open all winter, but the rest of the park is in disuse. One promoter is trying to interest money in the chance that the dance-mad Chicago population will be attracted to the park when warm weather drives them from the town cabarets.

The St. Louis parks under consideration are those originally built with money supplied by the Lemps, brewers, and their associates. They did well under a policy of high-class concerts and operatic attractions, but lapsed with the war. Now some of the original investors believe the properties can be put back on a profitable basis.

The point of the Point Breeze proposition is that Philadelphia can support another park besides Willow Grove. The latter gives excellent concerts and draws the best element of the town. The place does not go in especially for the lappy-go-lucky spirit of entertainment and this particular promoter believes the merry-making crowd would be attracted by a park on the old Tillyou plan.

\$100,000 L. I. PARK

**Freeport Enterprise Financed by
Local Capital—Opens May 26**

Playland, the new summer park at Freeport, L. I., is set for opening May 26. The project involves an investment of \$100,000 and is being financed by subscription to stock by residents.

J. J. McCarthy is concerned in the promotion, which is along the lines of Columbia Park, Union Hill, N. J., which paid 12 per cent, last year, its second in operation.

The Freeport park has a dance floor 80 by 160 feet, a novelty ride built by Miller & Baker, merry-go-round and other concessions.

NEW PARK EXPLOITED

Kansas City, Jan. 31. The promoters of Fairlyard, the new amusement park to be built here, are using full page spreads in the daily papers exploiting the merits of their proposition and a stock selling campaign is on in full blast.

The officers are Herman Ritterhoff, general superintendent of the Kansas City Telephone Company, president; Melville H. Hudson, president of the Kansas City Billposting Company, chairman of the board of directors; Frank H. Cromwell, mayor of Kansas City, vice president, and E. E. Harrington, president of the Jackson County Park, secretary and treasurer. Sam Benjamin, who for several years has managed Fairmount Park here, is general manager.

BEACH RESORT FOR SPOKANE

SpoKane, Jan. 31. Organization of an amusement company at Coeur d'Alene City, just across the Idaho line from Spokane, to build a pier, beach resort and hotels along the Coeur d'Alene lake front this been has been announced.

EAST AND WEST COMBINE IN CLASH OVER MATERIAL

**Interchange of Acts Stopped as Wirth-Blumenfeld
Protect Sun—First Result of Double Combination—Barnes-Carruthers Will Buy Elsewhere**

OLD TIME POSTERS WERE LESS MODEST

**Chicago Historical Society
Has Collection—Bills
Date Far Back**

Chicago, Jan. 31.

The circus posters of olden days as exhibited in a collection preserved by the Chicago Historical Society and displayed for those who love to revel in the circus literature of times long past indicate that the writers of circus billing matter of today are overcome with modesty to such an extent that their promises are lacking in interest.

P. T. Barnum is represented in the collection with a poster announcing the bringing of "Jumbo" to America over the protest of the British nation, "bowed to grief," and with a declaration that that circus presented the "Blood-Sweating Behemoth of Holy Writ."

An early circus bill has the announcement that it will bring "electric lights," saying: "The eagle-blinding electric light and motor is alone employed to flood its vast 400,000 yards of towering tents with sun-eclipsing, heaven-born splendor, requiring a forty-horsepower engine, a sixty-horsepower boiler and five aggregate miles of copper conductors. This illuminating conflagration of constellated planetary radiance is being exhibited both afternoon and evening."

Another old time poster boasts of showing the "crowning triumph of fin-de-siecle scientific achievement" in the "horseless carriage," which the enraptured press agent claimed could travel at the rate of 60 miles an hour along the country roads.

It was the Lemen Brothers show which advertised the "mighty bovalapus," shown devouring savages as it leaped from the stormy sea. The pictures of this huge combination of monster of the sea and land gave the impression that it was larger than it would have been possible for a show of that day to successfully transport.

Much of the space of the posters of old time shows was devoted to ridiculing the claims of other tented enterprises. The Sells Brothers pointed out "six flimsy falsehoods" of a rival circus and observed by way of its poster: "That any exhibition on earth can at all compare with ours in mighty magnitude, magnificence or morality, is false." "Formidable truth founded facts" heads one section of one of these old Sells Brothers heralds.

The circus parade of those days was promised with prettily turned phrases such as the Adam Forepaugh claim of "great moving piles of gold and glint," while the Sells Brothers proclaimed their street display as "the golden procession of the four millionaires," and again as "majestic and Midas march of mighty mastodons."

BIRTHS

Mr. and Mrs. Bernard Heer, Jan. 22, at St. Gerard's Hospital, Newark, N. J., daughter.

Mr. and Mrs. Warren Reindele, Jan. 21, at Atlantic City, daughter.

Mr. and Mrs. Johnny Hyde, at their home, New York City, January 25, son, Loew Circuit booking man.

Mr. and Mrs. Dickinson Morgan, last week, son. Mrs. Morgan was Wallamene Wilkes, sister of Thomas Wilkes, and is herself a stage director. Mr. Morgan is a designer of scenery for the Wilkes theatres in Los Angeles and San Francisco.

Mr. and Mrs. Maurice Revnes, at a hospital in New York, Jan. 24, son. The mother was formerly, professionally, known as Sybil Carmen. It is the second child, a daughter having been born about two years ago.

Mr. and Mrs. Jesse Wank, at their home in New York, daughter. The father is assistant treasurer of the Knickerbocker theatre, New York.

The first result of the double combination of outdoor bookers, Barnes, Carruthers and others in Chicago and Wirth-Blumenfeld and Sun in New York, was an edict from the Wirth establishment the Chicago group could not buy any material this season from the Wirth-Blumenfeld catalog.

The rule was put in force, it was made plain, to protect Gus Sun in his middle western and southern bookings against the Chicago group. It has heretofore been the custom for the Chicago outdoor bookers to buy considerable material from the independent agents in the east, working their time to accord with the eastern agents' blanket contracts. Under the old order a number of the Wirth-Blumenfeld acts played Barnes and Carruthers fairs last season.

The barring rule is in effect only as between Wirth-Blumenfeld and the Chicago consolidation, the latter, of course, buying freely from the other agents.

NEW SPEEDWAY

Richmond, Va., Jan. 31.

A tract of 835 acres, 15 miles from this city at Glen Allen, has been taken on option by Tex Rickards from John J. McGraw.

They contemplate building an auto speedway and stadium to cost \$1,500,000.

Three race meets annually is the proposed policy.

IN AND OUT

Murry Bennett and Evelyn Cunningham, both doing singles, were out of the bill at the American, New York, Monday, due to illness. Phil Davis replaced Bennett, with Nada Norraine taking the other assignment.

Columbia and Victor and Hubert Kiny and Co. dropped out of the Boulevard, New York, since Saturday on account of illness. Leo Greenwood and Co. and Valda and Co. finished the engagement.

Reo and Helmar did not open at the Broadway, Springfield, Mass., Monday, due to the brother of one of the members being critically ill. The Pearsons filled in.

Moody and Duncan were out of the bill at the Temple, Detroit, the last two days of last week. No substitution was made.

Mitty (Mitty and Tilly) had to leave the Temple, Rochester, N. Y., for the three final days of the week, owing to an attack of grip. The act opened Monday in Buffalo. In Rochester the emergency was hastily filled by Fagan's Band, a local and a return date for it in the house.

Mrs. Rodolph Valentino (Jean Acker) did not open at the Palace, New York, Monday, with the Moscons deputizing.

ILL AND INJURED

Walter Donaldson, the composer, was operated upon last Saturday for appendicitis at Roosevelt Hospital, New York. Mr. Donaldson was recovering the early part of the week, with the expectation he will be able to leave the institution early next week.

May Wirth is recuperating this week at Atlantic City, from an operation for the removal of her tonsils.

Hughy Bernard, manager of Miner's Bronx, is confined to his home with grip.

Edward W. Dunn was attacked with acute indigestion Sunday and was confined to his room until Wednesday. He returned last Saturday from abroad with the George M. Cohan party.

Lou Nelson (Lou and Dot Nelson) was stricken with appendicitis Thursday, Jan. 25, in the 23d St., New York, terminal of the Central R. R. of New Jersey and taken to the Broad St. hospital, New York, where an operation was immediately performed. He is convalescing. Lulu Curren of the J. J. McCarthy office is confined to her home due to an attack of pleurisy.

Mary Haynes is confined to a hospital in New York with an attack of "flu." She was forced to cancel the Colonial, New York, this week.

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The Playhouse, Hudson, N. Y., discontinues vaudeville this week.

H. W. Sheerer, operating the Cambria and New Park, Johnstown, Pa., was in New York this week.

Fred Heineman has joined the Loew publicity department as assistant to Terry Turner.

Building operations for a new theatre in Winsted, Conn., will be started May 1 by Seth H. Mosely and his father, William H. Mosely.

George E. Landers, formerly treasurer of the Jefferson, Portland, Maine, is now manager of Loew's Dreamland, Lynn, Mass.

The Strand, Carthage, N. Y., will be reconstructed to permit the playing of vaudeville and legitimate attractions. Alterations will commence June 1.

William J. O'Connor, who has been employed at the Court square, Springfield, Mass., for six years, the last three as treasurer, will end his theatrical career Saturday. He is going to sell automobiles.

Confusing credit in the billing of the "Baal Bek" act indicated that Victor Victoroff and Mlle. Toncella execute the comedy character duet. Andre Lensky is Mlle. Toncella's partner in this number instead of Victoroff.

Robert J. Beattie (Three Beatties) is informed that his brother, Thomas, died Jan. 25, through a nephew, Ralph Beattie of 99 Pine-wood avenue, Toronto, who requests Robert to immediately communicate with him.

"Bits and Hits," a girl act from vaudeville, was photographed this week on the roof of the Hotel Pennsylvania by a cameraman from the International News. Portions of the act will be used in a special dance supplement to be inserted in the screen weekly.

The fire which recently partially destroyed the Star, Manchester, N. H., has necessitated the switching of the picture bookings to the Strand. The latter has cancelled its road attraction bookings for eight weeks until the damage to the Strand can be repaired.

J. Gaffney Brown of 28 Atwell's avenue, Providence, R. I., was arrested by Boston narcotic officers for possession of drugs. A small quantity was found in his house. Brown, who is 43, is said to have appeared some years ago in a vaudeville sketch. He was held in \$500 bail.

Andy Rice, vaudeville author, was awarded judgment for \$37.50 in his suit for accrued royalties due for writing Cook and Vernon's act. Although the latter were summoned before Major Donovan in the Vaudeville Managers' Protective Association's offices and there agreed to settle with the author, Rice was compelled to bring suit.

Not long ago William Seabury incorporated for the purpose of engaging in the retail shoe business and abandoning the stage as a dancer. Last week the Prince Shoe Co., Inc., sued Seabury to recover over \$1,700 on a shoe bill. Seabury claimed he only owed \$1,500 and was willing to pay off in notes. A settlement was reached during trial and the case was dropped.

Harry T. Jordon, manager of Keith's, Philadelphia, and Eugene J. Connelly, manager of the Davis, Pittsburgh, were honored this week by the mayors of their respective cities. Mayor J. M. Hampton Moore appointed Mr. Jordon vice-president of the Music League of Philadelphia and a member of the committee of 20 prominent citizens in charge of a suitable memorial to the late John Wanamaker. Mayor W. A. Magee of Pittsburgh appointed Mr. Connelly to fill a vacancy on the civil service commission.

INSIDE STUFF

ON VAUDEVILLE

Sam Scribner had not been back stage in the Columbia, New York, for three years until a couple of weeks ago, and he decided to look things over. Two seconds after Scribner stepped through the stage door a member of the back stage staff of the attraction playing the Columbia that week stopped Scribner from further progress with a demand to know his (Scribner's) business and his name. Scribner replied he was looking for the show manager, whereupon his questioner informed him the show manager was out front, not back. Scribner asked to be excused for his intrusion and backed out through the stage entrance. A minute or two following his exit a member of the company inquired of the party Scribner had been talking to as to what Scribner had wanted to know. "Oh he was looking for some one—wouldn't give him name so I gave him the air." It wasn't until the following day the party who had given Scribner the air knew whom he had aired.

The Pantages' Kansas City house is advertising "five Shubert unit shows" to appear there. At the Pantages New York office it was stated but one ex-Shubert show had been booked for the Pan time through that office, "Steppin' Around," produced by Weber & Friedlander and a condensed version of the same show that played the Shubert vaudeville circuit earlier in the season. The Pantages Kansas City announcement of five Shubert shows may possibly indicate the playing of tabs by Pantages with announcement of ex-Shubert shows, most of the Shubert show titles having been used for shows in the past such as "Frolies" "Revels" "Follies" etc.

With the reduction of the Shubert unit circuit to nearly the bare Shubert shows, including the straight vaudeville and the Shubert theatres only, about thirteen of the latter after this week, it not only becomes a matter of what active participation may be further found for the Affiliated Theatres Corporation as the operator, but to what extent the Affiliated may be benefited financially at present from the circuit. It's doubtful if any Shubert shows or theatres is paying the \$50 weekly booking fee to the Affiliated, nor has any, according to the suspicion existing for some time, of the Shubert theatres or units paid the weekly fixed fee for quite some while. The Shubert vaudeville agency seems to be setting the routes for the units and placing the vaudeville bills.

I. H. Herk, president of the Affiliated, removed two of his units from the circuit Saturday. His other one, the Timberg show, is playing a return date at the Central, New York, this week. It is not expected the Timberg unit will for very long survive the return date route on the Shubert time.

To what extent the Shubert vaudeville booking office has profited through commission from acts is problematical. So many of the units have closed the commission matter became jammed. Agents booking acts with Shubert units have complained of non-receipt of remittances. The current and new unit at the Central, "Gaieties of 1923," contains no acts with any of the principals paying commission to anyone.

Mr. Herk has stated the conditions have not been changed as far as he is concerned, also speaking for the Affiliated, but the facts appear to be that both are being "eased out" by the Shubert circuit without either having anything tangible to hang onto.

It looks as though the Shuberts are expectant of operating their thirteen own remaining Shubert houses in the thirteen best towns of the original circuit with their own shows, whether in the unit form or straight vaudeville.

While it has not been mentioned any Shubert vaudeville plan for next season, with the present season likely ending around April 15 (as last year), it is said Lee Shubert does contemplate a further period of "Shubert Vaudeville," but whether with straight vaudeville, units or something else under that brand is yet to be decided upon.

Keith's Palace, Cleveland, the newest on the Keith circuit in the big cities, was "over" from its opening. It's probably the only big house on the time that started a winner from the outset with no deviation from the right side. The magnificence and bigness of the Palace insured it as an attraction, but the Keith office has been sending the Palace its very best shows.

While the Schoellkopf jewel robbery has about passed away in the dailies, its echoes are heard along Broadway through the connection of Barry Carmen and Paul Englehart with the case. It is said the Carmen end has been more fully under investigation in certain theatrical quarters, but not Carmen himself, only about some vaudevillians who may have been present at some of the Carmen parties and the description of the kind of "parties" Carmen gave to the show people. The investigations are reported mainly to have been held by the heads of a large vaudeville booking office in New York. Called before the meeting of chiefs was said to have been one young woman who was asked if she knew anything about "a bartender's cocktail" and if all of the guests at the Carmen affairs she attended were fully clothed. The young woman is said to have replied that while she was at some of Carmen's parties she knew naught of the matter asked her. The investigation is reported to have proceeded farther and still may be going on.

James W. Fitzpatrick is no longer of the staff of "The Billboard." Fitzpatrick, with Harry Mountford, joined the paper some years ago. Each started to write for it. Mountford's principal effort was toward securing dues for such organizations as he was then connected with. Fitzpatrick, who was president of the White Rats, wrote under the pseudonym of "Patterson James." Mountford, with his screamin'g, brought a flock of libel actions against the "Billboard," while "Patterson James" brought complaints against his "pannings." The owner of the "Billboard" wavered for a long time between his usual swaying policy, finally dismissing Mountford, upon finding he could make no "deal" before he got rid of him, and lately Fitzpatrick resigned.

The end of the I. H. Herk reign as the router of the Shubert unit shows (through the Affiliated Theatres Corporation) is claimed to be seen in the action pending by Herk against Jack Pearl, now with a Shubert musical production at the Winter Garden, New York. Herk alleges a five-year agreement with Pearl, and instituted an action to assert his rights to the comedian's services. Pearl (Bard and Pearl) have been appearing for the Shuberts in various shows for several months. During a portion of that time Herk was the operator of the Shubert unit circuit through his office as president of the Affiliated.

Another sign is the bankruptcy of the Barney Gerard-Herk unit corporation, which closed two of the first unit attractions to vanish from the Shubert vaudeville circuit this season. In the schedule of liabilities of the shows there is an acknowledgment of debt to the Shubert Vaudeville Agency for commissions, but it does not appear on the record that either of the units owed the Affiliated Booking Corporation commissions. The Shubert agency collected commissions from acts engaged with units; the Affiliated was supposed to collect a weekly fee or commission of \$50 each, from show and theatre played in.

It is said the very few unit shows on the Shubert vaudeville circuit not operated directly by the Shuberts are voicing an objection against extra features being placed with them on their return engagements to the time. The units appear to feel it is going to be hard enough to secure attractive looking business without being saddled with extra attractions that are an unknown quantity at the box office in connection with a "repeat." The Shuberts anticipated the return engagements would carry extra attractions. As yet the Shuberts' own units have not started

to go around for the second time, so it is unknown what the Shubert-owned units will do in that way.

Playing local bands is an innovation started by J. H. Aloz of the Keith booking office. Mr. Aloz books the vaudeville in several of the larger eastern cities supplied by Keith's. He tried the local band turn at Detroit and Rochester.

Through being at home the house secured the combination at a reasonable figure much below what a similar turn could travel for. It proved a draw in each instance. In Detroit in addition to the hotel orchestra, some girls from a local dancing school participated for the stage experience. The Aloz-booked bill at Shea's, Buffalo, this week will travel intact to Toronto next week and Montreal the following week, those being three among the houses he books.

A bare chance does exist a "Turkish Harem" vaudeville act will come out of all the cabling and correspondence H. B. Marinelli has had on the matter. Marinelli is actually serious on the subject if no one else will so accept it. The Marinelli office claims it has 10 of the Sultan's ex-wives settled for to appear over here but wants the other 25. Also 10 of the musicians who played in the Turkish Harem have been contracted for with the proviso the entire collection of ex-wives and musicians are finally corraled. Marinelli says he will not fake it, not even with 10 originals, but if he doesn't, he's sidestepping a temptation, with it altogether unlikely the Sultan cares now where his former exes go or what they do.

The Colonial, New York, didn't appear to take to the "Amateur Follies" there last week. It decided the Keith office bookers the "Amateur Follies" thing is a neighborhood event. Several times during the week the Colonial, especially the upstairs portion, razed the amateurs. The amateur minstrels, with professionals on the ends, appeared to do better also last week at the Fifth Avenue, New York. The turn held over for the full week with an apparent draw of some account.

"Gaieties of 1923" the new Shubert unit show at the Central, New York, last week is the second Shubert-owned unit playing the house to drop the word "vaudeville" from the house program and paper. Recently (Continued on page 17)

CABARET

A bill introduced by Assemblyman Davison, the millionaire banker-assemblyman from Nassau county, New York, amends the code of criminal procedure by providing no person shall be prosecuted by the state for violation of the Mullan-Gage act who has been previously convicted of the same offense under the Federal statute, the Volstead act. A recent court decision held that a person convicted of a violation under a state act may be also prosecuted under the Federal statute. The enactment of this measure would not prevent such prosecution. The bill is evidently introduced in an effort to mislead. What the people want, legislators believe, is a repeal of the Mullan-Gage acts in their entirety. As a prominent politician remarked recently: "If the leaders would take their hands off, the Legislature would repeal these obnoxious laws with not over 30 dissenting votes. Nobody can tell how long the individual members can be held in line."

Lawyers and jurists all over the state are deploring the existence of a statute on the books of New York state, which after conviction is had under it, does not preserve the constitutional liberty granted the individual of only being obliged to suffer for the same offense once and considerable pressure is being brought to bear from this standpoint. "Of course, it is the policy of the administration to ultimately repeal the Mullan-Gage act," remarked a Democratic leader, "but it is to fit into a program at the proper place and the people must have patience until the house committees are organized and ready for work."

The legislative committees are expected to be in shape to commence reporting out bills this week and interesting developments are looked for in the near future. In all probabilities, however, the first step, before any legislative action is taken, will be to hold public hearings.

Another dope case! Jack Jarrott sent to Blackwell's Island for six months for stealing an overcoat worth \$25. Maybe the six months will aid in relieving Jarrott of the drug curse he was afflicted with when young, like Wallie Reid. Of a nice southern family, Jarrott drifted to New York via the "Texas Tommy" route. He first became known in Chicago where he danced in the dumps. Jarrott may be said to have been the first of the present day jazz and rag dancers to strike New York. He appeared in the old Folies Bergere, now the Fulton theatre on West 16th street. It was when Jesse L. Lasky attempted to introduce the Continental music hall to Broadway, at a cost to himself and William Harris, Jr., of something like \$250,000. That was before Lasky became prominent in pictures and before Harris developed as one of New York's leading legit producers.

Jarrott did but mildly at the Folies. It required a public educated to all new styles of dancing. That education came long afterward. But the show people recognized Jarrott had a natural talent. He advanced and left the jazz thing for what was then known as "so-

ciet" dancing." But he began to drift. Perhaps he had started his habit in Chicago or before. As it overcame him, he gradually fell behind. Following a New York career where he was half of society dancing teams that played the restaurants, vaudeville and in Broadway shows, Jarrott went abroad, remained a year and a half, earning \$600 weekly in even then, his declining days, to return to Broadway, where he became an outright "touching" bum.

About a month ago Jarrott stood on Broadway in the 40's. Across the street were three dope peddlers who make Broadway their walking headquarters for disposal of drugs to addicts. Jarrott spoke to a man he knew nearby. "See those fellows over there?" he said. "I have paid them thousands of dollars for dope and they won't recognize me. I couldn't beg 25 cents worth from them for nothing. What a sucker! What a sucker!" And Jarrott meant it, for while his breeding still told him in his deadened brain he was "gone," his mind was not so dull it would not see himself in retrospect.

Some years ago a Catholic priest came to New York. He was looking for Jarrott—John Jarrott, heir to thousands of acres of land in Texas on which the taxes were far overdue. The priest was Jarrott's guardian. He wanted to locate the boy and endeavor to awaken him to the danger of losing all of that property. The priest was advised to return home. He was told Jarrott was not then in New York; it would make no difference if he were; that he paid nothing nor anybody; that all of his money went for dope. Since Texas has gone wild over oil discoveries. Who but those in Texas know whether any of the thousands of acres Jarrott was heir to there were in the oil districts?

There are but two finishes to dope—death or the gutter. Reid went to his death; Jarrott found the end of the gutter in the sentence given him last week in Special Sessions, New York. He may come back; he has tried before, but he as often wound up in his \$1.50 room in some side street or avenue downtown and continued to beg fifty cents, one dollar or a dime from anyone he met in Times square he knew, and of many he had never known. In his best dancing days this southern-raised boy earned as high as \$1,000 a week in New York City. He is now 34.

New York Supreme Court Justice Tierney's decision denying the motion for an injunction made by Gypsyland, Inc., against Police Commissioner Richard E. Enright to restrain the stationing of uniformed officers in the West 45th street cabaret reaffirms the rulings previously made by the courts and squashes any public resort's chances for redress in similar actions. The judge's opinion, which reviews the case, is final in its conclusions. It reads: "The plaintiff conducts a cabaret where food is furnished to those patronizing it, as well as opportunity for dancing to music. The police claim it is frequented by disorderly persons throughout the night and

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POLLOCK AND BRADY TALKING; MOSTLY ABOUT THEIR PLAYS

Brady on "World We Live In" in Chicago; Pollock On "The Fool" in Boston—Theatricals' Novel and Original Method of Advance Promotion

Early this week Channing Pollock went to Boston and W. A. Brady to Chicago, both playwright and manager having arranged to make public addresses on their respective plays, "The Fool" and "The World We Live In." It is believed this is the first time that advance promotion of the kind has ever been attempted. Both men have been making addresses at various meetings in New York for several months.

Pollock was scheduled to speak at Harvard yesterday and is to appear at Smith College today (Thursday). The title of his talk is "The Fool and I." A special company of "The Fool" will open in Boston Feb. 12. It was stated this week that Pollock has been placed under contract by the Pond Lyceum Bureau and will make a speech making tour next season. The author accepted the bookings because of the aid he can give the "Fool" companies. There will be seven companies of the drama on tour next season. It is said the tour was arranged after many letters had been received by the playwright to make addresses at meeting out of town.

Brady's Chicago visit will include making arrangements for his presentation there of the "Insect Play" ("The World We Live In") at the Auditorium in early March. The house has accepted the attraction to follow the engagement of the Russian Grand Opera Co. The foreign dramatic novelty will close its Broadway engagement at the 44th Street Saturday.

The manager has worked out a novel manner of putting on the Insect Play in Chicago. It entails the interest of Peace Societies and the participation of local dramatic circles in the presentation itself. About 15 principals will be sent to Chicago from the present organization. It is believed that by enlisting local players for bits and ballet, the interest of Windy City society circles will be enlisted. The plan is directly aimed to attract society with the box office taking care of the general draw. The latter attendance made up the bulk of the Broadway trade though the Insect Play was regarded as a production achievement. It was somewhat surprising the smart crowd did not become interested in it.

TYLER BROOKE'S TRIP

Returns From London Without Appearing Over There

Tyler Brooke returned to New York Monday after a trip to London. During his stay on the other side Brooke did not appear on a stage.

According to Brooke, he left for the other side about the same time Charles B. Cochran, the London producer, and George M. Cohan sailed. Brooke says he was led to believe by Mr. Cochran he could have a role in the English production of "Little Nellie Kelly," providing Mr. Cohan approved.

Brooke paid his own passage across, not leaving with any kind of agreement. While in London, Brooke claims, he was unable to see Cochran, who apparently did not want him for the "Kelly" show. Not having prepared for any other showing abroad, Brooke returned to New York.

Brooke had but shortly before reached New York before he sailed across the last time, after having played in "Angel Face" in London. The piece had but a brief run.

WOOLCOTT'S LECTURES

A series of lectures in the New York University building on Washington Square, New York, will be delivered by Alexander Woolcott, the dramatic reviewer of the New York Herald. Mr. Woolcott's first will be on Thursday evening, February 8.

The lectures are under the auspices of the Department of Journalism, of which James Melvin Lee is director.

The department announces that those interested in the theatre are permitted to enroll as special students for the course.

IS J. MURRAY ANDERSON IN OR OUT OF 'FOLLIES'?

Producer Preparing "Cherry Chair" for Globe—Village "Follies" People Deny It

John Murray Anderson is reported having withdrawn from the Bohemians, Inc. Its principal attractions are the "Greenwich Village Follies."

Anderson is readying a new musical comedy tentatively called "The Cherry Chair," listed for premiere at the Globe, New York, March 5, the booking having been set prior to the entrance of the Globe's current attraction, "Lady Butterflies."

The "Cherry Chair" is away from revue lines, having a story by Frederick Isham. Engaged for the cast are Roger Imhoff, Ann Pennington, Virginia O'Brien and Brooke Johns. The score was composed by Augustus Barratt, who did the music for "The League of Nations," staged in London for C. B. Cochran by Anderson. Fay Bainter was reported engaged for the new show, but that was said to have been off early this week.

It was denied Anderson had withdrawn from the "Village Follies," and it was claimed he would direct the next production of the series next summer. One of the backers for the new Anderson venture stated his information was that the producer would not be concerned with future "Village Follies" shows. There are several backers for "The Cherry Chair." One is among the most influential financiers in Wall street, it is said.

Anderson drew attention with the debut of the first "Greenwich Village Follies," which opened in the Village and then played to a big record in the then new theatre atop the Forty-fourth Street (now the Bayes). The present "Follies" is the third of the series, and is at the Shubert in its twenty-first week. The Village revues of the past two seasons are on tour.

PREDICT HIT OR FROST

Press Shy on Publicity for Colored Revue

San Francisco, Jan. 31.

"Struttin' Along," scheduled for the Century Feb. 3, represents a novel and expensive production for the Pacific coast. Ackerman & Harris, sponsors and producers, will have spent around \$50,000 by the time the initial performance of this all-colored revue is given.

The show will be patterned after "Shuffle Along" with the company to number seventy-five, including Mamie Smith, who has made numerous phonograph records, among the principals. Fanchon and Marco are staging the piece.

The general opinion here is that the piece will either be a remarkable hit or a complete failure. The press department of the Century is experiencing some difficulty in gaining picture publicity in the dailies, the newspapers being loath to print negatives of the negroes.

Others in the cast are William Pearson, the Jackson Trio, Rucker and Herrin, Carolyn Snowden, Margaret Ford, Two Black Walnuts and "Frisco" Nick.

POP AT ARLINGTON

Boston, Jan. 31.

The Arlington, formerly the Castle Square, under the management of Harry H. Frazee, which recently discontinued pop vaudeville, has a popular priced attraction policy with \$1 top.

"Bringing Up Father," is in its second week of a four-week engagement, with "Uncle Tom's Cabin" booked for two weeks following the cartoon show engagement.

TICKET OFFICE COMBINE COLLAPSES IN CHICAGO

Waterfall Shies Away from Couthouli—Intended to Hook Independents

Chicago, Jan. 31.

The corporate joining of the Couthouli offices and the Waterfall agency for the expressed purpose of making a combined "buy" of all seats that local theatres would permit to depart from their respective box offices via this method, was squashed soon after suggested.

With a view of forcing the smaller independent ticket brokers to make their purchases from the joint forces of the Couthouli-Waterfall offices if they desired good locations, the corporate idea was enthusiastically carried into the Waterfall ranks. The fact of the idea having been attempted is known by officials at City Hall. It received its death-blow because the Waterfall agency desires to remain as it is, not planning a bigger scope of activities until next season.

An angle arising from the situation is that the Couthouli offices aren't directing their ammunition at the theatre managers as much as at the smaller independent brokers. It is evident the Couthouli stands are again relying on outright "buys" to get hold of the seat locations that the smaller independent brokers can only sell. Since some of the theatres have benefited their box offices by keeping good seats there for the opening of the advance sales, the Couthouli offices haven't been securing

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ACTOR FUND BENEFITS START WITH SUCCESS

Three Shows in Philly Friday Afternoon—\$25,000 at Century, \$10,500 at Hip, N. Y.

Daniel Frohman, the active head of the Actors' Fund, stated yesterday (Wednesday) that this season's series of Fund benefits have started brilliantly and with great financial success.

The enthusiasm, which marked the Fund benefits in New York, has invaded Philadelphia. The demand for tickets there grew to such proportions that the performance tomorrow afternoon will be held in three different theatres, each house presenting the bill simultaneously.

Mr. Frohman had arranged for the benefit to be held at the Garrick and Forrest, with the close proximity of their stage entrances, making it easy for the players. Tuesday evening it was decided to give the show in the Broad Street also.

The first benefit performance given at the Century two weeks ago was repeated at the Hippodrome last Sunday night, at which time George M. Cohan joined the list of stars appearing and singing one of his numbers from "Little Nellie Kelly." The gross for the Century show was \$25,000 and the Hip evening added \$10,500. Philadelphia indicated to gross over \$15,000.

A number of artists will accompany Mr. Frohman from New York to Philadelphia for the shows there. The party of professionals will number about 15 and the playlets given in the Century and Hip performances will be presented with the same casts.

MISS GIFFORD TO WED

Providence, R. I., Jan. 31.

The filing here of the intentions of Pamela Bradford Gifford, 19, and Cullen Franklin Cruikshank, 29, to marry this week excited the opposition. It is said, of the girl's parents, the J. D. Giffords of 1230 Commonwealth avenue, Boston.

Miss Gifford is a chorus girl. Mr. Cruikshank is the advance agent for "The Passing Show of 1911" (Willie and Eugene Howard).

KLAGES SUES DOWLING

Ray Klages, who wrote the lyrics of "Sally, Irene and Mary," at the Casino, New York, claims \$315 accrued royalty due him. He has begun suit for the amount against Eddie Dowling, author-star of the show, with whom he holds his contract. Hess & Lilienfeld represent Klages.

JULIET, HAMLET AND SHYLOCK SEEM LIMIT OF THE CRAZE

Edge Off Shakespearean Wave—John Barrymore Might Have Beaten "Hamlet" Record if Remaining—Cowl's "Juliet" Doing Well

COHAN CASTING HERE FOR PLAYS ABROAD

Failed to Secure Lucien Guity For American Tour—Back to London in Spring

George M. Cohan, who arrived back from Europe last Saturday, will return to London in the spring. His visit at that time will not last much longer than ten days. Final preparations for the presentation of "So This is London" and "Little Nellie Kelly," to be done there by C. B. Cochran, will be made under Cohan's direction. Cohan will not appear there in "The Tavern," although that was proposed.

For the "Americans" in the "London" show, players will be selected here by Cohan, the balance of the cast being chosen in England by Cochran. All the specialty dancers for the English "Nellie Kelly" also will be selected here and several other players.

The author-manager will start casting for his new musical play, "The Rise of Rosie O'Reilly," late this month. Plans call for the show being ready about April 1. It will open in Boston.

Cohan planned the presentation here this spring of Lucien Guity and a native company in French repertory. When abroad last season he stated the elder Guity was the greatest actor he ever saw. When sailing from London he believed the project was set. A radio-gram from Cochran, Tuesday, was to the effect that the American tour was off, due to the company's financial demands. The French star was entirely satisfied with the arrangements, but his players asked unreasonable salaries.

\$5 FOR DARING PLAY

100 Per Cent. Advance in Agencies for Downtown's "God of Vengeance"

Tickets for "The God of Vengeance" reaching the Broadway agencies are commanding a price of \$5 each, though only \$2.50 at the box office. That is believed a record for downtown productions. The piece was produced at the Provincetown Playhouse and moves to the Greenwich Village theatre Friday. It first drew attention because it is the first appearance in English of Rudolph Shildkraut. Lately its daring story has drawn many Broadwayites down to the Village.

There are some reports that "The God of Vengeance" would be brought uptown with the Selwyn mentioned for special matinees. Admittedly a daring play, the piece has a distinct moral. On Broadway it might attract the uplift crowd and could easily be toned down if switched to the Rialto. The play was originally done in Yiddish at the Yiddish Art theatre. It was directed by the elder Shildkraut.

CRITICS PAY TO HEAR LAUDER

Denver, Jan. 31.

Harry Lauder packed the Broadway to capacity for five performances last week. The house was sold out for days before the opening night.

No free list. Even critics had to buy.

One critic was refused the privilege of buying tickets upon the plea he had not applied in time. After an argument, however, a couple were finally produced.

"SUN SHOWERS" AT ASTOR

"Sun Showers" will make its New York bow at the Astor, Feb. 5, instead of the 44th Street, as announced. Tom Dingle will have the role played during the show's break in period by Benny Ryan.

The cast includes Harry Delf, Douglas Stevenson, Allyn King, Claire Granville, Berta Donn.

Opinion along Broadway is that the Shakespearean craze will not attain the proportions claimed for it during the flood of plays made during the fall. In some quarters it is believed the edge is off the vogue already. Indications now are that no further Shakespearean presentations will be made until after Easter, and it is not certain if any will then appear. The closing of John Barrymore's "Hamlet" next Friday will leave but two of the revivals going, they being Belasco's "Merchant of Venice" at the Lyceum and Jane Cowie's "Juliet." Ethel Barrymore's "Juliet" failed. These four were the major Shakespearean presentations announced.

Regardless of the comment on Broadway the Shakespearean offerings are to be classed as big money getters, with the exception of the Ethel Barrymore "Juliet." John Barrymore's "Hamlet" is closing with a rush at the Sam H. Harris. The special matinee Tuesday was sold out before the curtain arose and many were turned away. Last week it got nearly \$21,000 in nine performances.

David Warfield "Shylock" was booked originally for eight weeks at the Lyceum, where it is charging \$4 top as against \$3 for "Hamlet." The time has been extended another four weeks and Belasco's "The Comedian," produced to succeed it, will be kept out until March. "The Merchant" got nearly \$18,000 last week.

Jane Cowie's "Juliet" opened at the Henry Miller Wednesday last week. It wavered for the second and third performances. But it closed the week strong, getting \$1,900 at the Saturday matinee and over \$2,000 at night, for a total of \$8,000 in the five performances. The Selwyns, who produce the piece, are anticipating the Cowl "Juliet" to run until warm weather.

The Barrymore "Hamlet" run, which will make a new record for the play at 101 performances up to and including the final night next Friday, has caused speculation among showmen. Some doubt exists that it could have remained 200 times, as announced as the original ambition of Barrymore. The record of the run (now in its 12th week), however, shows that the gross never fell below \$17,000 and has consistently bettered \$19,000 weekly. The American record is credited to Edwin Booth at 100 performances. It is claimed John E. Kellard equalled the record in New York at the Garden theatre. No mention of the Kellard record has cropped up in the volume of comment on Shakespeare and the "Hamlet" record.

UNKNOWN BACKERS

Two Broadway Theatre Treasurers Behind "The Exile"

A group of Broadway theatre treasurers have formed a pool and will back the production of a play expected to be ready for presentation next month. The piece is called "The Exile," and was written by Sidney Toler, who is appearing in "Kiki." Jose Rubin will be starred.

The box office men are keeping their identity under cover, feeling that some objection might be registered in managerial quarters. One is said to have bought in on "The Last Warning," which has already declared a 50 per cent. dividend. The "Warning" inspired the treasurers to take a chance with the new play.

JIM BARTON STARRING

James Barton will be featured in the role created by the late Bert Williams in "The Pink Slip" when the musical comedy is revived by the Shuberts.

Barton has been used as a strengthener on the Affiliated circuit, joining different units for one week. He holds a Shubert production contract.

"The Pink Slip" is scheduled to begin rehearsals in about two weeks. It will be the first time Barton has worked under cork in twelve years.

INSIDE STUFF

ON LEGIT

Mrs. H. B. Harris will produce Samuel Shipman's latest writing called "The Crooked Square" which probably means Times Square. The managers secured the producing rights in a most informal manner, the incident being an interesting trip up from Atlantic City. Mrs. Harris was in one parlor car and Shipman in another. He started rubbering through the other cars and stopped to chat with Mrs. Harris. She asked him why he had not given her a chance to produce one of his plays, saying that as most other managers had had a chance with them she ought to be given the same opportunity. Shipman, having the script of "The Crooked Square" in his pocket, asked Mrs. Harris to look it over. After perusing the first act, she looked up Sammy and offered him a check for an option. He cautioned her to read further and after getting through the second act, Mrs. Harris doubled her offer. It was accepted. Shipman delivered one of the best money makers in seasons for Mrs. Harris' brother-in-law, William Harris, Jr. It was "East is West." That was the play that set the style for Shipman's funny titles.

"Sun Showers" opening at the Astor, New York, Monday, is guaranteeing \$5,000 weekly for the house, with a \$12,000 stop. Its scale will be \$2.50 top. It is the first legit production by Lew Cantor, the vaudeville producer. The show was out for a few weeks, brought in and recast. It opened in Syracuse Thursday for the second break-in. In preference to another road try out, Cantor, first offered it to the Bayes roof and after agreeing upon the 44th Street on regular sharing terms, decided to take the Astor on the guarantee. The piece was well reported from out of town on the first trip, barring miscasting and some necessary book revision. Its music was highly praised.

The business of George W. Lederer's newest production, "Peaches" at the Garrick, Philadelphia, built up last week until it grossed \$11,165 on the week. Saturday grossed \$4,000 on the day. The musical comedy-opera opened "cold" at the Garrick and will go through its fixing process while playing the announced three weeks there. The show is expected to reach \$20,000 on the finishing week. Lederer discovered a new composer for "Peaches," a native, formerly an orchestral conductor. "Peaches" in music and production needs nothing, but Lederer intends putting in a little work on the script with a prospect of some cast changes. The show would have been at the Amsterdam if "The Follies" had not prolonged its run. It may go to the Globe on Broadway, and perhaps at a \$2.50 top.

"Anathema" by Leonid Andreyev, the Russian playwright known for his "He Who Gets Slapped," will be produced by the Moscow Art company during its New York season. The play was originally written for this organization, but was suppressed by the late Czar Nicholas when it played at the Moscow Art Theatre. It presents the Jew in a favorable light. By coincidence the Yiddish Art group on Madison avenue and 27th street is planning a Yiddish version under Maurice Schwartz' direction.

With the reopening of the Winter Garden with no smoking, its present attraction, "The Dancing Girl" is drawing a more classy orchestra trade than formerly. The smoking privilege was deemed a drawback to the Garden before its remodeling. The feature of the "Girl" show, Benny Leonard, world's champion lightweight, is also accounted a draw at the Garden. He is receiving \$3,000 weekly from the Shuberts. A clerical appearing visitor to the Garden Saturday afternoon, in the lobby for a moment between the acts, said to a neighbor: "That Benny Leonard strikes me as a remarkable boy. He's a credit to his profession, he's a credit to his race and a credit to the stage."

Something different in radiophone broadcasting entertainment is being given at the W.G.Y. station at Schenectady, N. Y., maintained by the General Electric. The plant has its own stock company which "presents" a play each Friday night.

The parts are read by the "players" who need not be skilled professionals and only the number of persons necessary for different voices to provide the illusion of separate characters. There has been no attempt to exact royalties for the stock broadcasting. The plays have not been secured from the brokers who explain the G. E. plant is reading from printed versions.

An author, one of whose plays was given recently, first discovered the stock-giving stunt, hearing with surprise his work through his receiving set. In the metropolitan district the Schenectady station cannot be heard regularly, the number of high powered station near New York cutting out the up-state station most of the time.

Oliver Morosco has withdrawn "The Sporting Thing to Do" which starred Emily Stevens. The play stopped at Elmira, N. Y., Saturday. It was to have gone into the Morosco Monday next, and was so advertised in Sunday's papers. Instead "Hail and Farewell" produced by Joseph Shea, and starring Florence Reed, will succeed "Mike Angelo" which ends Saturday.

"The Sporting Thing to Do" was written by Thompson Buchanan, and was tried out at the coast last summer by Morosco. The author is known as a picture scenarist. It is said he refused to permit changes in the script which led to differences with the producer and the latter's decision to withdraw the play.

Arch Selwyn sails February 10 on the "Olympic," visiting London and Paris. He will aid in the presentation of "Partners Again" in the English metropolis, where it is to open under the direction of C. B. Cochran. He will also arrange for the production there of "The Fool." George Tyler having "set" his "Merton of the Movies" for the season will also go abroad this month, though his trip will be principally on pleasure. He plans a visit to Algiers and a trip through the Sahara desert via motor car.

A beefsteak dinner was tendered George M. Cohan Saturday night at Murray's in honor of his return that day from abroad. The companies appearing here in his "Little Nellie Kelley" and "So This is London" were the hosts.

Sam H. Harris got a good break in the matter of a contract with Francine Larrimore, which had about fourteen weeks more to go this season. The manager had not been able to secure a play which he thought suited to her, but the star became interested in a script she found in his office. After reading it she advised the producer she would like to appear in it. Harris read the play, but could not see its merit. Thereupon Miss Larrimore is said to have declared she'd appear in that play for him or none at all. The manager gently suggested he would cancel her contract (at \$1,200 weekly salary) if she wished it and she accepted that idea. The star then took the play to Lee Shubert, and it is understood the latter will shortly produce it for her.

Several Baltimore dramatic newspaper men have a just grievance based on the intimation of the misinformation carried as "inside stuff" last week and referring to the reviews given "Tangerine" when it played the stand two years ago and recently. The review on the show when it played Baltimore recently was written by Gilbert E. Kanour, assistant dramatic editor of the Baltimore "Evening Sun," and not Gustav Klemm, as stated in the story. Klemm is the moving picture critic on the same publication, and signs his reviews with the initials Q. E. D. It was further misstated the recent review used identical lines employed by John Oldinixon Lamdin, the "Sun's" critic, when originally reviewing "Tangerine." Reading the two reviews attested to the incorrectness of

the statement. Variety was unaware of any personal angle which might have inspired the story anent the Baltimore scribes. Gustav is considered the most widely read critic on films in Baltimore. He is also the conductor of the Fifth Regiment Symphony and of the Park Band of Baltimore. Klemm is known as a composer and is a protege of Victor Herbert.

The announcement by the Producing Managers' Association in New York that it had been agreed by all producing members that their shows, other than on opening night, would start exactly as at the times advertised, occurred just about when an amendment to the city ordinances was introduced into the Chicago Common Council making it compulsory that the time of commencement be printed on each theatre ticket sold. Alderman Kostner who introduced the amendment said if the public knew the exact time, there will be no excuse for tardiness and no annoyance to the early comers, along the same reasoning given by the P. M. A. in explanation of its movement.

In the story of "Cinderella" is the glass slipper, and crystal footwear is supplied for the heroine in the London Christmas pantomimes. This is due to a misconception of the original wording of the famous story. When Perrault wrote his fairy yarn he mentioned in French the word "valire" (pronounced like verre, or glass). The true meaning of the old word "valire" is fur, and consequently it is a tiny fur slipper and not a glass one Cinderella wore at the ball. But Perrault's story in English reads better with the famous glass slipper, and it seems a pity now to destroy that version due to the first translator's ignorance of the French signification.

That Valentino is barred from the stage (also screen) through legal proceedings may account for the tumult occasioned by the film star and his wife in their dancing turn for the Actors' Fund benefit. It was repeated Sunday night at the New York Hippodrome when the fund held its second performance as first given at the Century, Friday afternoon, Jan. 19. This Friday (Feb. 2) a benefit will be given for the fund in Philadelphia. Its billing carries the Valentino name in as large a type as the Actors' Fund and infinitely bigger than any other volunteer artist mentioned. George M. Cohan, among the others (including Johnny Dooley with "Variety"), appeared at the Hip, New York, Sunday night.

A Sunday magazine published a story saying the Eddie Foy children had eloped against their step-mother living in the Foy family home at New Rochelle, N. Y. The children (with Bryan absent on the coast) place no objection against their father's recent marriage to a Pacific coast widow, but made it manifest they would not countenance, according to the story, the place of their mother, who died about a year ago, being taken by another in their home. Accordingly Mr. and Mrs. Eddie secured an apartment in New York. The present Mrs. Foy, in an interview, said she could not blame the children, and that they were all fine Foyes. She mentioned having met Foy some time ago on the coast, with love at first sight the result, but that, although separated from her husband at the time, no divorce was thought of and he later died. Foy is about 65; his wife around 30.

Arthur Hopkins is reported from London to have paid \$5,000 bonus and \$5,000 advance royalty for the American playing rights to Sir Alfred Sutro's "Laughing Lady." Ethel Barrymore will appear in it under the Hopkins management.

The Shuberts seem to be developing a 2-for-1 department, systematizing it for broadcast use wherever there is a Shubert theatre. Just now the operations appear to be more confined to the east. The manner of its workings in general sound much like a similar system reported under operation by two young men in Chicago, who subsequently dropped the plan. The Shubert way is to have a representative call upon a large concern, interview a head of it, explain the merit of the play to be plugged and give as a reason why the show (if a good one) is agreeable to selling at half price, as through the calibre of the firm's employees; their wide acquaintances, etc. The plan is reported as working to the satisfaction of the Shubert office. It is adopted in specific instances of course.

Allan Foster has been a musical stager for the Shuberts for over seven years. His resignation last week is said to have been suddenly announced. Foster, one of the best known among number staggers, has worked on as many as four productions simultaneously, a prodigious task that duly took its toll from the producer.

"The Dancing Girl" program at the Winter Garden when opening failed to reveal the author of the book, the composer of the music or the stager of the numbers. At first thought to have been an oversight it later developed the omissions were intentional, and the program had failed to carry the names since the show opened in New Haven. It is reported to have created some controversy between J. J. Shubert, whom the program credits, and the persons slighted.

The building up of the business at the Globe, New York, for "Lady Butterfly" the final two days of last week brought about an extension of the run of the piece there for an additional two weeks. Under the original arrangement "Lady Butterfly" was to finish at the Globe March 3, with the new John Murray Anderson production scheduled for the house the following week. Under the new arrangement "The Cherry Chair" which is the title of the Anderson production, won't come into the Globe until March 19.

"Lady Butterfly" opened Monday of last week. The opening drew fairly good notices, but there wasn't a strong box office demand until Thursday night when a little upward tendency was noticed. Friday night was virtually a sell out and both performances on Saturday went clean. This was the reason that the Dillingham office decided to extend the time.

The northwest corner of Broadway and Forty-sixth street may become an office building. As reported in Variety last week, the Columbia University owns the exact property wanted, forty feet on Broadway and eighty feet running to the rear on the north side of Forty-sixth street. Early this week it looked as though Isaac Hopper & Son, the contracting firm, had an excellent chance of securing the lease, since the University will not sell. Several theatrical men have longed to obtain the property. They wanted a greater depth, however, on Forty-sixth street. Beyond the university's eighty feet on Forty-sixth street are 113 feet that would make a compact theatre. It is now spoken of as a possible site. Of the 113, fifty-five are owned by Louis Bernstein, the music publisher, who is said to be asking \$350,000 for his property. The other fifty-eight feet are held at \$300,000, according to report. This would give the site cost as \$650,000 alone, for the poorest side street block adjacent to Broadway between Forty-second and Forty-ninth streets.

Somehow that particular Forty-sixth street block has never been developed. Of late more activity has been shown in building. Arnold Rothstein has a couple of converted short office buildings on the block. A nine-story hotel is to be erected near the Sixth avenue corner and if either of the other deals goes through Forty-sixth street may commence to look like something. The block centers the double triangle composing Times Square. Just why it has been neglected has puzzled several, although there is a school, also a church, on it.

What theatre men are after the site is not disclosed, but it is reported the proposed theatre, if built, will have a roof auditorium as well.

W. A. Brady has offered to lay 3 to 1 that his production "Up She Goes" will run on Broadway until July 4. In last week's Variety the monthly "Running Odds" quoted 7/5 the show will stay until Easter at the Playhouse. The manager further offers to bet even money his attraction will stick through the summer. Brady will send three companies of the musical comedy to the road next season.

STOCKS

Bernard Steele may take the Lawrence Players, of Lawrence, Mass., to the Jefferson Theatre, Portland, Me., if Manager J. M. Garrity of the Portland house can obtain an extension of his lease. The Jefferson now is owned by the Catholic diocese of Portland.

Morris Schlesinger, who controls the Broad, Newark, N. J., has offered Miss Fealy \$2,500 to buy in on her stock at the local city. He wants to handle the front of the house for her, but Miss Fealy can't see it. She is said to have told Schlesinger she preferred to manage her own house.

Without warning Corse Payton's stock closed after one week at the Strand, Newark, N. J. "Up in Mabel's Room" was announced in the Sunday papers but failed to show. The company had been given two weeks' notice almost as soon as the stock started. Payton never had a chance as he had practically no publicity and only a smashing campaign would break the hold Maude Fealy has on stock there. The Fabians announced that business was bad and that the Strand will revert to pictures.

The opening of the Harold Hevia stock at the Academy, Norfolk, Va., has been postponed from February 12 until February 19. The renovating of the house necessitated the postponement.

The Keith stock, Union Hill, N. J., closes February 10. The recent opening of the new Capital, vaudeville (Keith-booked), in Union Hill is reported as having affected the business of the stock.

William L. Malley is in Miami, recuperating from his recent serious illness.

Leslie Rice is leading woman with the Victoria stock, Charleston, S. C.

The Edna Park Players, under the management of Jack Edwards, are in their sixth week at the Royal, San Antonio, Texas. The company includes (in addition to Miss Park) Percy Barbat, Bentley Wallace, Maurice Penfold, Madge Haller, Edward D'Oize, Carl Hursh, Irene Hubbard, Craig Neslo, George McManus is directing in addition to playing parts.

Leona Stater, a leading woman, has become a dramatic agent.

The Charles K. Champlin traveling stock played to \$4,020 last week in Taunton, Mass. The company has been doing well playing week stands during the entire season.

Ruth Saville returned as leading woman of the Colonial theatre stock, Pittsfield, Mass., for the presentation this week of "The Unseen Way." This is a new play by DeWitt Newing, the author of "The Love of Su Shong" and "Dawn of the Mountains," both stock pieces. The company will close next week with "Her Temporary Husband."

Al Luttinger's stock players opened at the Opera house in Lowell, Mass., last week in "East is West." Mary Ann Dentler and Arthur De Lord have the leads. This week "The Meanest Man in the World."

LEGIT ITEMS

The will of George A. Hamlin, the operatic and oratorical singer, who, after an illness of several months, died Jan. 10, filed for probate last week in the Surrogate's Court, New York, gives his estate of about \$16,000 in realty and personality, after all debts are paid, to his widow, Harriet R. Eldredge Hamlin, of 1070 Madison avenue, New York. She is also the executrix.

The musical comedy entitled "Take a Chance" will have its first night at the Court square, Springfield, Mass., Thursday. It is Harold Orlob's first production. Frances Rose has the leading feminine role.

Louis Kallisky has been engaged as assistant to Jack Welch, who is general manager and booker for the Selwyns. Kallisky was formerly manager for Max and Edmund Flohn.

Frank McCoy has resigned as stage manager for Billie Burke in "Rosa Briar" and has been engaged as general stage director for the Comstock & Gest attractions.

JANUARY NEARLY RECORD MONTH FOR PLAYS ALONG BROADWAY

Extra Matinee Performances Indicate Prosperity—Astonishing Business for Moscow Art Theatre, \$370,000 in Eight Weeks—Violent Language Contributing to Some Draws

Computation of the January receipts in the Broadway theatre fix the total takings close to the record breaking business volume for the same month in 1921, which was the peak of the 1920-21 season, also the biggest in the annals of American theatricals. Several leaders on the road are traveling at equal pace with New York, with some of the grosses exceeding all the former figures.

Managers are getting the big money while the going is good as evidenced by the growth of extra performances on off-matinee days. At present four of the leaders are giving the extra afternoons. Those on a nine-performance basis (for which an extra eighth salary is paid) are "The Fool" at the Times Square, "Hamlet" at the Harris, "Seventh Heaven" at the Booth and "Polly Preferred" at the Little. This winter there is an almost complete absence of the special afternoon production teys. The regular attractions by adding on the performance appear to absorb the special afternoon business. Others among the hits would go on the nine-performance basis but for the disinclination of the stars, at least one being unable to stand the strain.

Nothing more astonishing in the dramatic history is the continuing business of the Moscow Art Theatre at Jolson's 59th Street. Only the limit of the big house confines the receipts, since the attendance is an overflow for every performance. It is now conceded the Russians will play to a gross of \$370,000 in the eight weeks which Morris Gest de-

clares the attraction is limited to in New York. That will make for an average of over \$45,000 weekly. The second week's business when "The Lower Depths" was played were first quoted at \$38,000, but through error, as one performance had not been computed and the actual takings for the second week were \$44,900. Last week with "The Cherry Orchard" the total mounted, being \$44,900, and this week with "Three Sisters" business is just as good. The engagement started off with a \$46,000 week. The scale holds to \$5 top, the only deviation having been for the premiere performance, when \$11 was charged on the lower floor.

Broadway's wealth of dramatic hits finds decided contrast in the types of plays. Several are colored with violent language, which is made part of the atmosphere, but is undoubtedly a factor in the draws. Two opposites are "Rain" and "The Fool," both among the biggest things of the season. The former piece is playing to standing room on all floors for all performances to a weekly gross of \$15,360, and the latter is solid capacity for nine performances and a weekly gross of nearly \$20,000.

A new contender for honors is being recognized amid the downtown little theatre productions, "The God of Vengeance." It is playing at the Provincetown Playhouse and Broadway is paying excess premiums for seats. "Vengeance" is classed as daring, and it may be brought uptown. It goes (Continued on page 15)

"DULCY'S" PRODUCTION LEFT ON THE LOT

Tyler Following Policy Not to Store Scenery—Rush to Get Free Settings

"Dulcy" will close after another week. The Tyler attraction has been playing the subway circuit lately, with the takings only fair.

Though close to New York the production will be left at the last stand in accordance with the manager's policy not to store scenery.

Nearly 100 inquiries have been received by Walton Bradford, general manager for George Tyler, in answer to the advertisement inserted in Variety announcing that the scenery in the Tyler store house would be given away to anyone applying. Personal applications continue to be made at the manager's office, while mail queries have been received from as far away as the Pacific Coast.

Last week there were half a dozen truck loads of scenery taken away, and the stock was further depleted by a similar number of loads up to yesterday. It is estimated, however, that there are still between 60 and 70 truck loads of flats remaining. There are no strings to the offer; Tyler simply having decided not to store any settings of his productions after the road tours are completed and to free his store house of all settings, eliminating the item of storage charges. Present attractions when completing tours will leave the productions except electrical apparatus and some props in the final stand.

That was formerly the custom with small stand troupes and it caused many an argument with the local stage crews who had no way to get rid of it except by burning. Most of the big managers bring in their productions.

A number of applicants who carted off scenery from the Tyler store house are stock managers. One who will shortly open in Norfolk wanted to take a dozen loads if the steamship would bond it. The line however, permitted room for material equivalent to one 60 foot car.

CURTIS SETTLES

Pays One Week's Salaries for "Kiss Me"—Equity May Sue for Other

Peace was made by Jack Curtis (Rose and Curtis, vaudeville agents) with Equity when Curtis turned over a week's salaries as his share of liability decided by Equity due the players of the show abandoned in rehearsal, on their claim for two weeks.

Recovery of the other week's salary may be attempted by Equity through civil suit against George Whiting and Nat Phillips, other charter members of the Virginia Producing Co., which promoted the piece that never got started. Whiting and his wife (Sadie Burt) are now in vaudeville on the southern Interstate time. Phillips is in New York.

The Curtis experience as a legitimate "angel" is said to have been an investment, complete, of about \$4,500. He put up \$2,500 of the amount to start the piece into rehearsal and the rest went afterward, including about \$1,400 as his portion for the single week's salaries.

CAMPBELL TRUSTEE

Actors' Fund Elects Him—Son of Bartley Campbell

Robert Campbell, son of the late Bartley Campbell, whose "The White Slave" was a sensation two generations ago, has been elected a member of the board of trustees of the Actors' Fund.

The appointment fills the vacancy left by the late Frank McKee.

Campbell is associated with Sanger & Jordan and is manager of the National theatre.

The elder Campbell was on the original board of trustees of the Fund.

WITH \$150,000 IN BANK PRODUCERS EXPECTANT

Geneen & McIsaac Figure One Hit Out of Five Tries—On Second Attempt Now

One of the most promising amusement and producing enterprises of Broadway's newer contenders for showmanship honors is that headed by Samuel Geneen and Fred J. McIsaac, now readying their second play after failing with the first. McIsaac, who was dramatic editor of the Boston "American" for five years, and Geneen, well known as a New York restaurateur and concert director, joined forces after mapping out a solid financial basis. They banked \$150,000 to be devoted to producing five non-musical shows, the managers anticipating at least one success out of the group. Each show is to cost between \$15,000 and \$20,000 to put on.

Their initial venture was "Steam-roller Brender," taken off Saturday. The second try will be with "Old Man Smith," a small town comedy, written by Adeline Hendricks and booked to debut at Stamford, Conn., Feb. 12. The piece is to be staged under the direction of Ira Hards and the cast will be headed by Tom Wise and Juliette Day. Gus Hill is associated in this production.

In addition to their theatrical activities, Geneen & McIsaac are reported entering the cabaret field. A five story house on 50th street, near Madison avenue, has been leased and will be remodeled as a Russian cafe. It is to have its own little native theatre and entertainment.

Geneen formerly owned a string of downtown cafes known as the Postal restaurants, which he sold some time ago at a reported big profit. He then founded the Cameo disk records and further entered amusement circles by establishing the National Concert Bureau, still active. The bureau has a number of stars under its wing, including Rosa Ponselle, Jeanne Gordon and Danise of the Metropolitan and Florence Macbeth of the Chicago Opera. McIsaac was also in the concert field in Boston.

OPPOSITION STOCK CO. HAS SHUBERT-BELASCO

Washington's Unit Vaudeville House Changing Policy March 1

Washington, Jan. 31. George Marshall, who is conducting a stock in Baltimore, has secured the local Shubert-Belasco for stock, starting March 1. The house is playing Shubert vaudeville this season.

It is understood that Marshall is entering the stock field here in opposition to the Duffy & Smith stock at the President. The latter house is making a record breaking run with "Able's Irish Rose" here, as in Baltimore. When Duffy & Smith secured the Baltimore Academy for a production stock showing of "Able," it was said Marshall offered to buy in and that the latter considered it his privilege because of his prior standing as a stock manager there. The refusal of his offer is understood to have prompted his plans for stock here.

RUFUS P. MOODY'S ESTATE

That Rufus P. Moody, theatrical photographer, who died at the French hospital, New York, Dec. 30, made a will Dec. 22, 1920, naming Charles J. Foltz as executor, was disclosed this week in the Surrogate's Court, New York, through the filing of a petition by Mr. Foltz asking Surrogate O'Brien not to grant any letters of administration upon the estate, as the document will soon be filed for probate.

Mr. Moody, whose estate is estimated at only \$500 in personality, left as his only surviving heirs at law Clara Moody, his widow, and Barbara Moody, a two-year-old daughter, both of 24 Doscher street, Brooklyn.

SELECT CAWTHORNE-BICKEL

Joe Cawthorne and George Bickel have been selected for the leads of "Light Wine and Beer" that A. H. Woods is to produce for New York.

It is the Aaron Hoffman play titled on the coast "Now and Then."

'LADIES' NIGHT' SCORED BY BALTIMORE SOCIETY

Committee Complained to the Mayor of Show's Advertising—Police O. K. Play

Baltimore, Jan. 31. Action to stop performances of "Ladies' Night" at the Lyceum here has been started by a committee from St. John's Methodist Protestant Church, headed by W. O. Atwood, politician, churchman and former nominee for Congress on the Republican ticket. Mr. Atwood and his committee protested directly to Mayor Broening and the mayor referred the matter to Charles D. Gaither, Commissioner of Police, who said that his police had reviewed the show and had found nothing obscene in it.

The church people were not satisfied, for they turned their energies next to a detailed criticism of the advertising. In the recent ads, small half column cuts of nearly nude women. One of the cuts is that of a woman standing before a mirror removing the last vestige of clothes. Another is of a lightly clad woman gazing into a small hand mirror, while another, and the mildest of the group, carried in the Sunday ads, is of a swimming beauty. In the daily ads a cut is carried of a woman donning herself in pajamas, but when the picture was made the pajamas had only reached the waist—and the woman has a well developed bust. This is what the church people are raising a row over now and they are also objecting to the paper used by the show—which is, comparatively speaking, mild.

The "News," Monday, carried an interview with Mr. Atwood in which he viciously attacked George Marshall, owner of the stock company now presenting the show.

CARLTON DIVORCE HEARD

Decision Reserved as Pat Somerset Deportation Case Nears End

Carle Carlton's undefended divorce action against Edith Day (Carlton) was heard by Justice Daniel T. Cohan in the Bronx Supreme Court. He reserved decision. Depositions of testimony before U. S. Consul Skinner in London were submitted by Carlton's counsel implicating Pat Somerset.

Somerset was divorced in England by Margaret Bannerman, who named Miss Day.

Somerset's troubles with the immigration officials, who are considering an order of deportation on grounds of "moral turpitude," have reached the stage where Laurence L. Cassidy, his attorney, submitted final briefs to the authorities from which they will make their decision. The last hearing at Ellis Island was held Jan. 16, wherein figured the possibility of Somerset becoming a "public charge." This is not likely in view of his and Miss Day's starring season in "Orange Blossoms" up to recently.

James Dale, another English actor now appearing in "Loyalties" at the Gaiety, New York, was summoned before a board of inquiry at Ellis Island Tuesday to show cause why he should not be deported on a charge similar to that pending against Somerset. Dale is charged with having brought a young woman to this country for immoral purposes. The warrant for Dale arrived Monday at Ellis Island from Washington.

The "Loyalties" actor is involved with Ada Gladys Powell, 18, a Welsh girl of good family who came to New York two months ago, following Dale, who had already opened in the Galsworthy play. Miss Powell's mother advised the immigration officials her passage had been arranged by an actor. Miss Powell was detained and questioned upon arrival. Some of the young woman's admissions resulted in her being sent back, in accordance with her mother's request.

The charges against both Somerset and Dale are serious and they are liable to 10 years' imprisonment and \$5,000 fine if found guilty, besides being deported.

Dale was alleged to have agreed to marry Miss Powell after he secured his divorce.

Metropolitan, St. Paul, Lighting Up St. Paul, Jan. 31.

After two weeks of darkness the Metropolitan will light up with "Tip Top."

Saturday the Garrick reopens, with pictures, having "Robin Hood" for a run.

GOULD DIVORCE VALID

Court of Appeals Sustains Dismissal of Edith Kelly Gould's Action

Albany, N. Y., Jan. 31.

The divorce decree awarded to Frank Jay Gould, New York multimillionaire, against Edith Kelly Gould, former actress in Paris, has been officially recognized by New York State.

In a decision handed down yesterday the Court of Appeals, the highest tribunal in the Empire State, affirmed a decree of the lower court sustaining a dismissal of the complaint in the action brought by Mrs. Gould for divorce in this State.

Mr. Gould married Edith Kelly while she was a reigning favorite of the State in October, 1910. They were separated for some years when Mrs. Gould instituted an action for divorce. Gould responded, claiming as his defense that he had obtained a decree in Paris.

The Court of Appeals decision is that the Paris decree bars Mrs. Gould from obtaining a divorce in this State.

Mrs. Gould instituted her divorce action in New York county in 1920, naming Leonie Rouques and Florence Lacaze of Paris as the co-respondents. Gould's decree in Paris against his actress-wife named Mario Cassassus as co-respondent. Mrs. Gould made default in the action and the decree was affirmed by the Court of Appeal of France.

The Goulds were married in Scotland on Oct. 29, 1910, and lived in New York City until Gould went to Paris, where he has since lived. Mrs. Gould later took up her residence in England. She returned to America last year and appeared in "Pins and Needles," a musical show, during its engagement in New York City last season.

Edith Kelly Gould is New York-bound, on the Mauretania, due to dock tomorrow or Saturday.

FOURING ON THE "RESOLUTE"

San Francisco, Jan. 31.

The "Resolute," on an around-the-world cruise out of New York, reached San Francisco last week for a brief stop.

Among the passengers were Nina Wilcox Putnam, the writer, and Mudge Kennedy.

GERMANS IN BALTO

108 in Operatic Company—Start at 7:30 Nightly

Baltimore, Jan. 31.

The German Opera Company opens its American tour at the Lyric tonight and is apparently going to receive a hearty reception in Baltimore. Newspapers were liberal in their publicity and editorials have been carried on the beauty of German music—with very little about the recent war.

Among a few people there is a decided antipathy to the German singers. When the Press Club announced it would tender them a reception, a patriotic society of women arose in protest and denounced such an invitation. This cooled down later on and no action resulted. The advance ticket sale has been very good.

They begin the performances at 7:30, with the exception of tonight when "Die Meistersinger" was sung. The length of this work necessitated earlier start. Thursday night "Tristan and Isolde," "The Flying Dutchman" Friday; "Tannhauser" Saturday matinee, and "Fledermaus" at night.

One hundred and eight persons are in the company and they arrived in Baltimore Sunday. With the announcement from New York Monday their scenery had been held on the piers at Hoboken, John Tjarks, proprietor of the Hotel Arnstead, where many of the singers are staying, secured \$40,000 to post as bond to guarantee that none of the settings would be disposed of during the tour of the states.

SALISBURY IN MISSION PLAY

Los Angeles, Jan. 31.

The Mission Play, which has been running for more than a decade at San Gabriel, chiefly as a tourist attraction, opens its 1923 season Feb. 3.

Monroe Salisbury will succeed Frederick Warde in the leading role, that of Fra Junipero, Mission priest.

BUSINESS BETTER IN N. W.

Minneapolis, Jan. 31.

Business at the theatres in the Northwest is showing improvement. Increased box office receipts are reported by the legit, vaudeville and picture houses.

AFFIDAVITS IN EDDIE BUZZELL CASE TAKE IN MANY SIDES

Matter of Breach by "Gingham Girl" Management—Equity Officers Make Statements—Decision Expected Next Week

Decision on the Eddie Buzzell suit against Laurence Schwab and Daniel Kussell, producers of "The Gingham Girl," is not expected for another week.

The comedian's replying affidavit in support of his charge of violation of an Equity arbitration award are in the record. Particularly one by Frank Gillmore, Equity executive secretary, in support of Buzzell's contention that Schwab & Kussell did not apply to Equity before resorting to the courts for redress, has a statement to the effect that although they knew the defendants were not living up to the "arbitration award fairly and loyally, still, in my official position I could not recommend pulling the show; that though this association has that right when our contract is breached, it is rarely and seldom exercised and only done as a last resort when all diplomatic efforts to secure justice have failed. I further state that the public was not in sympathy with strikes and walkouts."

These statements are corroborated by George S. Trimble, traveling secretary of Equity, who confirms the fact Buzzell and his attorney-brother, Samuel Jesse Buzzell, called almost daily to compel the defendants to live up to their contract. Trimble states Equity never admitted or claimed that Schwab & Kussell had lived up to arbitration award, and "though Equity's duty was to protect its member if the arbitration award had not been lived up to, it must be very reluctant to take extreme action. In any case, it was for the council of the A. E. alone to decide, and he (Gillmore) further suggested that this matter of violation be taken to the courts for proper protection."

Lengthy affidavits in reply to Schwab & Kussell's statements have been filed by S. J. Buzzell. Eddie Buzzell's personal statement has a good word for Schwab, but holds no brief for Kussell, alleging the latter influences the former. Buzzell denies that he is entirely unknown on Broadway, but that he succeeded Eddie Cantor in a Winter Garden show in 1920; that he had helped fix up the show and rewrite the scenes; that he did not disrupt the morale of the company, but contrarily induced his brother to lend the management \$1,000 to pay off salaries; that Kussell wants "to frame me up so as to declare a breach of the contract between us"; that Kussell got the idea for "A Man of Affairs" (the vaudeville sketch in which Buzzell starred and from which "Gingham Girl" was elaborated) from Schwab; that the author does not give credit to his comedian or others concerned. Buzzell denies he pulled Lucille Moore, Bertee Beaumont's understudy, off the stage abruptly, which statement is corroborated by the latter's affidavit.

Samuel Jesse Buzzell's affidavit states "at this time the arbitrators have no standing herein" and "Are these arbitrators to live on forever and pass on all questions even after the judgment of this court?"

Kussell, in supplementary, replying affidavits filed through Kendler & Goldstein, denies Buzzell had anything to do with framing the book of "The Gingham Girl" show, and that the comedian's admitted "faults and temperaments" are the cause for this controversy, which would never have happened otherwise. He states Buzzell's substitution for Cantor resulted from the latter being ill for two or three weeks; that one night when Buzzell considering it a breach of contract, breach grievances he went to see "Loyalties," at the Gaiety, and did not attend his own performance.

Paul Buzzell, assistant executive secretary of Equity, supports Schwab that he was advised Buzzell refused to do a number with the understudy, Miss Moore, on Jan. 17, and stated if they could prove it he personally considered it a breach of paragraph 14 of the Equity contract and Buzzell was open to dismissal without notice.

Walter F. Jones, Equity deputy with the show, states he filed a complaint with Equity because of Buz-

zell's walking off on the song cue, considering it a breach of contract. The company's musical director, Ivan Rudisill, supports his assertion.

Schwab's personal statement is that Sol Bloom was too busy in his campaign for Congressman (and elected Tuesday) to be gotten hold of for purposes of further affidavits, and terms the lawyer Buzzell's affidavits as needless legal quibbling which is "locked with malice and suspicion as to the good faith and good conduct of all those who differ with him."

S. J. Buzzell had mentioned that the affidavits of the arbitrators, Sam Bernard, Arthur Hammerstein and Sol Bloom, the umpire, as easily obtained from an "obliging committee."

Kussell and Schwab were elected members of the Producing Managers' Association yesterday.

TICKET COMBINE COLLAPSES

(Continued from page 11)

the choice seats, because of the organizing of one of the strongest "digging armies" ever noted here for the accumulation of front row locations.

When the "buys" were made by the Couthouli offices, the small independent brokers trusted to the luck at the Couthouli stands to get good locations which they could sell at their own stands at a desired premium. These small independents could be seen playing their "digging trade" at the Congress stand of the Couthouli system. The situation has progressed out of Couthouli's hands to a great extent and is probably the reason why the Waterfall agency was being nursed to be pulled in with the Couthouli offices to block the smaller lads. Outside of Couthouli's offices, the Waterfall stand at the Palmer house is the best patronized in town.

The outright "buys" that the Couthouli offices made earlier in the season proved the smaller independents have a way of getting the Couthouli tickets. This indicated that when the smaller of the ticket scalping offices "kept off" the Couthouli stands, the latter generally found themselves overstocked, creating the losses that the leading scalper of the town has suffered this season.

When it comes to getting "stuck" the independents are up against a different angle than the Couthouli offices usually are. There are no returns for the independents, and that's why the streets at times are flooded with ticket scalpers around certain time. A striking example of this situation was observed Saturday night in front of the Apollo and also at the Colonial.

Some of the street "specs" are taking severe punishment along with their daring ways in disposing of tickets as well as "digging" for them. At one of the theatres last week one of the labeled "street specs" was caught in the act of "digging" only to face the house manager, who holds a solid reputation of caring for "specs" whenever he observes them with unannounced attacks that leave the "street spec" a fine candidate for the hospital. The "spec" who received this punishment last week came to by the week-end and was around just as determined as ever to rid himself of "over stock."

There isn't a theatre in town that the "diggers" don't apply their cunningness to get front row seats. The surprise always is how these seats get into the smaller ticket scalpers' offices when they originally are given elsewhere.

The news of Mayor Thompson's withdrawal from the mayoralty race, leaving the field open for a new mayor in the spring, is a matter that all ticket scalpers must take into consideration. Mayor Thompson's administration has been a booster for theatrical people in town. The change of officials may bring with it as many changes in theatricals as it will in all other departments at the city hall.

ADVANCE AGENT JAMS POWERS TICKET SYSTEM

Gave Couthouli Agency 100 Seats for Opening Performance

Chicago, Jan. 31.

Another exciting flare sprang out of the ticket scalping controversies between the Couthouli offices and some theatres in town last week. The scene of action, involving verbal pyrotechnics, was at the premiere of "The Torch-Bearers" at Powers.

The Couthouli offices wanted tickets for the premiere in anticipation of a Powers theatre hit.

What the Couthouli offices wanted and the way they wanted to get them weren't possible because right now the houses under Harry Powers' direction in town aren't dealing with Mrs. Couthouli as of yore.

Some way or another the advance agent for "The Torch-Bearers" became interested in the situation. He'd only arrived here a week in advance and wasn't acquainted with the local situation. This didn't prevent him from promoting the seats for the Couthouli offices.

It was there the uproar transpired. Such an uproar it was that the advance agent, after bitter denunciations by the house staff, realizes it will be better for him to come to town next time and leave the ticket speculating situation to the local manager.

The Couthouli offices got 100 seats through the activities of the advance agent. The house manager didn't object to this sale, provided cash for the tickets was deposited. It is understood a check for the tickets was offered but refused.

When the deal was made the advance agent didn't give a thought to a possible return of tickets not sold around 7 p. m. This happened—adding to the flare. The returned tickets were refused by the house manager (John Mooney) and the company manager (Charles Stewart). It is understood, though, that later in the week Manager Stewart made some sort of exchange with the Couthouli offices.

The tip that 100 tickets would sell easily for the premiere of "The Torch-Bearers" went wrong. The "dump-back" was resorted to. The big fuss ensued. It was reported the advance agent wanted to know why the front seats were in the hands of the independent brokers. The house didn't know they were. It is claimed the advance agent went out and bought some tickets from the independent brokers. This had little bearing on the situation, other than making the house staff bitter. An investigation discovered the independent brokers only had what tickets in their possession that individual "digging" will get from any theatre in town.

The independent brokers giggled over the tactics of the advance agent. They had been tipped off he was around to the independent stands buying tickets for "The Torch-Bearers" to hold as proof in the argument he was having with the house staff. As the result of the tip-off, the advance agent was slammed with a stiff premium.

The advance agent doesn't know what's going to become of him around the Powers theatre for having stirred up the unnecessary mess. Harry Powers is satisfied the policy of the theatre was ably upheld by Manager Mooney.

The advance agent is still working, despite he is claimed to have drawn the unfriendly feeling of his own bosses for having temporarily disrupted the best workings of the Powers box office for the success of the engagement. However, he's sticking close to peddling press stuff and photographs. He's satisfied to let others listen to the Couthouli system.

For the start of the second week the Couthouli offices have bought outright fifty seats per night for "The Torch-Bearers." The Powers management had nothing to do with this deal.

As the result of the \$1,150 house Sunday night "The Torch-Bearers" gives promise of jumping to \$9,000 for this (the second) week.

FOSTER LEAVES SHUBERTS

After a term of five years as stager with the Shuberts, Allan Foster is now a free lance.

Mr. Foster tendered his resignation Saturday. He has staged many of the Shuberts' biggest musical successes, specializing on musical productions.

LITTLE THEATRES

The theatre guild movement has reached the smaller towns and cities in the middle west, the latest to be heard from being Independence, Kan., where the Independence Community theatre has been organized. As in other parts of the country, the movement was sponsored by those who desired dramatic amusement which they could not get in the local theatre on account of the scarcity of road attractions. The first play to be presented by this organization will be "Mrs. Bumpstead-Leigh."

It is the understanding that Parsons, Coffeyville, and probably several close neighbors of the Kansas leader will fall in line and it is also suggested that with these organizations in close together cities it will not be long before the companies will exchange compliments and appear for their neighbors.

John J. O'Toole, of Fairville, N. B., holds a record of 25 years continuously playing and directing amateur, with his sons and daughters playing with him. Mr. O'Toole heads the St. Rose Dramatic Club. It produced "Partners" in Fairville, Jan. 31-Feb. 1.

The Lenox Hill Players, New York, for its second program of this season, announces "Wappin' Wharf," a comedy by Charles Brooks. Its third program will be three playlets. Burton W. James is directing.

The Los Angeles theatre is presenting plays in that city at the Philharmonic Auditorium pending the completion of its own house. Otis Oliver is directing. He has operated his own stock companies in the east for several years. Jos. Y. Monroe is business manager.

Triangle, the small downtown theatre located at Seventh avenue and Waverley place, New York, which opened Jan. 20, is offering a nightly vaudeville program. Henri, the dancer, is a late addition to the cast.

The Threshold Players presented "The Old Miser" at the Lexington opera house, New York, Jan. 29. The piece is a one-act play of English village life written by Clarence Derwent and his sister, Elfrida.

The spirit of the 17th century "guild cots" has been revived in the organization of the Portland (Oregon) Labor College Players, said to be the only troupe of its kind in the United States. The Labor College Players represent the occupation of street car man, teacher, cook, carpenter and the like. Several unions have placed requests for presentations and weekly appearances at the Portland Labor Temple are contemplated. Doris Smith is the director.

The Vincennes Players of Albany, N. Y., gave "Clarence" under the auspices of the Ushers' Association

ROYALTY TOO HIGH; REP SHOWS STAY IN

But Four Standard Companies Traveling in East This Season—Bonus Demanded

The high royalty demands of play brokers for former Broadway plays have depleted the ranks of the traveling repertoire companies in the east. During the current season but four standard companies of this style have taken to the road in eastern territory.

Discriminating audiences in the small towns of the east have necessitated repertoire managers playing all royalty bills with book plays entirely out of use. In addition to the customary 10 per cent. royalty basis, play brokers have been charging rep managers a bonus of \$2,500 for several former Broadway successes for a thirty-day playing period. The rep managers take the majority of their bills on a thirty-day basis, playing each piece once a week with six included in the repertoire. The bonus in most instances has been demanded in advance, which has made it practically impossible for a manager not over strong financially to take to the road with any of the bigger bills.

The limited number of reps have met with fair success, although the overhead in the way of royalties has cut down the profits.

The sudden departure recently of Sam Salvin for England is the first step on the part of the Salvin cabaret and restaurant interests to establish themselves in London. Prior to the younger Salvin, Paul Salvin being in Palm Beach for the winter, sailing negotiations had been under way for them to open a place in London. The deal, it is believed, will be consummated during his stay on the other side, and will include the installation of Paul Whiteman and his orchestra in the London establishment. Whiteman is under contract to the Salvin interests for a term of years, and is at present playing a tour of one night stands as a dance music aggregation. The road tour will be curtailed, providing the London place can be got under way immediately, or otherwise Whiteman will continue on the road.

Shannon Day in New York
Shannon Day, Lasky and De Mille star, who left here four years ago as Sylvia Day, Ziegfeld chorus girl, returned two days ago and is planning to work in the east or resume stage work. She is at the Algonquin.

and Trustees of St. Joseph's Church in Troy, N. Y., Monday and Tuesday nights of this week. Emmett J. Wall played the leading role. The Vincennes Players are under the direction of the Rev. Father Cornelius.

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BEDSIDE CHATS

By NELLIE REVELL

If Roy Moulton ever quits writing a column you will know why "Bed-side Chats" are duller than usual. Here's something that I cribbed from his column. (Excuse me, Roy).

If you get your income tax wrong you go to jail. If you get it right you go to the poorhouse. If you keep your money, you're a tightwad and if you spend it you're a fool. If you own a car, you're extravagant. If you don't you're a hick. If you walk fast you get blood-pressure. If you walk slow, you get fatty degeneration. If you stay out evenings you're a rounder and a bum. If you stay at home, you're a rug-hound. If you stay away from church you're a heathen. If you go to church, you're a hypocrite. If you don't make money, you're a simp. If you do make money, you're a crook. If you carry a gun, you're arrested, unless you're a burglar.

WANTED—YOUNG LADY, experienced in jewelry line, Fred Kaufman, 80 Malden Lane.

It looked like a job for Peggy Joyce.

Clifton Webb and his mother say it with dotty handkerchiefs of violent hues which they brought from Paris. All I have to say is if France expects to collect that war debt from Germany I hope she is as well equipped with ammunition as she is with other dye stuff.

Mrs. Al Jones and Mrs. Jos. Newmar called the other day. Jack Pulaski, who was here came over to my bedside and inquired if I was going to renew my buy with the agencies or was I going into cut rates.

I frequently get letter from people who send manuscripts of scenarios, songs and plays, and ask me to write them my criticism and return. These letters are always from people who are entirely unknown to me. My friends all know my limitations (and don't give a rap about my opinion about their brain children). I have neither the time, strength or inclination—even if I had the ability—to read plays and pass on their merit. So please, dear embryo authors, do not add to my responsibilities by sending scripts. I never read them and they may get lost in transit. I would dearly love to help you all, but my eyesight scarcely permits my reading my mail or the daily papers.

I have a mile of my own work piled up waiting for me and if it were not for Betty coming down from Variety to help me get up my "column" there would be no "Bed Side Chats." I, no doubt, would be the only loser—but I have lost enough.

I've just had dinner on Irvin Cobb, or was it off of him? Anyhow my dinner was served to-day on the table, the glass top of which covers a picture of our Beloved American. He sent it to me at Christmas time. I wish I could live up to the inscription written on it. It exactly fits under the glass top of my stand table. Then I had the photo of a pretty girl placed at his right and of two fine dogs at his feet. And if that isn't playing the role of an appreciative and understanding friend, will someone please advise me.

My idea of nothing to worry about is the loss of an octave. The delirious carried accounts of a strange law suit.

A sliding subway door caught a concert singer, and snipped off one of her octaves, worth \$100,000, according to the claim set forth by her attorney, in a suit to recover that amount from the Brooklyn Rapid Transit Company.

The petition recites that the lady had a range extending an octave higher than her present range, but lost eight notes when a subway door broke her nose during a rush-hour jam. She was thrown to the floor of the car and severely jostled.

Yes, I have been severely jostled too, and maybe I have lost a few octaves in the shuffle, but if I get out of here without losing my vertebrae, I won't worry about octaves.

I have sent my bird away. It was so much company for me. I do not know of anything that helped to forestall that most dreaded of all maladies (hospital blues) as much as "Sidney" did. No matter how dark or rainy the day, he always had a song for me, and the other patients on the hall frequently told the nurse how much he had cheered them up. But I did not think it just fair to have him cooped up in one room where there is no sun (my room faces north) and I thought he would be much happier in the home of a friend of mine, who has other birds and a lot of sun and plenty of time to take care of him.

Frequently, when I was able to sit up for a while, I would ask to have the windows closed and the bird cage door opened, that he might have some liberty. He enjoyed flying around the room, sitting on the plants and furniture or the bedpost singing to me and after a while would return to the cage alone, and calmly sit there and wait for the nurse to shut him in.

One cloud on a beautiful horizon of a New Year was losing one of my pet nurses, who was transferred to another hospital to extend her training. If you were ever in a hospital and had a nurse who always knew just exactly how you liked your coffee, just how thick to cut your bread; knew just how to fix your pillows; just when you have been sitting up long enough and watched your pulse lest you become too weak before she summoned aid; that always had a smile for you; never would admit that you were ever cross or unreasonable; understood and sympathized with even your idiosyncrasies; entered into the spirit of your jokes; got as much pleasure out of opening your packages as you did; got so she knew by the envelope whom your mail was from, and in fact thought and fairly breathed for you for months, you will know just how deep is my loss.

But thank goodness, it is only temporary. When she returns from the maternity hospital; where she has gone to learn how to take care of brand new babies and their mothers, she is coming back here, and maybe she will be assigned to this floor again.

I shall miss you, Katherine Crowe, but am consoled with the thought that my loss is the gain of some young mothers and little babies, who will find a kind, sympathetic patient friend in you.

Roy Moulton says it with ink, concealed in fountain pens. During the holidays I had occasion to write Mr. Moulton thanking him for some kindness, and as is my custom since I have been here, I used pencil. Zelda Sears dropped in while I was writing and joked me about using a lead pencil. "All right, then," I said, "loan me your fountain pen." She said, "Oh, shush, tell him I ain't got no fountain pen." I did. And the next day came a beautiful old rose and gold fountain pen from Roy Moulton. When I got up I am going to drive up in front of his house in a Ford and tell him I ain't got no Rolls Royce.

Harry Hirschfeld brought this one: A regiment of married negro troops was stationed in the front line trenches in France, and 5,000 seasoned white soldiers were stationed immediately behind. One of the negroes, addressing his buddy said: "Mose, what do you all s'pose de papers gwine to say about us tomorrow?" And Mose answered: "If de rest of you niggers feels as I does does headlines will say 'Six thousand white troops trooped to death.'"

BROADWAY STORY

(Continued from page 13)

into the Greenwich Village theatre tomorrow (Friday) night.

Of the other non-musical solid running successes, "So This Is London" is commanding fresh attention at the Hudson. It has drawn \$17,300 for the past several weeks, the figures being the best for eight performances since opening. None of the additional hits such as "Loyalties," "Seventh Heaven," "Merton of the Movies," "Secrets," "The Old Soak" and "Abie's Irish Rose" has fallen off, though some of the other attractions started the current week with a drop-in business.

"Hamlet" will stop its engagement Friday night next week. It is playing to remarkable business and was not much under \$21,000 for the nine performances last week. "Icebound" will be its successor at the Harris. "The Merchant of Venice" at the Lyceum has been extended to 12 weeks, four more than planned. It is quoted as having drawn nearly \$18,000 last week.

The newest of the contenders for Shakespearean honors is "Jane Cow's Juliet" at the Henry Miller. Its attendance last week and early this week gives basis for anticipation of its running out the season there.

There are additional likely money getters among the newly arrived non-musicals. "Dagmar" with Nazimova at the Selwyn played to a promising first week with about \$13,700. "Give and Take" built up strong steadily at the 49th Street and easily beat \$8,500 last week, an excellent figure for a House of this capacity.

"The Dancing Girl" tops interest among the latest musicals and lines up as a money getter at the Winter Garden. The scale for the first performance following the premiere Wednesday last week was \$3.55. This week the regular scale of \$3.30 was established. Matinees are \$2 top, following the custom of the Garden formerly and a feature that has always given the matinees heavy attendance. "Lady Butterfly" showed promise at the Globe late last week and after an exceptional Saturday is expected to bring class takings.

The leading musicals hold their position with Ziegfeld's "Follies" safe by a head; "Music Box Revue," "Greenwich Village Follies" and "Little Nellie Kelly" also holding their positions. "The Clinging Vine" and "The Gingham Girl" top the \$2.50 musicals.

Next week's openings total at least five. "Wildflower" will bow into the Casino, "Sally, Irene and Mary" moving to the 44th Street, available through the withdrawal Saturday of "The World We Live In." "Sun Showers" also a musical comedy will bring the Astor back to the legitimate from pictures. "Mike Angelo" and "The Egotist" will close their respective berths at the Morocco and 39th Street being taken by "Hall and Farewell" and "Mary, the Third." "Peer Gynt" will be the Theatre Guild's new entrant, at the Garrick which has been closed for several weeks in preparation. There are due one new attraction this week, "Caroline," which came into the Ambassador Wednesday. "The Lady in Ermine" moved from that house to the Century Monday.

Among the subway houses "Cat and Canary" at the Broad Street, Newark, topped the list with nearly \$15,000. "Caroline" at the Majestic, Brooklyn, was next with \$13,500, figured excellent for an attraction which has not played Broadway. "Anna Christie" did but fairly at the Bronx opera house, about \$7,000.

Cuts Top Buys
This week the list of attractions on sale at bargain prices topped by one the number that the premium brokers were carrying as outright buys. The score stood 21 to 20 on Wednesday afternoon. During the first two days of the week the business was off in all of the brokers with the exception of the real hit attractions, for which the demand seems to hold at about an even pace. Those attractions are "Rain," "Merton of the Movies," "Loyalties," "Seventh Heaven" and the new Winter Garden show.

During the week the buy for the Billie Burke piece, "Rose Briar" at the Empire was renewed for an additional four weeks and a buy was placed for "Caroline" with Tessa Kosta as the star which opened at the Ambassador last Wednesday night. The brokers took 300 a night for four weeks with the usual 25 per cent. return allowed. A buy was also made for "Lady Butterfly."

The complete list of buys in

PROMOTING "THE FOOL"

The most extraordinary play promotion of the year is being given "The Fool" by the Selwyns and Channing Pollock, its author. It is now in its fifteenth week at the Times Square theatre, New York, and it is claimed to have an advance sale of \$100,000, indicating continuance in New York next season.

The Selwyns have evidenced brilliant showmanship in the handling of the attraction. A special matinee was given last Friday exclusively for rabbis and delegates to the jubilee celebration of the United Hebrew Congregations.

An expression of enthusiasm for "The Fool" was voiced by Rabbi Joseph Silverman of Temple Emanu-El, New York, who addressed the audience after the third act, saying:

"There are a thousand rabbis congregated here this afternoon; I want you to go home and to know there will be sermons about this wonderful play from a thousand pulpits."

A special company of "The Fool" will open in Boston February 12. Mr. Pollock began a series of addresses in that city starting Wednesday, discoursing on the play and its purpose.

At the Times Square Saturday night the Selwyns had as guests six clergymen from Springfield, Mass., where the play will appear prior to the Boston debut. The visiting clergy all stated sermons on "The Fool" would be given next Sunday.

The public addresses of the author in and around New York have aided in the issuing of sentiments from the governor down that "The Fool" is one of the greatest agencies for good ever known in the metropolis.

"The Fool" has been the subject of discourses in the churches of fourteen denominations and from more than 200 pulpits. School courses now have taken up the Pollock play, which has been adapted for reading in the English courses of the high schools of Utah and Georgia.

The mail order sale for the Boston engagement was said to be \$15,000 early this week. With the indication that its attendance will grow better "every day in every way" and the fact that there will be seven companies sent on tour next season, it is predicted the dramatic sensation will result in profits of \$1,000,000.

GUS HILL ON BROADWAY

Producing Comedy Drama for First Legit Try in 35 Years

Gus Hill is producing for Broadway with a new three-act comedy drama, "Old Man Smith," written by Adeline Hendricks. The piece is now being readied. Among those engaged are Tom Wise and Juliette Day.

The production marks Hill's first real try for Broadway in 35 years of managerial activities.

VERDICT FOR FAY MARBE

Fay Marbe, who brought suit in 1920 for \$4,187.57 damages for alleged breach of contract against the Wilner-Romberg Corp., was awarded a verdict for \$400 by a jury before Justice Martin in the New York Supreme Court, Trial Term, part XVI. Miss Marbe alleged unjust dismissal from "The Magic Melody" cast.

Nathan Burkan, acting for the defendant, interposed a defense that Miss Marbe voluntarily left the show; that she might have found new employment had she exercised reasonable diligence and that she did eventually find new employment. Despite this defense the jury found for Miss Marbe.

"Sheik's Love" to Close.

"The Sheik's Love" is the final play by the Pol players, Waterbury, Conn. The company will close Saturday. William Collison is the author of "The Sheik's Love."

force are "Caroline" (Ambassador); "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); "Lady Butterfly" (Globe); "So This Is London" (Hudson); "The Clinging Vine" (Knickerbocker); "Little Nellie Kelly" (Liberty); "Polly Preferred" (Little); "The Merchant of Venice" (Lyceum); "Music Box Revue" (Music Box); "Ziegfeld Follies" (Amsterdam); "The Fool" (Times Square), and "The Dancing Girl" (Winter Garden).

In the cut rates the demand the first two nights of the week was also off, but on Wednesday afternoon business for the matinees picked up. The 21 shows offered at cut rates were "Caroline" (Ambassador), seats for the opening night performance in the balcony only; "Johannes Kreisler" (Apollo); "It Is the Law" (Bayes); "Passions for Men" (Belmont); "Whispering Wires" (Broadhurst); Shubert Vaudeville (Central); "The Lady in Ermine" (Century); "The Love Child" (Cohan); "Jitta's Atone-ment" (Comedy); "Liza" (Daly's); "Why Not?" (48th Street); "The World We Live In" (44th Street); "R. U. R." (Frazee); "Extra" (Longacre); "Mike Angelo" (Morosco); "Will Shakespeare" (National); "Up She Goes" (Playhouse); "A Square Peg" (Punch & Judy); "The Humming Bird" (Ritz), and "Glory" (Vanderbilt).

JOBS ALL FILLED

Union Warns That All Stage Hands Positions Are Filled in N. Y.

The I. A. T. S. E. bulletin of last week warns members of the stage hands' union throughout the country that employment conditions are such as to call for no outsiders. There are more than enough competent stage employees in New York now to fill all the open jobs, with a sufficient surplus to take care of any vacancies that might occur in the near future, the statement in the stage hands' bulletin says.

Should members of out-of-town I. A. unions come to New York with the idea of seeking work at present, the bulletin advises bringing along a plentiful supply of cash to negotiate the period between arrival and probable employment.

WOODS' ADELPHI

Chicago, Jan. 31.

A. H. Woods latest theatre acquisition here will be called the Adelphi. It was formerly the Columbia, playing Columbia burlesque and purchased by the manager along with the Planters Hotel recently.

The Adelphi will have a different policy from that of the other two Woods houses in the Loop (Apollo and Woods). It will play legitimate attractions for six weeks, the policy being along the lines of that formerly used at McVicker's. The latter however played to \$1 top, whereas, the Adelphi will have a \$2 top.

The house is due to reopen May 1. Alterations will add about 200 seats to the capacity, which will be 1,200.

MONTY LOVE VERY ILL

Montagu Love is dangerously ill at the Lexington hospital, Lexington avenue and 57th street. He was taken there some days ago and treated for a heavy cold. Through a mistake he was ordered to appear on the set with Marion Davies, who is making "Little Old New York" at an armory in Brooklyn, and against his doctor's orders appeared but so weak he could not stand. He was carried into the armory.

ATTORNEY ATTACHES CARR

Chicago, Jan. 31.

Alexander Carr, who is playing with Barney Bernard at the Selwyn in "Partners Again," has been attached for \$350 by Benjamin H. Ehrlich, theatrical attorney, who directed the attachment against the actor's car. Ehrlich claims that Carr sought him for legal advice regarding a divorce and then decided to employ another attorney.

Edna's Things Under Hammer

Van Brink's announces an auction of all the effects of Edna Goodrich's home. Miss Goodrich recently sailed for South America with her mother, after closing in a road tour of "The Circle."

In the furnishings are art works, autographed books and photographs and some interesting possessions of the late Nat Goodwin. The auction runs all this 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 (37th week). Wonder show which fought its way out of cut rates and classes with Broadway's non-musical leaders. Played to nearly \$14,500 last week. Baltimore production stock came near \$10,000 mark and Washington same; 10th week there.

"Better Times," Hippodrome (22d week). Big house is doing well, but not what production of its kind should. Show rated one of best yet given there. Pace between \$50,000 and \$60,000.

"Caroline," Ambassador (1st week). Shubert's latest operetta, having basis of foreign success. Has been out several weeks and well regarded. "Lady in Ermine" has moved to Century.

"Chauve-Souris," Century Roof (52d week). Accomplishment of full year on Broadway will be recorded Feb. 4 for this extraordinary novelty, and a \$5 top for the length of time has never been approached. Looks good for balance of season.

"Degmer," Selwyn (2d week). Nazimova drama looks good for real money. Its first week with \$5 premiere and \$3 Saturday night resulted in takings of \$13,600.

"Extra," Longacre (2d week). Brought in as stop-gap until Ethel Barrymore comes in with "The Laughing Lady." Guaranteeing under \$4,000 first week.

"Follies," New Amsterdam (35th week). Ziegfeld revue record-maker fluctuates only couple of hundred dollars weekly. Trend was on right side again last week and show beat \$36,400; leads Broadway's musicals.

"Glory," Vanderbilt (6th week). Picked up smartly last week and indications are that "big sister to Irene" is in for run. Takings around \$12,000, with lower floor pulling excellent trade.

"Greenwich Village Follies," Shubert (21st week). One of Broadway's big musical hits. Consistently held place with leaders and ahead of Village revues before it. About \$25,500.

"Give and Take," 49th St. (3d week). Made good promise of opening performances and despite critics by getting between \$5,500 and \$9,000 for first full week. Capacity latter part of week. Ought to land for run.

"Hamlet," Sam Harris (12th week). Closing to splendid business; has one more week to go (actually closes Friday, Feb. 9). Extra Tuesday matinee inserted for last three weeks. Takings last week \$20,800. That tops non-musicals except Moscow Art.

"Is the Law," Bayes (10th week). Sam Wallace's mystery play holding to profitable form since moving from Ritz, which is exceptional, especially since Bayes is roof theatre. Nearly \$7,500.

"Jitte's Atoneament," Comedy (3d week). Given good send-off by reviewers and tabbed as entertainment. Business thus far only moderate. Gross for first week about \$5,800.

"Johnnie Krieger," Apollo (7th week). Selwyn's foreign novelty making money, though expensive to operate. Strong box-office trend ought to figure in giving it real run. Takings quite over average. Last week \$15,500 to \$16,000.

"Kiki," Belasco (52d week). Belasco Broadway ace racing for attainment of two seasons on Broadway and very likely to click to that record. Exceeding business recently bettered \$15,000 weekly.

"Lady in Ermine," Century (18th week). Moved from Ambassador Monday, succeeding "Blossom Time," which went out after playing 65 weeks. "Lady" will be similarly cut-rated for Century Extension. \$14,500 last week.

"Lady Butterfly," Globe (2d week). Showed first signs of real activity Friday and Saturday; former night takings were around \$2,400, new first week between \$15,500 and \$16,000. Drew exceptional Saturday business.

"Last Warning," Klaw (15th week). Mystery play holding to business volume making plenty of money for house and show. Takings quoted at around \$11,500.

"Listening In," Bijou (9th week). Another mystery drama which has not been able to attract big grosses, though rates as good entertainment. Takings approximately \$6,000 weekly. Last week bit under that mark.

"Little Nellie Kelly," Liberty (12th week). Fastest musical show on Broadway and going clean for all performances, with standees frequently. Business last week jumped several hundred for total of around \$23,500 or better.

"Lize," Daly's 63d St. (10th week). No doubt about this colored show having fooled talent somewhat. Has been getting fairly good

grosses for attraction of kind and making little money. Between \$6,000 and \$7,000.

"Loyalties," Gaiety (19th week). Getting all house will hold in eight performances. English play rated good for all season soon after its premiere and no change in prediction. Takings not much under \$14,000.

"Merchant of Venice," Lyceum (7th week). Certainly one of season's important presentations, but intended for limited engagement and big money not expected for longer period. Booking extended 12 weeks. Belasco has "The Comedian" ready and will succeed in March. "Merchant" got nearly \$18,000 last week.

"Merton of the Movies," Cort (12th week). Season's winner for George Tyler. Not only getting smart audiences but consistently getting grosses of equal size of Broadway's best. Around \$16,500 weekly.

"Mike Angelo," Morosco (4th week). Final week. Did not look strong at out-of-town showing and short stay indicated after premiere. House will get "Hall and Farewell," with Florence Reed, next week. "Sporting Thing to Do" off.

Moscow Art Theatre, Jolson's 59th St. (4th week). Continues to get columns of newspaper attention and record-breaking box-office receipts for non-musical attraction. With "The Cherry Orchard" last week's gross was \$44,900. Correct figure for "In the Depths" (second week) was \$44,000.

"Music Box Revue," Music Box (15th week). Extension of agency buy for additional four weeks over 16 originally contracted for will keep scale at \$5.50 for at least 20 weeks. Sure to go through season and is as strong now as at any time of run. \$29,000 and over weekly.

"Passions for Men," Belmont (9th week). Molnar comedy drawing smart crowds for lower floor attendance. With balcony forced into cut-rates, gross approximates \$6,500. Fair money for small house but not profitable for show, which is guaranteeing.

"Rain," Maxine Elliott (13th week). One of Sam Harris' string of winners. Leads dramas in point of interest and agency call and doing \$15,300 weekly. Capacity is \$14,000 and all over is standing room money.

"Romeo and Juliet," Henry Miller (2d week). Opened Wednesday last week, winning shower of plaudits from critics. Business for five performances \$8,000, box office taking jump Friday and Saturday. Drew \$1,900 and \$2,300 for afternoon and evening of latter day.

"Road Brier," Empire (6th week). Held to good business for first five weeks, business last week showing first sign of being off. Total, however, satisfactory at \$11,600. Another four weeks figured for run.

"R. U. R.," Frazee (17th week). Theatre Guild's best try to date this season. Has been making money since moving here from Garrick; business lately around \$8,000. "Peer Gynt" next Guild production; due next Monday.

"Sally, Irene and Mary," Casino (32d week). Move to 44th Street Monday. Comeback in pace after holidays has jammed bookings somewhat, two other attractions trying for Casino. "Wildflower," Arthur Hammerstein's new musical, succeeds. Casino gross \$12,500 last week and very good profit made at figure.

"Secrets," Fulton (6th week). English show is hit; though it got off to slower start than anticipated has settled down to smart business and virtual sell-out after Tuesday. Gross nearly \$14,000 again last week.

"Seventh Heaven," Booth (14th week). Classes with strongest dramas in demand and is in smash division. Took three weeks to find out this one was "in" and no doubt about it thereafter. Extra matinee Fridays and takings now over \$15,000 weekly. Capacity all the way.

"Six Characters in Search of an Author," Princess (3th week). Producer spotted this foreign novelty rightly. Has somewhat limited draw, which fits 299-seater requirements. \$4,500 to \$5,000 and that makes money.

"So This Is London," Hudson (23d week). Cohan's early hit is actually going stronger now than during the fall, both in demand and takings. Its pace has been \$17,300 for past two weeks. Only "The Fool" and "Hamlet" have drawn more among regular attractions.

"Squire Peg," Punch and Judy (1st week). New attraction bowed in

Saturday, house having been closed for some weeks. Produced by Guthrie McClintic. Won mixed comment.

"The Clinging Vine," Knickerbocker (6th week). Pairs with anything musical priced at \$2.50 in season, and popular scale makes it look set for rest of season. Business nearly \$18,000 weekly now.

"The Dancing Girl," Winter Garden (2d week). Opened Wednesday last week in remodeled Garden. Regarded having good chance. Scale moderated and from this week on \$3.30 top.

"The Fool," Times Square (15th week). One of most astonishing draws amid field of extraordinary dramas running currently on Broadway. Three matinees and some instances didn't register with the usual blast. Several failed to sell out Saturday night. Saturday night's business was hurt by a combination snow and rain storm, cutting short window sales and throwing the "specs" into a turmoil of grief. The Saturday night wailing of the "specs" in front of the Apollo and Colonial was the prize quawk of the year.

"The Gingham Girl," Earl Carroll (23d week). Holds position at top of musical field of class, with \$18,000 and over weekly. Has established house new last season. Ought to run until summer.

"The Egotist," 89th St. (6th week). Final week of Dittichstein attraction, which drew fairly in strong competitive field. Dropped off \$1,500 last week, which brought about notice. Takings about \$6,500. "Mary the Third" will succeed next week.

"The Humming Bird," Ritz (3d week). Management has taken house for 10 weeks. Some changes being tried, but business is date discouraging. Last week under first week, gross below \$5,000.

"The Old Soak," Plymouth (24th week). Hopkins' most consistent money-maker this season. Came in early and thought to be of limited engagement rating. Popularity developed quickly, however, and has shown unusual strength since holidays. Well over \$13,000 last week.

"The Love Child," Cohan (12th week). Last week's trade held up as well as previous week with exception of Wednesday night, affected by storm to extent of \$600. Gross nearly \$11,500.

"The Masked Woman," Eltinge (7th week). Likely candidate to run through until spring. Powerful matinee draw and nightly business has been big. Around \$12,000.

"The World We Live In," 44th St. (14th week). Final week for Brady's noted "Insect Comedy." It will be taken to Chicago early next month and presented there at Auditorium. About \$9,000 last week. "Sally, Irene and Mary" will move up from Casino.

"Up She Goes," Playhouse (13th week). Brady's musical attraction success. Grosses not exceptional, but show making money right along. Last week got \$10,500. Management claims continuance through season.

"Whispering Wires," Broadhurst (25th week). As indicated last week, business of mystery play better here than at 49th St. Last week got \$10,000. Was to have gone on tour, but date now indefinite.

"Will Shakespeare," National (5th week). Producer in hopes this exceptional English play will build further. Again grossed \$8,500, with some two-for-one tickets. Will be tried further. Notice of withdrawal withdrawn.

NEW ORLEANS' BEST WEEK

San Carlo Opera Co. Will Get \$25,000 at \$3 Top in Tulane

New Orleans, Jan. 31. Playing to \$3 top and nine performances at the Tulane, the San Carlo Opera Company will do \$25,000 this week. There is a complete sell out at present. The former record was \$23,000.

This is New Orleans' best week of the current season. All theatres are playing to an overflow.

The St. Charles theatre stock in "The Bad Man" will do about \$7,000.

TREASURERS MOVED ABOUT

Recent switches in Shubert theatre treasurers in New York affected have a dozen box offices. Benny Stein has moved from the Bijou to the Ambassador, Josie O'Brien being switched from the 49th Street to the Bijou. Harry Levey has been moved from the Bayes to the Lyric, Ray Callahan going from the latter house to the Astor, and Maurice De Fries going into the Bayes box office. William Davis is the new assistant at the Ambassador.

"BLIMP" SHOWS UP-STATE

Binghamton, N. Y., Jan. 31. "The Blimp," written by Conrad Westervelt and produced by John Henry Mears, opened at the Stone Monday.

It's a comedy with Herbert Cortwell, and both received favorable press notices here, also Marian Mears, who played a flapper.

CHI LOOP'S 16 LEGIT HOUSES AVERAGED \$14,885 LAST WEEK

Total Chicago Gross for Week \$238,175—"Torch Bearers" Given Send Off, But Didn't Hold Up—"The Twist" Made No Impression

Chicago, Jan. 31. Bunching the 16 shows in the loop's legit houses last week, the average gross in round figures was \$14,885. The total estimated business drawn was \$238,175.

"Sally's" repetition of another \$10,000 held aloft the average gross of the town against the serious drawback it received elsewhere, particularly from two of the premiere attractions. Eddie Cantor's show, while lower in its figure over the previous week, went to \$27,475. Both these musical shows were a life-saver for keeping the town's average over the \$10,000 mark.

Three off nights featured the week, Monday, Tuesday and Thursday. The week-end business in some instances didn't register with the usual blast. Several failed to sell out Saturday night. Saturday night's business was hurt by a combination snow and rain storm, cutting short window sales and throwing the "specs" into a turmoil of grief. The Saturday night wailing of the "specs" in front of the Apollo and Colonial was the prize quawk of the year.

The dramatics ("The Twist," at the La Salle, and "The Torch-Bearers," at the Powers) and one musical play ("Elsie," Illinois) were the premiere. Neither of the two dramatic plays promise to swing into a Chicago gale. Opening around \$1,200, the La Salle attraction sunk to a Monday night's business of \$400 and throughout the week failed to hit an encouraging stride. The well-advertised trio, Arthur Byron, Hale Hamilton and Ann Andrews, are bound to draw more business than they did for the premiere week. If they don't, the house will add to the grief expressed when William Hodge was unwillingly moved over to the Studebaker.

More excitement betwixt the business executives of the house and "The Torch-Bearers" has been revealed. Something like \$630 was gleaned by the Powers attraction for the premiere gross. Wonder notices were given the piece by the critics, in fact, some of the most substantial reviews any play has received here this year. But something holds back the enthusiasm for the show, with Ashton Stevens in his second thought reviews probably striking the reason when he wrote: "Don't judge a play by its title. The only thing wrong with that roaring burlesque of amateur theatricals at Powers' is the name. 'The Torch-Bearers' is too bookish and subtle a title for this laughable. I am sure it is keeping people away." Only four weeks are chalked off for "The Torch-Bearers," for Ina Claire is due Feb. 19 with "An Awful Truth." The Powers is having a disastrous season, but "Truth" promises to return the Randolph street house to its proper sphere.

"Elsie" promises something at the Illinois. A very low figure greeted the premiere, but the house was cleverly papered and several of the critics picked the piece as a "solid hit." The word-of-mouth advertising brought much attention to the Illinois attraction, which started jumping Tuesday night at a \$400 clip. It's a Chicago show, pure and simple, and it's getting so that Chicago likes a lot of new faces. That's why so much fuss is being made over Lucille Farr and Irma Warwick. "Elsie" will be well worth watching for a long and successful stay.

"Thank-U" at the Cort finished in whirlwind shape, proving the Golden piece could have remained longer through sheer merit of demand. Two extra matinees (Thursday-Friday) were inserted, each asserting the judgment of the decision to give them. From the pace the Cort departure was settling when it decided to withdraw, it's within reason to believe the well-liked comedy could have gone until the spring. In the previous week's reckoning of "Thank-U's" business the matinee of the week were slightly under-estimated. Instead of the week's figure being around \$11,500 as an average, it went as high as \$12,450. The Cort will now act as host to Mrs. Fiske's new play, "The Dice of the Gods" (opened Monday). This will probably be a limited engagement with the Cort eventually drawing the attraction that will feature the usual spring-early summer engagement.

"Captain Applejack" won't make a try for a long run at the Harris. It's not the kind of play Chicago will buy despite its big financial success on Broadway. Harris' piece has received tremendous

"plugging," but the playgoers evidently don't want it here, as was observed Sunday night (Jan. 22), when the house failed to sell out. The "drops" in business at other performances during the week brought the decision to take it out Feb. 24, when Frank Keenan arrives in his new play, "Peter Weston."

"Partners Again" slipped Monday just enough to lose its healthy quota of business over \$17,000 with no increase in the matinee business. The off-business Monday night for the Selwyn hit proved "Sally" was the only show in town that did not feel the effects of the quiet Monday night. A peep at the scale chart in the lobby showed the balcony prices have been raised, giving the sell-out gross a jump for the Bernard-Carr piece. The Selwyn can do around \$18,500 on capacity at all performances. One of the things noted at the Selwyn for the future success of the house after the wretched experiences of "The Circle" involved in the outright "buy" is the boxoffice line for future performances.

Lester Bryant played to another new show Monday when Grace George opened in "To Love." Bennett's starring vehicle, "He Who Gets Slapped" departed, ending the worries of the intrepid Bryant, who was at sea as to what sort of a curtain speech the star was going to make at each succeeding performance. It was reported Bennett's speeches even kept away some of the creditors of a hard season for the Playhouse management—the only bright spot that Bryant found in the whole engagement. The arrival of the new attraction didn't lessen the young manager's worries, however. This time Bryant is bothered as to just whose name shall appear first in support of Miss George. Robert Warwick or Norman Trevor. It's a great season for Lester Bryant.

The balance of the attractions in town suffered in gross receipts over the previous week, yet all held a profitable pace, with "Zeno" holding the reasons why it was classed as a hit after the premiere. The Great Northern presentation was only off slightly from the \$14,000 week, and there are good signs to believe it will slip into its biggest mark of the engagement this week.

A whole lot isn't expected from auto week now with us. The gathering will bring a flock of visitors, but they are not of the theatre-going class such as were the delegates of the various conventions a fortnight ago. Several of the plays in town will catch a draw from the auto visitors, but the majority of the local managers aren't over-exaggerating the possible increase in business that auto shows bring to theatrical trade elsewhere.

Last week's estimates: "Elsie" (Illinois, 1st week). Holds atmosphere for good betting it will hold for successful engagement. Would be crackerjack summer show for loop. Slow start kept it around \$13,000.

"The Twist" (LaSalle, 1st week). Will have to pick up faster step than showed after Sunday night's \$1,200 opening to hold any length of time. Indications of billing campaign given it. Crept to \$8,000.

"The Torch-Bearers" (Powers, 1st week). Sad business for splendid cast and entertainment. If newspaper reviews counted, should

(Continued on page 17)

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ADDRESS

Variety, New York

ONE DRAMATIC IN PHILLY LAST WEEK; SIX MUSICALS

"Monster" Cleaned and Left—"Blossom Time" in 14th Week, Hit of Musical Field—"Peaches" Picks Up—Wynn's Show Falls

Philadelphia, Jan. 31. With six legitimate houses exhibiting musical attractions the lone dramatic show hit the bull's-eye with a bang.

That was "The Monster," in its fourth and final week at the Walnut, where it had climbed steadily. It is understood an attempt was made to buy off the succeeding attraction for \$50 for each of two weeks, but negotiations fell through.

Of the musical attractions "Blossom Time," 14th week, at the Lyric, was still the outstanding hit. This Schubert operetta has been getting an especially big play at matinees recently. Last week the advance sale was puny for Wednesday matinee, but shortly before show time (despite heavy rain) the crowds began coming, and a complete sellout was recorded. "In Springtime of Youth" had apparently no effect on the "Blossom Time" business.

George Lederer's "Peaches," at the Garrick, in its first week, showed a considerable boost at the week-end. The opening Monday was made into something of a gala occasion in celebration of Mr. Lederer's 40 years in managerial ranks. The Mayor and other dignitaries were present. By Thursday a gain was observable. The dailies, though none enthusiastic, went out of their way to be as kind as possible to Mr. Lederer.

The Garrick all season has been a house which developed business slowly after the opening, and it may happen with "Peaches" as it did with "Rain," with "Meriton of the Movies" and with "Orange Blossoms," that in its second and third weeks improved grosses will be turned in.

"The Naughty Diana," at the Lyric, considerably changed and altered while here, did little business of any kind. Report has it that this Woods farce is now far more risqué than it was at the opening night here; in fact, some say the strongest of the producer has put on the market yet. Surprise was expressed that, despite the comments of the dailies on its rawness, little business developed.

Ed Wynn's "Perfect Fool" dropped considerably early in the week at the Forrest, and all thought of keeping this show in for another two weeks, after the three first announced, were given up. Later in the week a comeback was staged, but the gross was off from the previous week by at least \$5,500.

This week's openings were "Kempy," at the Walnut, and "The Cat and the Canary" at the Adelphi. Much interest is expressed in the business here of the latter in view of the knockout established by "The Monster," at the Walnut. Some claim this will hurt "The Cat" very much, while others say it will be a help. An extended run is planned for this mystery thriller, while "Kempy" is in for only two weeks, with "The Green Goddess" to follow for two more.

Next week there will be three changes in the legit theatres, but only one new show comes in—"Humoresque," with Laurette Taylor, at the Broad, which was announced to have, first, "Shore Leave," the Lionel Atwill and then "Barnum was Right," before the present booking was arranged. The Shubert will have a return engagement of "Maytime," and the announcement that Marion Green and Nancy Gibbs are featured has aroused more interest than was expected in the engagement, which is for two weeks only.

The Forrest will have "Molly Darling." It played just before Christmas, doing creditable business at the Garrick, and picked up each of its four weeks, with practical sellouts in its last two or three performances. The run at the Forrest will probably be limited to two weeks, though there is a gap of four as yet unaccounted for before the arrival of "The Music Box Revue." Rumor has it that a big new musical show will have its tryout there beginning Feb. 19.

Feb. 12 will also see two openings—"Six Cylinder Love," in for a run at the Garrick, and "The Green Goddess," for a two weeks' stay at the Walnut. The only other definite booking is "Red Pepper," for the single week of Feb. 19 at the Shubert.

Estimates for last week: "The French Doll" (Broad, 2d week) Society draw, with weakneses upstairs, but gross of \$12,500 claimed. "Humoresque" Monday. "In Springtime of Youth" (Shubert, 2d week) Fair business reported, with some improvement noted earlier in week. Operetta not complete with "Blossom Time," about \$12,000. "Maytime" Monday.

"The Perfect Fool" (Forrest, 4th week). Distinct slackening registered first part of last week, but with pickup Friday and Saturday gross claimed to have squeezed past \$20,000. This week's business problematical. "Molly Darling," Monday, return for city within 60 days.

"Peaches" (Garrick, 2d week). Indications were this new Lederer musical comedy has caught on this week, but last week's gross was low, the upstairs trade being weak. Not until Friday any substantial grosses were recorded.

"Kempy" (Walnut, 1st week). Opened to enthusiastic house and won fine notices, which may mean big business for two weeks' stay. "The Monster" did \$17,900, said to be a house record for a straight show, last week with two extra matinees.

"Blossom Time" (Lyric, 15th week). Not much weakening observed and gross claimed over \$15,000. Immense matinee trade developing for this long-run hit. Claims it will run to Easter or even throughout season have been made.

"The Cat and the Canary" (Adelphi, 1st week). Opened to capacity house, with little paper, management claimed. "The Naughty Diana" said to have shown pickup over first week by a few hundred dollars.

SHOWS IN CHICAGO

(Continued from page 16)

Jump immediately, but shows little prospects. Sallied around \$6,000. Looks to be some trouble here as in New York. Town too big. This is play for medium sized and smaller cities.

"For All Of Us" (Studebaker, 11th week in Chicago). Opinions of prominent ministers being made great "play" on. Outfought dramatic critics' "thoughts" and making personal achievement for William Hodge. Easily reached \$13,000.

"Wheel of Life" (Blackstone, 3d week). Like all former movie film celebrities Elsie Ferguson drawing big matinee business. Midweek matinee hit \$2,075. Night business help up for piece to approach \$13,000.

"Sally" (Colonial, 3d week). Advance sale now claimed to be \$110,000. Town's riot. Another \$40,000 marker.

"Captain Applesjack" (Harris, 3d week). Failed to sell-out at either Sunday or Saturday night performances, which, despite good matinees, held gross to \$12,000. Engagement ends Feb. 24 making seven weeks stay.

"Partners Again" (Selwyn, 5th week). Was off trifle on previous week's gross, yet holding \$17,000 swing. Should be one of few shows expected to draw auto week business.

"So This Is London" (Cohan's Grand, 10th week). Felt effects of early week slump on week's gross as strong as other shows in town, thus holding trade around \$13,000.

"Shuffle Along" (Olympic, 11th week). First attraction to announce Lincoln Birthday matinee, not considered good matinee date here although should prove profitable to colored entertainment with other shows on town passing it up. Just squeezed out \$13,000.

"Make It Snappy" (Apollo, 3d week). Tripped somewhat on early weeks pull but hit \$27,475. Should ascend again this week.

"Zeno" (Great Northern, 3d week) No exaggerations to claim piece would settle into hit class. Campaigning strong to outdo \$14,000 only falling around \$400 short last week.

"Cat and Canary" (Princess, 25th week). Had to bow on certain nights to "Zeno's" opposition, but pulled remarkably well considering length of stay. Good \$14,000.

"He Who Gets Slapped" (Playhouse, 8th and final week). Averaged around \$3,000 for engagement featured with many mishaps, hurting well-directed campaign. Grace George opened Monday in "To Love."

"Thank-U" (Cort, 22d and final week). Two extra matinees brought final gross around \$15,400, capacity at week-end indicating show left with many people wanting to see it. Could have remained longer. Big profits for house and company. Mrs. Fiske opened Monday.

"The First Year" (Woods, 12th week). Did little over \$12,000, with play getting renewed billing around town.

"BAT" POSTS NOTICE; 25 WEEKS IN BOSTON

"Molly Darling" Showed Gain Last Week—"Lightnin'" Holding Up Well

Boston, Jan. 31.

Last week was just an ordinary week as far as the theatrical business was concerned, none of the shows in town hitting any exceptionally high spots, and, as a result of the weather, all did a very fair business. No changes in attractions at the local houses Monday night, but a few openings are scheduled for the coming week.

"Molly Darling," at the Tremont, now on the last week, forged ahead considerably last week and got better than \$20,000, a gain of close to \$2,000 from the week before.

"Lightnin'" looks strong enough to last the season at the Hollis. Little attention was given by local theatre patrons to the change in the cast, and the show last week grossed almost \$20,000, exactly the same as the week before. Going along at this figure, or even with business \$5,000 less a week, the show is a money maker and can stay at the Hollis for the rest of the season. The Hollis is made to order for shows of this type and does not fare well when it gets plays of the experimental sort.

"The Bunch and Judy" on the first week at the Colonial ran in'o quite a snag and did only \$13,000. This is less than any musical show has done at the house so far this season. The house will be taken over next week by Ed Wynn in "The Perfect Fool."

"The Fool" is due at the Selwyn Feb. 12 and is being exploited here by advertising and publicity. It will replace Pauline Frederick in "The Guilty One," a play which has not been doing any great business since it opened. On the first week it did \$11,000, but there was a sharp drop last week and the gross was just a bit better than \$7,000. No pickup is looked for in the final two weeks.

After a stay of months "The Bat" has finally posted a departure notice. It will leave the Wilbur Feb. 17 and by that time will have made a stay of 25 weeks here. During that period the business has ranged from \$17,000 to \$12,000 weekly, with only a couple of isolated instances where the gross dropped below \$12,000. Now that the closing notice has been given, it is expected the show will get a play from many who have not seen it, and some repeats.

Estimates for last week: "The Bunch and Judy" (Colonial, 2d week). About \$13,000 first week, below par.

"The Guilty One" (Selwyn, 3d week). Last week, \$7,000, way off from \$11,000, week before. Two more weeks to go, then "The Fool."

"The Passing Show" (Shubert, 3d week). Final week; replaced next week with "The Naughty Diana."

"Molly Darling" (Tremont, 4th week). Picked up considerably last week and gross over \$20,000. Only show in town that did better than "Lightnin'."

"The Bat" (Wilbur, 22d week). Final weeks announced. Show has been running to splendid business and will go down as one of the big money makers of the season.

"Just Married" (Plymouth, 3d week). Bit better than \$1,000 last week.

"Lightnin'" (Hollis, 6th week). Figure of last week same as that of the week previous, \$20,000. Looks very strong.

Cortland (N. Y.) Theatres Sold

Syracuse, N. Y., Jan. 31. John S. Gray, shoe manufacturer of this city, and his business associates have acquired the Temple and the Cortland theatres from James S. Burnham of that town. About \$100,000 is involved.

ENGAGEMENTS

Emily Ann Wellman for "The Wasp."
Bertha Broad, "Peer Gynt."
Platov and Natalie, "Sun Showers."
H. B. Warner, Lucille Watson, Frieda Inescourt, Beatrice Miles, Geoffrey Kerr, Ferdinand-Gottschalk and Reginald Mann, "You and I."
Nora Ryan, "Secrets."
Lulu Berlin, with Harry Mason and Co. (vaudeville).
Fred Cady has replaced Eldie (Bozo) Fox in the "Beauty Review" (Columbia).

INSIDE STUFF

ON VAUDEVILLE

(Continued from page 10)

"Midnight Rounders" inaugurated the custom, calling itself a "Cameo Revue." "Gaieties" also classifies as a "revue," according to the paper, without "Shubert Vaudeville" appearing.

It's unusual for big time vaudeville agents in New York to attract attention to themselves for unpaid debts; much more so than several of the small time agents who seem as intent on not paying what they owe as in booking acts. But the incident did come up within the past fortnight of a big time vaudeville agent nearly losing his office furniture through neglecting to pay an advertising bill to a theatrical paper which took judgment against him for the amount due, \$125. The agent prevented his office being stripped at the final moment through an adjusted settlement.

It was but lately that judgment was recorded against a small time agent in favor of an employee for salary. It was only recently the same agent was reported to have purchased property in his wife's name to the value of \$35,000, while at the same time the agent took pains to explain how he had lost \$15,000 since the fall started in a venture outside of his agency business. Still the employee and other creditors in connection with his agency business remain unpaid.

If there were no other reason (and there are hundreds) why Variety started its crusade against the wrong agents, the fact of so many of them being out and out dead beats would be sufficient in itself. With booking offices making an intermittent try to regulate agents in their theatrical business dealings, no attempt has been ever made to regulate their moral business operations. The dead beats among agents reflect as much on the reputable agents as the dead beats among actors have given the entire acting profession a bad name for credit.

Credit is about the most desirable thing in any business. It is often more sought for than money. Merchants seek to raise their credit to the highest rating. It brings them more and the best in every way. A business man may encounter difficulties, reverses and be obliged to ask for an extension of time for payment or forced into insolvency. He creates no enemies through that. If a hard working conscientious business man he instead receives the sympathy of his associates and commercial acquaintances. But an agent or an actor who plays cards and shoots crap for money or throws his money away "down the line" and then attempts to defraud creditors will never receive sympathy because his excuses (if he makes any which frequently he does not) are known to be false.

In theatricals credit should be as valuable to the business or professional departments as in any other business. Professionals can not expect to defraud trade papers and remain in their good graces. The theatrical paper (not Variety) that secured a judgment against the big time agent did exactly right in enforcing its execution and settlement.

All trade papers should proceed in the same manner. Variety does. It holds nothing for the dead beat of the show business. Like other papers it accepts a reasonable reason for delaying settlement of any account, but the debtor who continuously refuses to acknowledge his account, don't and won't pay, should not expect to receive more than he gets from any paper. And yet some dead beats who have allowed their accounts to stand so long they apparently have forgotten them still look for publicity, perhaps believing Variety also has forgotten. But book-keeping doesn't forget.

Last week a vaudevillian came into Variety's office, stating he had received a bad notice in Variety; that he owed Variety nothing but did owe another paper and thought that perhaps the theatrical papers had an understanding to "pan" anyone who didn't settle. It was not so. He was so informed, but also that it was a fine idea.

Variety has a list of dead beats in the show business accumulated and tabulated during its 17 years.

NEWS OF THE DAILIES

The Pollon Sisters, Katherine and Charlotte, also known as the "trouble sisters" by the police for their connection with several escapades during the past 20 years, were arraigned Wednesday before Judge McIntyre in the Court of General Sessions, New York, on a charge of grand larceny brought by Charles H. Dusenbury. The complainant, who is 73 years old, alleges he was engaged to one of the sisters, knowing them under the name of Smith, and turned over to them several valuable securities, after which they disappeared. The sisters requested they be granted ten days to engage counsel, but were given until Friday and were lodged in the Tombs, no bail having been mentioned by the court. The Pollons first came into the public eye several years ago when Katherine married W. Gould Brokaw for breach of promise. She secured \$17,000 in settlement before the case went to the jury. The sisters were mixed up in several escapades and were at one time sent to Blackwell's Island. Upon completing their sentence there they appeared in vaudeville at Hammerstein's.

Mile. Delecluse, a member of the traveling stars of the Paris Opera Comique in Canada, almost caused the death of M. Ferriol, playing the role of Baron Scarpia in "La Tosca." Instead of the usual stage daggers, Mile. Delecluse insisted that inspiration could best be aroused by the use of real weapons. In the scene where she tries to thrust a dagger into the heart of the Baron, Ferriol, alarmed at the fury shown in the actress' eyes, caught the blade in his hand, badly lacerating it. The wound was dressed and the play continued until the final scene, when the wound burst open.

Amsterdam, N. Y., picked up a story by itself when Helen Collins of 194 Grove street in that up-state town, after advertising in a New York paper for a "good time by a girl who never had one," received two invitations to try it in New York. The first invite, by the Keith organization, was accepted; the paper carrying the advertisement sent its representative just too late to make a "serial" out of the ad.

Richard Ordynski, Continental stage director of the Metropolitan Opera, has joined the ranks of the Famous Players as a director. He has been in Hollywood for two months, studying under Cecil J. De Mille. His first production will be

the screen version of Martin Brown's comedy, "The Exciters." Bebe Daniels and Antonio Moreno will have the principal roles.

Nathan Burkan, attorney for Jules Dalber, manager for Mme. Ganna Walska-McCormick, in an effort to restrain further legal proceedings by Mme. Melius, a concert singer, against Dalber, charged she instituted the suit to gain newspaper publicity. Mme. Melius is seeking to prevent Dalber from managing Mme. Walska-McCormick.

Mrs. Claudia Carlsdott-Wheeler, once known as "The Girl in the Red Tights," has started suit for a divorce in the Superior Court, Chicago, against Albert Gallatin Wheeler, Jr. The action is one of a series of sensational suits by her, including a \$1,000,000 damage suit against her father-in-law, now deceased, and a separation suit in New York in which she was awarded \$10,000 a year alimony instead of \$1,000,000 cash. Her husband is alleged to have deserted her in 1910.

A jury in the Superior Court, Norwich, Conn., upheld the will of Richard O. Libby in an action brought by his daughter, Pauline Frederick, pictures, who appealed from the Probate Court decision. Libby left his entire estate to relatives of his second wife and nothing to his daughter.

Prohibition Commissioner Haynes and Colonel L. G. Nutt, chief of the narcotic forces, after a rough survey of the movie colony at Hollywood, came to the conclusion that stories about widespread use of narcotics and bootleg liquor there had been overdone. They also said that there is little foundation for the magnified reports of violations of the Volstead and Harrison acts.

German music dealers have canceled all orders with French publishers, expressing regret that politics should interfere with their business.

Grace George has been accumulating plays with a view to establishing a repertory company here next season.

Eddie Cantor appealed to Washington in an effort to save his aunt, Mrs. Tiskah Tobias from deportation. She came to this country from Warsaw, Poland, and was held at Ellis Island for deportation Jan. 1.

Of the company of 200 members belonging to the Wagnerian Opera (Continued on page 39)

BROADWAY REVIEWS

THE DANCING GIRL

Principals—Ted Doner, Kitty Doner, Rose Doner, Charles Mac, Arthur Margeson, Cyril Scott, Gilda Leary, Frank Byron, Lora Hoffman, Michael Voljanin, Michael Markoff, Marie Harcourt, Sally Fields, Trini, Tom Burke, Ben Bard, Jack Pearl, Frank Byron, Henry Strenzel, Marie Dressler, Lou Holtz, Martha Mason, Benny Leonard, Edythe Baker, Jack Forrester. Staged by J. C. Hummel under personal supervision of J. J. Shubert.

"In this corner, Benny Leonard, world's lightweight champion!"

"Over here, Kid Sullivan, popular contender!"

Sounds like Joe Humphries doing the honors at one of the Friday night boxing shows at Madison Square Garden! But it isn't; it's the opening of the boxing scene at the Winter Garden introducing Benny Leonard in the role of a thespian.

Benny is credited with being considerable of a "draw" at the rejuvenated Winter Garden; also something of an "angel." Let it be added that he is also something of an actor. Benny hopped right out there among Kitty Doner, Jack Pearl, Marie Dressler and the entire chorus and did his stuff. He spoke lines pronouncing his "ings" like a college graduate; fed Pearl for a couple of laughs; did exercises in a purple silk gym suit and boxed a serious two rounds with Kid Sullivan and several very funny comedy ones with Jack Pearl, finally getting K.-O.-ed by Pearl. The scene was a riot of fun, and color with Marie Dressler wisely cracking from outside the ropes. All it needed was Ann Morgan and one could imagine he was again helping the Milk Fund.

So much for Benny. He will probably follow in the footsteps of Jim Corbett, Mike Donlin and other noted athletes, when he gets ready to put the gloves and boxing lights in camp. Many worse actors than the same sleek-haired Benny Leonard have been fooling the bookers for years.

"The Dancing Girl" is revue vaudeville and a pleasing show on the whole. It has been given a lavishly produced, gorgeous costumes, tuneful and whistley songs, music and embraces an excellent cast.

The stage settings are elaborate. One or two will create comment though all are representative of the highest notch in stage dressing technique. Velvet cycloramas, glossy drops in "one" and "two" between the full stage sets followed each other in bewildering array. "At a Flower Stall," a full stage poem in "black velvet" with the chorus in floral creations, was magnificent. The girls representing different flowers posed on a dias backed by a cyclorama, before which strips were lowered showing richly embroidered flowers. "A Muscicle at the Biltmore" was another spiffy effect. A changeable cyclorama that showed silver from black was a startling effect.

The hit went to Jack Pearl in a "Dutch" characterization held to throughout. Pearl, f. m. burlesque, is all over this show with very little competition in the comedy line. Miss Dressler has two funny scenes, "The Theatre Nightly" and as "Sadie Thompson" in a funny travesty on "Rain," the dramatic hit. A costume changing scene also was a good for some laughs, but Pearl took that scene and most of the others in which he appeared. Pearl makes more appearances than any of the principals excepting the Doners and Trini, the Spanish girl, who has the theme role. Trini is a brunette beauty who flashed two Spanish dances and oceans of wardrobe. Her dancing wasn't unusual, but her appearance and personality were.

Lou Holtz in his talking and singing specialty got 'em with several new punch line limericks. Holtz works under cork and is seen on but one other occasion, where he also suffers from too much Pearl. His specialty scored, however. Sally Fields, another burlesque and vaudeville recruit, a short time ago a feature at Minsky's Park music hall at Columbus Circle, is making her musical comedy debut, although working under wraps. Leading "Pango Pango" backed by the chorus in hula costumes, Sally cut loose a trifle, but with a strong pull on the check rein.

Another vaudeville almost unnoticed was Nat Nazzaro, Jr., who was visible as one of the mob in an ensemble number. Nazzaro, a hoover of parts, is apparently doing penance for some reason, as he is reported as holding a five-year Shubert contract.

Tom Burke, the Irish tenor, struggled with some kind of a dialect as Rodolpho the opera singer, but stopped the show on two occasions with his "Why Am I Sad?" which sounds like a hit, and "That Romance of Mine," a dream theme with full stage effects to illustrate, and "Venetian."

The musical comedy has a book of eorts opening the piece in the "Card Room on an Atlantic Liner." Gilda Leary, a thrill seeking, sophisticated woman, is anxious to see the steerage. She prevails upon her fiancé, Arthur Margeson, to

accompany her. Scene two, "The Steerage," introduces Trini as an immigrant lass. A Spanish tap dance beautifully costumed proved too much for Margeson, who fell promptly in love. The rest of the story concerns the lover's pursuit of Trini through the many scenes of "The Dancing Girl," culminating in "Venetia at the Ball," a pageant costume affair which unites the pair. Trini and Margeson have several delightful double songs, scoring with "My Love Bouquet" and "I've Been Wanting You."

Edythe Baker, a bobbed-haired pianist, also landed with a piano specialty, assisted by the ensemble and Ted Doner, who danced a bit with her. Ted and Rose Doner were on early and often with Kitty taking the dancing honors of the show. Kitty wore male attire throughout. A "tough" dance with comedy talk and business between Rose and Brother Ted was one of the hits. Another outstanding hit was a "drunk" bit by Charles Mac. Mac is from burlesque and has been in the show until the Shuberts "discovered" him.

Cyril Scott is dignified and ineffectual until "The Whip" arrives. It is a short dramatic sketch in which he and Gilda Leary share the honors. The plot concerns the woman who cannot be thrilled and Scott's method of curing her. He induces her to visit his apartment, promising her a real thrill. She complies, thinking he has a man to introduce her to. After agreeing to aid him in his thrill production she removes her dress and lies prostrate upon a sofa to allow him to give her a whipping. As he raises the whip a heart attack saves her. In his dying struggle he grasps her hair, all her efforts to loosen herself from the compromising position fail. The phone rings and, holding her by one hand, the supposed dead man leans over and answers the call. He claims his reward for the thrill after she has forgiven him the deception, and they wed. It was well played and daring.

But when all is said and done, after all the glorious costumes have come and gone, it is of Benny Leonard that the departing throng is murmuring, and some say that it is the same Benny Leonard who is responsible for the show's success. At any rate Benny won't lose his title at the Winter Garden. Harold Atteridge wrote the book. Sigmund Romberg the lyrics and music, and Alan Foster staged the production. All three did a neat job.

Con.

JANE COWL'S JULIET

Shakespeare's "Romeo and Juliet," done in four acts and 16 scenes. Presented by the Selwyns, with Jane Cowl starred. Staged by Frank Reicher. Production designed by Rollo Peters, who plays Romeo. At the Henry Miller, Jan. 24.

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Not the least of the richness of this rich season in Shakespearean production is that it affords a splendid study of contrasts and comparisons in rival presentations of Shakespeare's greatest romantic tragedy. Following the Ethel Barrymore presentation this production is doubly illuminating. Where the Hopkins version was severely classical in its conception, the Selwyns is warmly human, a romantic relic with all its stresses on the emotional and pictorial side. Therein lies the difference of two conceptions of Juliet. Miss Barrymore played in a spirit of classical tragedy, Greek in its severity and heroic proportions; Miss Cowl runs the human scale from gay coquetry and high comedy to a climax of emotional intensity.

Miss Cowl's Juliet cannot but command immense popular success. It is a flexible performance, revealing exquisite shading in a wide range of feeling and emotional acting. From the dainty coquetry and surrender of the balcony scene to the emotional paroxysm of the potion scene and the passages with old Capulet just preceding her trip on her audience. Through changing mood and rushing incident her touch was sure. The appeal of a beautiful actress contributed greatly to the effect, of course, but fine acting outweighed beauty in the composite effect.

There probably will be a diversity of views on the production. It takes a middle course. There are backgrounds that suggest the newer method of staging, but for the most part the settings follow the older rule of pictorial composition. The scene of "a public place in Verona" is the courtyard of a tavern with a

vista of the distant sky seen through an arch. It is done in opulent golden tones contrasted with the vivid blue of the sky and suggests nothing so much as a Maxfield Parish color sketch. Friar Laurence's cell is suggested by a triangular corner of gray stone, while Juliet's chamber is a bold bit of stage design, mostly red hangings, but with a suggestion of the walls in a casement partly seen through parted curtains. Most of the other settings, such as the Hall of the Capulets, are curtains. The new and the old technique are merged, but the preponderating effect is of scenic realism, even if one does get rather an indefinite impression. It is rather as though Arthur Hopkins and David Belasco collaborated in working out the scenic scheme. But there is no denying its pictorial beauty.

The company is excellent, both for individual merit and for its composite effectiveness. Probably Miss Cowl's best moments were those of the close of the third act from the entrance of Capulet with word that she is to marry Paris to the taking of the potion. Here was a real passage of real acting with vigor and force. On the other hand, such scenes as the balcony episode (arranged to end the first act, by the way) the scene in the garden with the nurse were played with a light grace of comedy suggestion that was fascinating.

There is here suggested a novelty in this production. The production departs from tradition in that the spirit of impending tragedy is ignored up as far as the wedding in Lawrence's cell. At the rise of the first curtain one gets the atmosphere of golden sunlight and jollity. Even Romeo's foreboding is tossed off with a laugh as he starts for his romantic adventure. Everything has the color of youth and the joy of living. When the play does move into its darker phases, perhaps the contrast is that much intensified.

The arrangement is conspicuously full and generous. A study of the common printed versions discloses only one important scene missing—the return of Friar John with the fateful letter to Romeo in Mantua, an incident that may not be essential at this day, but which, nevertheless, is a shrewd bit of stagecraft. This ample version carries the lesson that Shakespeare is best left alone—abridgements are always a detriment to clarity. The Selwyn version by its very fullness is a model of straightforward exposition.

There is never a moment when the progress of the tale is not clear cut and understandable. One amendment occurs. One was never quite sure whether it was Tybalt or Paris who was talking, for neither bore a distinguishing mark. Hopkins covered this point by making Paris a blonde man, which served a double purpose by showing him an alien among these swarthy Italians and marking him apart.

Of the other players three earned special distinction. Robert Ayrton looked the part of Laurence, and his readings were a special treat for unstudied, crisp distinctness. He was exactly the benign old man who would have done exactly what the Friar did. Capulet for once was more than a hard, loud tyrant. As done by Gordon Burby he was a dominating aristocrat, a man quite capable of ruling a princely household. Rollo Peters' Romeo is a particularly interesting reading. He takes the view that Romeo was no more than a boy. He took himself so seriously. He was swamped in juvenile melancholy over his love for Rosalind, thrown into a paroxysm of grief by the edict of banishment, and as suddenly lifted to buoyant hopefulness by the Friar's encouragement. His scene in Laurence's cell was a truly fine bit of acting.

Dennis King's Mercutio was a graceful performance altogether delightful, although Basil Sydney's Mercutio in the Hopkins production has set a mark for the part that will stand for the present generation of theatregoers. Jessie Ralph was inclined to overplay the Nurse at times, but she had moments of true unctious, as, for instance, her single line to Laurence: "I could have stayed here all the night to hear good counsel. O what learning is."

The play was witnessed Saturday afternoon, Jan. 27. It was then in its third day of the engagement. By two o'clock the treasurer's rack was clean and standing room was being offered. The audience was made mostly of women, of course, but it was worth noting that it was far from the Saturday afternoon restless crowd of flappers. It was an attentive, quiet gathering, plainly well bred and thus not very demonstrative. Its very moderation probably was its highest tribute to a graceful, satisfying rendition of the play.

STRONGER THAN LOVE

(In Yiddish)

Helen Bloom, a rich widow, Jennie Waller Hilda, her daughter, Fannie Lubitzky Fanny, Helen's sister, Bella Finkel Brown, house physician, L. Dubinsky Mercutio, a servant, and Thomas Fels Solomon Feinberg, a farmer, Boris Rosenthal Robert J. (Michael Michael) David, his sons, Hyman Jacobson

"Stronger Than Love," a hybrid musical-comedy-melior with a tragic ending, is in its 17th week at the Second Avenue theatre, in the heart of the metropolis' ghetto, and

seemingly is good for 17 weeks more, judging from the capacity business the night the show was "caught." The two tiers of side boxes were jammed to their fullest, as was the gallery, not to mention the orchestra and balcony.

The production, after an extended decline of patronage at this house, is a revelation—the other side of the footlights. Although this side of the orchestra trench the audience babel still drowns out the orchestra music between the acts and patrons still insist on taking the wrong seats, which confusion is by no means alleviated by a brazenly discourteous ushering crew, the thespians have made marked progress with their histrionics, considerably in advance of the style of acting that held sway in frenzied years gone by. The convincing modulation that obtains throughout, even in the most hectic melior moments, is a pleasant surprise. And the company, were they given to English speech, could deliver themselves creditably on an American stage.

Jennie Waller, that unique actress of the Yiddish theatre world—a Catholic born and bred with a kosher Yiddish vocabulary at ready command—is starred, and rightfully. Stately and regal in bearing, majestic in her readings, superb in the lights and shades of her alternating tragic-comedy role, Mme. Waller dominates the production. Her supporting company of seven is no means availed, however. Hyman Jacobson, the juvenile, a ready light comic of ingratiating personality, bespeaks possibilities on Broadway, despite the fact Mr. Jacobson has absorbed vaudeville mannerisms and affectations not strictly original. Furthermore, if he decides to dance—and he looks as if he can exercise a nimble hoof—he should do it seriously. This goes for his routine, also, which certainly does not include sotto voce ad libbing.

Frieman is the author of the libretto, music by Joseph Rumshinsky and lyrics by Hyman Jacobson. Michael Michaleco, the leading man, staged it. The plot concerns itself with the love of Helen Bloom, a wealthy widow (Mme. Waller), for Robert, the elder son of a neighboring gentleman farmer. Enter Hilda, Mrs. Bloom's daughter, and eighteen, just returned from San Francisco after an extended absence. The story develops into mother's and daughter's love for the same man, the former stepping aside for her offspring. Robert, a modest lady-killer, reiterates his affection for the mother and refuses to go through with the force of a marriage, but capitulates when Helen lies she never loved him and he should make this sacrifice for the sake of her daughter. On the eve of the ceremony Helen confesses to the kindly old family doctor, and the daughter unwittingly overhears. This fetches a verbal barrage from the girl as "what right have you to love before me?" etc., sort of satire on present-day children's ungratefulness, which passages were roundly applauded by the audience members. Judging from the spontaneous enthusiasm accorded these remarks a good many of those present must have experienced some fancied grievance at the hands of their children, although such propaganda impresses as not wholly faithfully sincere. The fourth act climax is Robert's magnanimous decision to marry the bewitching Hilda and Helen's suicide by taking poison—a sort of climax the clientele seems to revel in.

The production is tastefully mounted in three handsome sets, with not a little attention paid to proper light effects. In addition to the star, Mr. Michaleco played his part with great reserve and judgment. The support leaves nothing to be desired.

Stance was mostly desired, the house lights were too dimmed to make the program useful. Had the same system of lighting obtained as in the first act, for instance, which made it possible for one to take a peep at the program for first aid, the clarity of the action could have been maintained on an even par with the actual performance instead of waiting for intermission spells to brush up on what had transpired the past half hour. Of course the stage action required subdued lights as an occasion demanded, but for practical purposes from an audience observer's viewpoint this convenience of permitting perusal of the printed scene arrangement should be carefully considered.

Still, fortified as one was with a hasty brushing up of Jenny Covan's dialog translation, Tchekhoff's attempt to portray the history of three sisters' affairs of the heart within an eight-to-ten period seems to have been a hard struggle for the audience as well as the author—and not particularly thrilling for the native observer with a venture that the accomplished Russian linguist did not find it all to the Charles-bianey for suspense and interest.

The three sisters, Olga, Masha and Irina, distinguished to the audience by a varied color idea of dressing and so program denoted, are depicted as collectively vaguely groping and yearning for something better in life than their existence in the provincial Russian town. They imagine themselves almost martyrs in their sacrifice for considerable philosophizing, constituting a good portion of the acting. Each in turn has her hopes borne away that one or another of their lovers will prove the means to take them to Moscow and the fuller life for which they crave. One after another the hopes are dispelled through a period of three and a half years, during which their brother, Andrei, has two children by a frankly unfaithful wife in Natasha. With their hope for a better future shattered finally Olga, voicing the thoughts and feelings of her sisters, who each in turn have lost out in their individual desires, concluding with the death of Irina's Baron Tuzenbach in a duel, fatalistically exclaims something to the effect that although they know not for what they live they must continue living. "It seems in a little while we shall know," Olga concludes, "but if we only knew! If we only knew!"

This choice bit of Slavic pessimism, a condition that is really the keynote of the Russian cultured life, elicits no responsive spark from an American audience. But Morris Gest should worry! There were enough vodka descendants in the house Monday, upstairs, downstairs and standing several deep behind the tapes, to suggest no seat will remain empty at any stage of the Russian players' eight-week stay.

The dashing grace of Constantin Stanislavsky's Vershinin was impressive. Olga Knipper-Tchekhova as Masha, the dissatisfied wife of Kuligin with an affection for the dignified Col. Vershinin, handled several emotional moments advantageously, particularly opposite her amour. The parting scene was powerfully striking. The Natasha and Kuligin roles were also deftly handled.

Abel.

A SQUARE PEG

Rena Hucksins, Beverly Sigreeves Mildred Hucksins, Leona Hogarth Emme Throp, Minnie Milne Eugene Hucksins, Walter Abel James T. Hucksins, William B. Mack Walter Frupp, Leighton Stark Arthur Ryan, Leonard Doyle Mrs. G. W. Hucksins, Sam Durkin, Marilyn Wall Lyman McVey, Richard Stevenson

The Punch and Judy theatre was delighted Saturday, making something like its seventh white chip this season on No. 13 in the roulette of showdom.

Guthrie McClintic, chapman to the pleasant little British comedy, "The Dover Road," is the sponsor for this misanthropic, pessimistic, drab and gloomy tragedy of American life, by Lewis Beach. Beach's claim to immortality rested thereunto on "The Clod," a depressing one-act first disclosed by the Washington Square Players and later done with success by Sarah Padden in vaudeville. It still responds there. "The Square Peg" is "The Clod" in three acts, and since it is nothing and has nothing after the first act, it is still "The Clod." History is full of famous one-play authors—here is a one-act author.

"The Square Peg" is not adapted from or an enlargement of "The Clod" in so much as it has the same locale or personnel. But it has the same spirit, the same movement. Even to one who heartily dislikes grim pictures, though they be masterpieces of true art, the first act of this play stood up as a rare work of merciless, photographic, convincing and saddening construction and execution. The premise was laid for something very waiting for, though it were to be scarlet with blood against the gray of the foundation. But there was no scarlet—it was only more of the fog-colored progression, until the eye and the mind grew weary and ached for a star, a breath of air.

(Continued on page 19)

MOSCOW ART THEATRE

THE THREE SISTERS

Andrei Sergeievitch Prozorov, Natalia Ikonova (Natasha), Vasily Lushaky Varvara Bulgakova Olga, Vera Pashenaya Lydia Koroleva Fryodor Ilyich Kuligin, Alexander Vishnevsky Alexander Ignatievitch Vershinin, Nikolai Lvovitch Tuzenbach, Stanislavsky Vasily Vassilievitch Solony, Leonid Ivan Romanovitch Tchekubikh, Vladimir Gribunin Alexei Petrovitch Fedotkin, Nikolai Podgorny Vladimir Carlovitch Rodin, Yoff Bulgakova Persenont, Nikolai Alexandrovich Anfisa, Elizabeth Shulskaya A Singer, Maria Uspenskaya

Anton Tchekhoff's four-act drama, "The Three Sisters," is the fourth program in as many weeks which the Moscow Art Theatre is presenting currently at the 69th St. Tchekhoff of all the Slavic playwrights, is the leading exponent of realism in stage fare, and this constitutes realism plus. However, for one who sees the Russian player for the first time, after being impressed with the heralding reports of the Russians' artistic mastery, histrionically, this opus is a disappointment. The strictly casual observer must grope blindly in the darkness of the story thread and judge casually only by the players' actions and the linguistic interpretation via the concisely scene plotting on the printed program.

Probably the greatest shortcoming may be ascribed to that program—and the house lights. At stages where the printed word as-

OUT OF TOWN REVIEWS

THE COMEDIAN

Baltimore, Jan. 31.

Play in three acts by Sacha Guitry, first produced by David Belasco at the Playhouse, Wilmington, Del., Jan. 26, and at Ford's, Baltimore, this week (Jan. 29). Lionel Atwill starring in title role. Adapted by Mr. Belasco.

The Comedian.....Lionel Atwill
G. Mallard, a soap manufacturer.....A. E. Kaye
Jacqueline, his niece.....Elsie Mackay
Le Clerc, a dramatic author.....Margaret Doner
Blond, a theatrical manager.....Albert Gran
Robert, the Comedian's Secretary.....William Lorens
A Stage Manager.....Will Hindson
Mouset-Pomblu.....Joseph Herbert
Antoinette Vivier.....Rose Winter
Marguerite Sirohneat.....Evelyn Gosnell
Marcelle.....Margaret Doner
Vette.....Myra Florian
Henri.....Jacques De Wolfe
Marie.....Lionel Atwill
Lucien, the Comedian's valet.....Harold Seton
Stage hands, electricians, property men—behind the scenes.

If wanting to abuse a much used phrase, apply Dr. Coue's magic line to the actor now starring in "The Comedian." For Lionel Atwill, in this role, is doing work here far and away the best he has done since he came under the Belasco banner.

His last act—and it recalls memories of the "Deburau" last act—is that of a broken-down old actor. Not broken down because he has failed in his art, but because a young girl whom he married is determined to pursue her stage career after making a most miserable fiasco of her first night. He opposes her. She delivers an ultimatum: he will either allow her to play or she will leave him. He loves her tenderly—but sticks by his guns and instead of saying "I beg your pardon" shall not play tonight, as he did in "Deburau." It is "You shall not play tonight." The girl leaves him. And within the few minutes that follow it seemed Mr. Atwill did an inspired bit.

The play is a great novelty, even for David Belasco. He has Atwill working from the audience directing a rehearsal on a bare stage during most of the second act, with several other members of the cast running up and down the aisles telling the star there is a long line in front of the box office—that success in the revival of the old melodrama is assured, and if money enough is made the new play, a play of real merit, can be produced. It is a novelty to see a bare stage in a Belasco play. It is more of a novelty to see an artist like Atwill "working from the audience," to use an expression of vaudeville.

The plot is simple. It concerns an actor of the French stage, whose name part (Mr. Atwill) and during the action of the play one receives no guess as to his real name—merely "The Comedian." He is introduced to a young girl who is a worshipper at his histrionic shrine. Day after day she sees him act—and day after day her devotion grows until she implores her uncle, an old schoolmate of the actor, to introduce her. The uncle desires to stop what he terms the madness. He goes to see the actor backstage, and there asks him to let the girl see him as he really is—not as he appears with the makeup and grease paint. The actor agrees that the affair should be quelled—until he sees the girl. A wee slip of a thing as Elsie Mackay plays her. With dark hair and a gentle face—with a voice as gentle—she makes an entrancing picture. The actor does the talking and her breast quivers while he mumbles to her. They take a few looks at each other—and the curtain falls.

The second act has them married, established in a country home, and the actor's manager is after him to revive a much hated melodrama. He refuses as his former leading lady is now at odds with him. But the young wife, who has seen him play so often that she knows the role, volunteers and is accepted. The scene shifts to the second part of the act, played at length on the bare stage, with musicians on one side, stage hands about and the actors in the centre going over the dialog.

The Comedian is rehearsing the company, and—like the other gentlemen who rehearse plays—does so from the actual auditorium of the theatre.

The ways of his little wife—who rewards each word of encouragement with a kiss—furnish more laughter than one dozen "Torch-Bearers"—and that is a statement made in all seriousness. David Belasco never produced a single scene which contained the laughs the bare stage bit holds.

The night of the reopening the wife makes a miserable failure. Her husband tells her that as far as her stage career is concerned, she is pretty small, but that she still is the loveliest bit of luscious loveliness this side of Paradise—or words to that effect. But she is determined on a stage career. He is just as determined she shall not go on. When neither will give in, the plot reaches its end and the old actor sits before his mirror and does a bit of philosophizing.

It is, as the bills say, a comedy of temperament. It shows that and everything that goes with it.

And above all, it shows Lionel Atwill in a high stage of artistic perfection.

Mr. Belasco has an excellent play which requires a bit of cutting as it now stands. It is talky and entertaining at the same time, staged beautifully, with simplicity, detail and effectiveness. Belasco's arrangement of the bare stage scene stands out and will become much talked of.

THE WILDFLOWER

Wilkes-Barre, Pa., Jan. 31.

Laurel.....Jerome Daley
Gabrielle.....Olin Howland
Guldo.....Guy Robertson
Gaston Roche.....Charles Judels
Blanca Benedetto.....Evelyn Cavanaugh
Count Alberto.....James Doyle
Nina Benedetto.....Edith Day
Lucia.....Ruth Lawrence
Ladies of the Ensemble—Helen Lewis, Emmy Tattersall, Genevieve Markham, Marie Otto, Agnes Horton, Phyllis Oakland, Myrtle Miller, Ursula Mack, Elizabeth Okey, Peggy Stohl, Sybil Steward, Verona Oakley, Marion Phillips, Viola Cilrona, Beverly Maude, Hazel Bryant, Marie Harrison and Sylvia Dore.
Gentlemen of the Ensemble—Robert Hurst, Eugene Costello, Paul Porter, Charles Adams, Louis Laub, Frank Grinnell, William McGuire and Kenneth Smith.

Chalk up a "Bambino" of a hit for Arthur Hammerstein's latest musical entertainment, "Wildflower," which opened for the first time on any stage at the Grand Jan. 26 to a house that could not accommodate any more standing room. It did \$4,800 Friday and Saturday, going to Baltimore for this week.

"Wildflower," with Edith Day featured in the title role, is by Otto Harbach and Oscar Hammerstein, 2d. The melodies were composed by Herbert Stothard and Vincent Youmans. "Wildflower" music is going to keep the dancing orchestras busy for many months. There are more than the average share of hits in it. One of the surprise hits of the entertainment is a dance number called "The Bambolino," with staging by David Bennett, that won encore after encore. The vocal hits are "Wildflower," "April Blossoms," "Good-bye, Little Rosebud" and "Everything is All Right."

The productions of Arthur Hammerstein have always been of artistic beauty, but in this he has reached the pinnacle. The exquisite coloring of the costumes and the clever work of the chorus would almost alone be sufficient to carry this entertainment to success.

Miss Day, who day by day grows better and better, scored a personal triumph. Her voice, her dancing and ability to act a difficult role compelled her audiences to acknowledge her supremacy.

Comedy hits were made by Olin Howland, Charles Judels and James Doyle. Guy Robertson is a splendid actor and nor, who sang several of the hits. Esther Howard deserves special mention.

"Wildflower" should be blooming on the meadows of the Gay White Way for many months to come. Wilkes-Barre audiences indorsed it as the best of the musical plays here in seasons.

MARY THE THIRD

Springfield, Mass., Jan. 31.

Mary the First.....Louise Huff
William.....Ben Lyon
Mary the Second.....Louise Huff
Robert.....Ben Lyon
Granny.....May Calyer
Mother.....Beatrice Terry
Mary the Third.....Louise Huff
Lynn.....George Howard
Bobbie.....Margaret Doner
Lynna.....Ben Lyon
Hall.....William Hanley
Max.....Leroy De Saules
Nora.....Eleanor Montell

"Mary the Third" is a new play of American life by Rachel Crothers, discussing the problem of marriage by contrasting the methods of three generations of girls.

Two brief scenes show the forebears of Mary choosing their lifemates. Grandmother picks him out of the crowd on the night of his marriage to another, and with all the devices of a "vamp" of 1870 she finally lands him. The dawning of freedom for women is seen in the next scene, in 1897, when Mary, the next generation, doesn't choose her husband; he takes her.

Then the Mary of 1923. Neither will she be nor can she be gotten. She is 20 and wise. Mary the third sees all the divorcing and philandering in her mother's and father's world, and decides she will have none of that. A camping expedition of five, without chaperone, is the method she adopts in order to determine whether either of the five men she is thinking of would endure the test of 365 breakfasts a year.

But first Mary has not chosen nor has she been taken.

The first two acts are models of dramatic construction, with a pleasant balance of action. In the third act the second scene is talky nearing the climax, which causes a decided tension in the audience, to be retarded. A dream scene where Mary, tossing in a live y nightmare, learns something of the heartaches of love, certainly may be called daring.

Louise Huff is the Mary of all three periods, and adequately fills

the role, being of a type admirably fitted for its requirements. Mae Calyer, the Blossie of "Old Lady 31," well enacts the role of Granny. Ben Lyon as lover of the three Marys is a typical American lover. The remainder of the cast shows evidence of painstaking rehearsal.

Miss Crothers has resorted to picture technique in "Mary the Third," with the use of the flashback preceding each act. These scenes are simply contrived. The stage is blacked out except for a small space, a lighted alcove, and in this alcove appears a sofa. This bit of furniture is seen throughout the play.

One of the Springfield dramatic critics drew a comparison between Edna Ferber's novel, "The Girls," and "Mary the Third." There is likely to be some disagreement over this statement, although there apparently is some connection between the two.

THE BLACKMAILERS

(THE LITTLE BIGAMIST)

Buffalo, Jan. 31.

Wilmer & Vincent are making this production of Barry Connor's new "mystery play." Connors is reported to be a vaudeville sketch writer. His first three-act effort smacks strongly of the treatment and methods of the two-day, "Mystery play" is a misnomer. "Blackmailers" is a farce—and a broad and unsubtle one at that. But the play makes no pretense to be other than what it is. It provides fair rough and ready entertainment—amusing enough in the seeing, but hardly of the kind to have one recommend it to friends.

The play is in three acts, which resembles several vaudeville sketches strung together by a thin sequence. Some of the events are almost wholly unrelated. There is a confusing lack of any clean-cut centralized theme or idea. This is the weakness. The result is general incoherency and an entire absence of opinion or conviction on the part of the audience as it leaves the theatre—except perhaps it has been amused.

Claborn Foster, as the heroine, is the bright spot. Clever, pretty, with the poise of a veteran, and an indefinable air of intelligent appreciation of comedy values, this girl, with capable direction, has the making of a premiere farceur. With half a break she should travel far.

Herbert Heywood and Blanche Latell furnished telling characterizations as the hick constable, hotel keeper and his spouse. A number of changes in the cast as given here may be made with benefit and are reported in prospect.

The show goes into New York for overhauling this week, reopening in Atlantic City next Monday. A Broadway engagement is touted to follow.

The title, which has almost no application, was changed during the engagement here to "The Little Bigamist."

A SQUARE PEG

(Continued from page 13)

even the light on a cigarette to relieve it.

It is a tale of an American family in a mid-western town; though it remains on these lines and follows them faithfully, it might as well be a yarn of a mining town in Wales or a village in Ibsen's birthland. The gospel of it is the misapplied "efficiency" of the commanding, dominating wife-mother who "runs" the family and wrecks it. She wrecks it so far that the sad school-teacher daughter (23 years old) runs off with a not-yet-divorced man, her son joins the navy, and her husband blows his brains out. But the play isn't as exciting as that sounds.

The daughter is a smileless, long-suffering girl. Her mother has ruined her life by double-crossing her in a love affair, driving the man off by lies and a barefaced plot. The son's romance she has exploded in exactly the same way. Her bookkeeper husband she has held under rule of thumb for thirty years. (Then she brings her old-maid sister to sour the lives she has already embittered. That role, played by Minnie Milne, was the outstanding memorable factor in the whole presentation, a gem of character writing and character playing more worth while than all the rest of the talk, talk, talk, and more talk.)

Everything worth while in the piece occurs off stage. The boy is being blackmailed by a taxi driver with whose daughter he has made free. The father steals the money to buy off the girl's crooked parent, and is thus found out as an embezzler, having been secretly stealing for years to buy himself a farm in Canada, where he can sneak away some time and emancipate himself. The mother, with her inefficiency, meets with his employers, whereupon the husband kills himself (off stage) to avoid continuing to live with her.

William B. Mack as the father and his wife gave an unusual study in subjection. The role is not up to his talents, nor is the play. Miss Sitgreaves was a stentorian wife and mother, as the lines demanded, so unsympathetic a person that only a genius could have overcome the part. These were the principal players. The rest were commonplace except the wife of the daughter, Miss Hogarth, who admirably sincere readings of her

colorless, lifeless and incredibly poignant part. She was "The Clod" all over again, with all the underlying pathos it demanded, yet none of that fire that shot up when Mrs. Padden revolted. To be sure, this revolt was not as dramatic.

Nothing in the play was dramatic after the first act, which had no big moments, but painted a background so rapidly, unrelentingly and courageously that no one, least of all a writer and a student of writing, could resist its touch and technique. As a prolog it was perfect for that sort. But there it died, for the rest was just strung along, aftermath rather than development. The best that could be said for it is that it may be "true to life"—life so unusual and unimportant as exemplifying a phase of American existence that this play is valueless as a document.

As a drama it goes flat. As an entertainment it is ghastly. As an "attraction" it is hopeless. Lat.

EXTRA

Ann Tucker.....Gertrude Gustin
Audre Malone.....William Gordon
Henderson.....Howard Benton
Brewer.....Hallett Thompson
John H. King.....Howard Trussell
Lillian Patton.....Charles N. Lawrence
Wallace King.....Chester Morris
Henry Willard.....Edward Poland
Charles Williams.....Clyde Hunnewell
Jimmy Flynn.....Clyde Hunnewell
R. H. Osgood.....Robert Thorne
Jones.....Frederick Byrne

Another new producing firm. Another guaranteed house-share contract. Another one of "those things."

"Extra" is a newspaper play presented by its author, Jack Allicoate, and William Collier, Jr. ("Buster"), adopted son of the comedian star. They are believed to be the true angels of the presentation. The play is a lesson in hard knocks being good for young men. It will be a lesson to them and will do them good—but not just now. They have guaranteed the Longacre theatre for three weeks, which is long enough.

Allicoate is a young picture scenario writer. This is his first known flight as a play author. Men who work on newspapers usually get enthusiastic in time and write newspaper plays. If Allicoate ever worked on a newspaper he must have worked on a strange one, for the newspaper psychology, physiology, philosophy, technique and practices in "Extra" don't indicate that he ever studiously ever read one.

Besides the yarn, which is of the old-fashioned melodrama with comedy relief type discarded years ago—so long ago that the very old have forgotten and the very young never heard of such—it is as amateurishly cast, directed and played as it is boobishly framed and mawkishly written.

Three comedy mustaches and a pair of galoshes would have made it a "For Pity's Sake," and it was better mock drama than "Our Nell" as it stood. The strained climaxes, the unrelieved comedy relief, the puppy-love ideas of grown-up romance and graft and politics and big business were as strange to an important theatre near Broadway as a gingham sunbonnet or a horseshoe tiepin would be at Mrs. Astor's dinner party.

The story, succinctly, is this: "The man higher up" in a city (unidentified) owns a newspaper that is powerful, rich and prosperous (but hasn't paid a dividend in eight years) and has a son who is a "whisk" and a drunk and a general scab. The villainous father has had a political quarrel with the minority owner of the paper's stock and is out to break him. Said owner has a daughter who is born to be an ingenue lead in a Hoboken stock, so he brings her to his powerful enemy to plead for a dividend. Enemy gets a bright idea: he will put his sap son in to manage the paper and ruin it (he could suspend it without that trouble if he wanted to) and thus cheat the minority owner and his daughter out of their stock. He does so and goes to Europe.

Sap son has a sapper friend, a stew, who falls in love with the girl reporter. (Any newspaperman will have a chuckle over that.) He is made managing editor. Sap chief is the publisher. Between them they double-cross the father, come out for the reform candidate, elect him, dry up the town and themselves and save the old reprobate from going to jail as the man-higher-up because the candidate he elected was the district attorney. What office he was elected to is not stated—just an oversight—but he is still the district attorney. So he makes the sap son, who has become a giant in a moment, a present of the warrants against all the grifters and grafters, and everything ends happily when—

The sap son marries the daughter of the minority stockholder, whom (the daughter) he has made his secretary and who sums up the editorial charge of the paper to the county, the state, the world, though she (like the editor and publisher) has never had a pencil in her hand since.

It is all silly, sad and sloppy. While earnest professional writers with honest successes have to wait for theatres to be "open," such preposterous and hopeless things get showings. And they are no favors to those interested; they cost them heartaches and head-a-hes and purse-aches, except as an abortive freak and has no chance except as a burlesque on the drama. Lat.

FOREIGN REVIEWS

MEDIUM

London, Jan. 12.

London gets many strange things in the way of plays, and this is one of the strangest. Written by a distinguished Viennese criminologist, Leopold Thoma, it deals with the commission of crime under hypnotic influence. The author may be a great doctor, he may be a distinguished criminologist, but he is not a playwright. "Medium" is very elementary, ragged, and the general effect is not enhanced by the introduction of sudden comedy episodes. Granted the author may not mean these things to be humorous, but the audience undoubtedly accepted them as such. Pulled to bits and rebuilt by an expert hand, the drama might become a usable vehicle of the "high-brow" order, but as it stands it will not bring much grist either to its producer, Norman MacDermott, or to the scene of its production, the Everyman.

Raoul is a roud with hypnotic power over his friend and the friend's wife. Exerting this power, he leads the woman away from the straight path of virtue. Anyon he tires and finds a new love. The old one bores him and he sees danger in the situation. Therefore he brings his hypnotism into action and suggests that his friend shall murder the woman. The husband obeys, then, recovering from the trance, turns on Raoul and strangles him. "Zis is arrested, but the truth comes to light through the action of the prison doctor, who also is a hypnotist.

This play was redeemed by the acting of Franklyn Dyall as the friend and Mary Morrall as the wife. The support throughout was excellent. "Medium" was followed by a play, "The Perfect Day," translated from the French by Mrs. Alfred Sutro, which concluded the performance. Gore.

A ROOF AND FOUR WALLS

London, Jan. 17.

Phyllis Neilson-Terry and Cecil King produced at the Apollo Jan. 16 "A Roof and Four Walls," a comedy in four acts by E. Temple Thurston, with Miss Terry featured in the central role.

The thesis is a problem of a married man endeavoring to maintain his position as head of the house while his wife earns more money than he does.

The piece opens in the modest little country house of a young composer who is waiting the arrival of a famous music publisher to hear his latest composition. It is agreed the wife shall sing the number while he thrums it on the piano. This publisher arrives, hears the number and is not at all interested. But the wife's voice strikes him as wonderful and he makes the proposition to send her to the Continent to have it cultivated, after which he will exploit her with the English public as an Italian. The conventional suggestion that he covets the wife does not enter into the transaction, which is purely business, and the publisher agrees to permit the husband to be with the wife during the period of her development.

The next act is three years later, the wife now a successful prima donna and the husband having made no material progress in the matter of increased income. The husband struggles heroically to maintain his position as the nominal head of the establishment, but she has tasted independence, and when she receives an offer of £200 to sing at the home of Lord Quilhampton, a notorious libertine, the husband demands she refuse. She declines to accede to his wishes, claiming that portion of their partnership as hers, and, besides, she is capable of taking care of herself.

The husband leaves the house, going down to their old home, where he can work quietly. He returns one evening, walking in on a dinner party at which Lord Quilhampton is present, objects to meeting the notorious nobleman, whereupon his wife makes another issue of the point and deliberately introduces them. The husband accepts the situation without any heroics, and once more leaves for the country. He returns 16 days later to pack his belongings preparatory to sailing for America, having received an offer to go there to write music for an opera. He walks in immediately after the titled gentleman has forcibly embraced the wife. The final curtain descends with the wife throwing her arms around her husband with the admission she cannot conduct her career without his assistance.

Miss Terry contributed the best work of her career in the role of the prima donna, which offers a legitimate excuse for the introduction of three songs. Far and away the best part in the piece is that of Lord Quilhampton, admirably played by Allan Jeayes. His work was natural and easy. Nicholas Hannen did well with the thankless role of the husband and O. B. Clarence contributed an excellent bit of character work as an income tax inspector. The remainder of the cast was generally competent. Jel.

"SCRANTON SIRENS" (9)

Jazz Band
13 Mins.; Full Stage (Cyclorama)
Fifth Ave.

According to Webster a siren is a fabulous sea nymph half woman, half bird. A fascinating dangerous woman; a sweet singer; a fog horn. Some billing for nine male musicians in tuxedos, but that's what the enunciator at the Fifth Avenue said, confirming the paper outside of the house and the lobby signs.

The Sirens are nine corking musicians who started slowly, building up to wholesome hit proportions by saving their "wham" numbers for the last. Opening with "Chicago" the trombonist showed triple tonguing. The band of brass and string with piano and trap drummer got a trifle "hotter" with "Carolina in the Morning."

"Humoresque" next with the cornet and trombonist handling obligato's. "Rose of Rio Grande" followed as an encore and proved their best, so far. The saxophone players duetted an imitation steel guitar obligato, the cornetist followed with variations; the pianist played a bamboo ohime arrangement, etc.

Another encore was a corking arrangement with the trombone, clarinet and cornet all "cryin' blues. A bit of comedy was unblanketed here when the clarinetist played on half an instrument and the leader switched from violin to trombone for a duet, twined in the arms of the clarinet player.

The last three numbers could be moved up further to advantage. The encores went better than the act itself and overcame a slow start. The last number got them away from the straight musical renditions for the first time. More of this type will make it easier for these boys to follow the many bands that have gone in for "effects."

The act as now framed is standing solely on its merits as a musical combination, and as such compares favorably with the best. The insertion of an effect or two or a touch of comedy will help, for they are corking musicians, every one of them.

But why "Sirens"? Con.

JOHNNY REGAY and CO. (2)

Dancing Act
14 Mins.; Full Stage
23d St.

Johnny Regay and an unprogrammed partner and pianist are offering a dancing turn that has all the earmarks of a big-time act. Regay starts with an introductory song that brings pianist into view, comments on scenic accessories and finally introduces girl partner. After that the act is all dancing—doubles and singles. The girl is a toe dancer and acrobatic dancer of real ability. Regay rating high as a step dancer, both hard and soft shoe. Real tapping by Regay, not the usual fakky stuff.

Attractive costuming, with several changes by the girl and intelligent lighting. Routine runs to usual assortment of dances. Bell.

STUTZ and BINGHAM

Comedy and Singing
16 Mins.; One
Grand C. H.

Man and woman. Man was half of the team of Murray-Voelk for several seasons. Woman on first. Says she's manager of theatre. Starts talking to orchestra leader. Noise heard back stage. It's partner who as stage hand has been hammering. (Charlie Van and others used the same opening 25 years ago.) It's still good and always will be. With supposed stage hand on, pair cross-fire for laughs. Man has good voice. Woman also sings in pleasing contralto. Plenty of laughs feature talk. Excellent small time comedy turn. Bell.

NAN TRAVELINE

Songs
12 Mins.; One

Nan Traveline has the usual stage presence and delivery of the average three-day single woman, but suggests possibilities with exclusive song material. Her pop song routine runs the ordinary ballad-rag-blues gamut, although there is a deterrent with needless ad libbing and aside wise-cracking to the orchestra leader, and twice or thrice repeated "success!" exclamations that don't belong.

She took an encore in the body of the 58th St. bill. Abel.

FOUR CASTING STARS.

Aerial
6 Mins.; Full Stage
58th St.

Four men in fast casting, two as fliers, with their partners doing the handling. The work is clean cut and speedy. It possesses several thrills with the combination among the leaders in their life. Hart.

"THE MOVIE MASQUE" (4)

Dancing
16 Mins.; Full Stage
(Special Drapes)
Fifth Ave.

Maurice Golden produced this turn. It is a dancing act. The producer strained to the bursting point to alibi it, concealing the idea of blaming it on Hollywood.

The act opens in dark stage. On one side is a radio receiving set with megaphone attachment. A picture announces a masque of the vintage stars is about to happen, or words to that effect. The first masked dancers have Valentino and Agnes Ayres in the dance from "The Sheik." This proved to be a corking pair of adagio experts, but was there an "adagio" in "The Sheik"? Next, the voice said, was Pola Negri in a Gypsy, something or other. It was a tambourine dance nicely executed by a masked girl, who looked as much like Negri as Baeputin looks like Little Billy. "Mae Murray" next in the "bandleader" dance from "Fascination," the only one resembling an imitation, mainly because Mae Murray was originally a dancer and on account of the distinctive Murray costume which is copied. "Douglas Fairbanks" proved to be a corking male dancer in spins and pirouettes. The resemblance was still missing on all six.

The voice horned in again announcing a sort of a guessing contest. Constance Talmadge, Mary Pickford and Harold Lloyd, then solo in costume and unmasked, concluding with a trio bit of stepping.

As a dancing turn it is a passable presentation for the small time only. The "movie" thing is a lot of bologna and will be rasped by any sophisticated gathering. The silk drapes and radio equipment fail to disguise it. Con.

CHIN CHEE TOY (2)

Songs and Talk
15 Mins.; One and Three (Both Special)

Chin Chee Toy is a young Chinese woman with fair American diction. She has tried to get away from the usual song cycle idea which depends merely on race for novelty ordinarily. She has injected talk for purposes of comedy and embellished it further with a short scene from "East Is West." An encore was a Chinese impression of an American buck dance, a satisfactory getaway.

Miss Toy for her second number announces an original composition "Nobody Loves a Chinese Girl," not much to it lyrically but sympathetic in melody, done in English and Chinese. That minute of talk following this was productive of a couple of laughs, but the "Mrs. Fiske" mention meant little to the Chelseaites and probably not much more to any audience. The Fay Bainter impression of Ming Toy had a man assisting with a bit.

This was followed by three "humorous stories" (so announced) of Chinese folk which, strangely, were really funny despite the warning adjective. A Dixie song, a bit incongruous for a celestial, and the buck dance took her off nicely. Miss Toy was one of the Monday night try-out acts and should attract attention from the intermediary bookers. Abel.

SILVERHILL SISTERS

Singing
16 Mins.; One
Grand O. H.

Two women in Indian costumes. One (contralto) announces she is descendant of Yaqui Indian chief of Mexico. Other woman has soprano voice. Both voices are much above average, and both evidence signs of training. Contralto does number in which she sings in French, German, Spanish and Hungarian. Her accent and enunciation in each of four languages is excellent. Routine holds several duets in which team's voices blend tunelessly.

Act would fit snugly into No. 2 or better on intermediate bills. Bell.

JESSIE MILLAR

Musical
10 Mins.; One
23rd St.

Piano, cornet and an accordion are the instruments in the routine which mostly runs to pop melodies. A number at the piano serves to open, succeeded by the cornet; after which both are played simultaneously. Another number on the horn and the accordion, for an encore, concludes.

A tall blonde, Miss Millar is neat in appearance and the act slipped by for a neat quota. It seems suited for the smaller theatres, with the accordion being the best bet. Skig.

EDNA AUG and Co. (4)
Comedy, Singing, Talking, Sketch
14 Mins.; One (4); Full (8); One (2)
Special Drop and Set
Fifth Ave.

Edna Aug has retained the skeleton of her former "Scrubwoman" "single" vehicle and incorporated it into a sketch in which she is supported by four people. The act opens in "one" before a special drop of the exterior of a row of dressing rooms. A woman in slattern garb stands up in an upper box and calls for Lena Grabheimer, the scrubwoman. A tough stage manager also appears on the stage proper, informing the assistant in the box Lena will be discharged if she doesn't get to work. She has been neglecting the stage in favor of the male opera star's dressing room.

She is a lover of music and is overwhelmed when the star tells her she is a fellow artist because she loves music, etc. He is to play a benefit that night.

The act goes to full stage enclosed by a cyclorama representing a drawing room. The man scores with a tenor rendition of "Macusha," then introduces Miss Aug in evening gown. She talks a comedy song "It's my nerves," monologuing at intervals to a male pianist's accompaniment.

The act returns to "one," where the scrubwoman is discovered on her knees scrubbing outside the stage door. She has presumably "dreamed" the singing. The stage manager informs her she is fired, but the star saves the situation by engaging her as his wife's maid.

Miss Aug employs a German dialect in the character of the maid and held the interest of the house despite a bad cold. The vehicle seems strong enough for the intermediate houses and should have no trouble in those stands. Con.

LEWMORINE DANCERS (5)

Special Hangings
10 Mins.; Full Stage
Broadway

A group of dancers, probably of foreign origin, and directed by Serge B. Popeloff. Orange-tinted hangings are used for stage dress, with the back drop parted for some entrance and displaying painted scene drops for the various dances.

Four of the steppers opened as blue pirouettes working in a concerted number fairly well. A girl succeeds as a specialist in a Spanish number, displaying more action than convictions that the evolutions were Spanish. A Dutch duo mixed pantomime with the wooden shoe work, but was more of a picture than a dance. Then one of the three men started something with a Russian dance, though he seemed on the verge of falling after one of his spins.

The act really hit its stride for the finale, a Gypsy number. One of the men displayed whirlwind speed stuff and in fact all five carried on with rapid stepping. That portion of the turn was the best directed and probably aimed as the main flash, which it was. The turn will do for three-a-day. Ibee.

DeWOLF GIRLS

Dancing
15 Mins.; Full Stage (Special)
23rd St.

Blond and brunet opening with a lyric, thence into a double dance followed by each soloing and another duo to finish. A boy at the piano accompanies also, rendering selections between the two costume changes made.

The act is not without appearance, though the footwork of the girls will need a more versatile and complicated outlay of steps before it can show in the better houses. The dressing adheres to the abbreviated skirt as its mode, while the pianist is in a dinner coat. Four numbers, with the two keyboard selections, seem subject to being gone through inside of the 15 minutes it now takes the turn. To this end the opening melody, which has the girls talking the lyric, might be done away for speed.

Placed as putting the show under way the act failed to impress to any degree though a more decisive finish would probably help. Skig.

RUSSELL and MARCONI

Violin and Accordion
14 Mins.; One
23d St.

Two men, one violinist and the other accordion player. Latter speaks with Italian accent, getting into act from orchestra pit, where he is supposed to be violin player.

The pair produce a likable brand of music. Comedy is about the same as the other acts using the audience entrance. Good pop time turn. Bell.

NAT S. JEROME and CO. (3)
"Our Children" (Comedy)
20 Mins.; Full Stage
23d St.

Nat S. Jerome is assisted by a company of three in the presentation of "Our Children"—juvenile, ingenuie and character woman. Jerome does a modernized Hebraic character. He's the father of the juvenile. Character woman is the mother of ingenuie. She's Irish. Comedy is based on efforts of Jewish father and Irish mother of young couple who are married to straight-out family quarrels of their children.

A child is expected and the young couple cannot agree on what faith it will follow, that of the father or that of the mother. The question is really never answered in the action of the sketch, the father (Jerome) and mother (character woman) discussing the matter for comedy results, but not getting anywhere with it, finally leaving it to the children.

Inasmuch as that was the cause of the quarrel, it seems a bit ridiculous for the arbitrators to pass the buck back to their offspring. The sketch itself is like that—badly put together, conventional and transparent. Good character work by Jerome makes the act decidedly entertaining although no actor could make playlet convincing.

Notwithstanding its structural shortcomings, the sketch will do for the neighborhood houses. It has a certain appeal that, in a measure, makes up for the weakness of its construction. The 23d St. liked it immensely. It can't fail to get over surely in houses of 23d St. type. Bell.

HART and RUBINI

Music and Songs
11 Mins.; One
American Roof

Irene Rubini was formerly of the Rubini Sisters and latterly of Rubini and Rogen, a two-girl turn. Harry Hart was of Lowrey and Hart. The new combination is principally musical with Miss Rubini retaining her specialty, the piano accordion. Hart has bits at the piano, with a song specialty.

They opened with a duet, the girl standing out through her nice appearance, her bright smile and bobbed brown hair. She was off for a change while Hart singled with a Dixie number affecting clasped hands and walk that made, for a style not his own. Miss Rubini reappeared in a black sou-brette rig which gave her a chance to display shapely legs. She led off with a jazz number, Hart entering when she switched off to "Silver Threads." There was a bit of a "contest" on the old and new melodies. They closed with a musical duet, the boy strumming a banjo and also warbling.

This young couple did well enough on second, rightly spotted for the time. Ibee.

IRENE STONE

Songs
12 Mins.; One
American Roof

Irene Stone as a single entertainer depends principally on her lyrical ability. She has a routine well selected for her style.

She opened with "Indiana," which fitted an introductory number. Next was a supposed dialect song, though the brogue attempted was little more than a suggestion. Her Yiddish attempt was better, and it came with an "impression" of Fannie Brice singing "Floradora Baby," giving the number practicality in total. It's a bear of a lyric and melody, counting as one of the best numbers ever written by Blanche Merrill, and it is perhaps success proof.

Miss Stone had a shop girl lyric that took her off to returns well warranting her encore with a jazz number. Opening intermission she fared excellently. Ibee.

VERNA HOWORTH and CO. (2)

Dancing
15 Mins.; Full Stage
City

Nice looking girl aided by boy dancing partner and an accompanist in routine of dance numbers varied by two songs. Little Miss Howorth is best in her introductory toe dance, the subsequent steps being only fair.

Good small time flash with its silke eye, but the act lacks showmanship and structure. Dancing boy wears neat Eton jacket in the English schoolboy style. Accompanist takes himself seriously, even when he does finger exercises to cover an interlude for costume change. Closing the bill at the City, its worst possible position. The act's halting progress encourages walkouts. Rush.

TOOMER and DAY
"A Very Bad Cold"
19 Mins.; Full Stage
American Roof

H. B. Toomer and Esther Day, who were out in "The Wife Saver," now have a specially written playlet by Frances Nordstrom, adapted from a story by Kenneth Harris, "A Very Bad Cold" is a farce comedy of married life and suits the couple capably.

At the curtain, wife is knitting and hubby reading his paper at the fireplace. Looks like a quiet evening at home but turns out to be a slice of argumentative domesticity. It all begins when he sneezes and he finally becomes all steamed up because she piles him with questions anen: his catching cold. Upon giving him the once over, wife declares his lips are all parched and he replies: "So is every other man's in the country," but the line went completely over the roof audience's head.

He finally admits he may be catching a cold and she breaks into tears. On the admission something may be wrong, which is the easiest way out for him, she examines him for all sorts of symptoms, then prepares a footbath and does all the other necessary things to ward off impending illness. In the meantime, the sneeze count rises to 13. His temperature is found to be 98. Finally, her mother calls on the phone and wife then finds out that it is normal. She then berates him for deceiving her.

The act is amusing and has action, though it is a bit overtime. But it looked excellent for three a day last Friday evening, and with a special set ought to make good in big time. Ibee.

ANN FRANCIS and Four Johns

Songs and Dances
14 Mins.; One and Full Stage (Special Drapes)
Fifty-eighth Street

In this new offering Ann Francis is supported by a male dancing quartet. As the boys are dancers and not vocalists, it makes the turn just a big different from acts featuring a young woman with a male quartet in support.

Upon their first appearance Miss Francis' supporters appear to have been lured from a musical comedy chorus. As the turn progresses and their dancing ability is demonstrated, their chorus-boy appearance is forgotten.

The opening's before a stage door drop "one," with Miss Francis appearing for a number with the boys. The action immediately goes to full stage with special hangings disclosed. A "vampire" number is followed by effective solo stepping, following which dance specialties are offered by the boys. For the final bit Miss Francis does a Frisco impersonation.

The act has speed and is well dressed, the featured member sporting four changes. It would be to the advantage of Miss Francis to take the lipsticks and rouge away from her co-workers, as the makeup of the boys is their biggest hindrance. A flash turn with speed for pop bills. Hart.

YONG WONG BROS. (5)

Acrobatic
14 Mins.; Full Stage, (Special)
23rd St.

Backed by the conventional Japanese hangings the quintet offer fast gymnastics which feature a youngster. The boy works throughout the running time and at various instances steps forth to solo with contortionistic bits that register appreciably. This youth should become a corking performer as he matures.

Other than the boy it's mainly the proverbial schedule minus any flash instances of outstanding note. At the 23rd Street the act had no difficulty in holding them in their seats and as soon as the little tot, for that's all he is, went to work it was a cinch. Skig.

ROYCE and DALE

Dances
10 Mins.; One
Fifty-eighth Street

Ruby Royce, of Rolls and Royce, and Bobby Dale, from a production act, in a straight dance routine. A short introductory number informing the audience the two are from musical-comedy is used, following which the dancing is introduced. The initial double dance brings forth some clever Russian steps, with Miss Royce following with solo stepping. Soft shoe work to waltz music ruffles for both with the final effect of eccentric work.

The turn is framed for the three-a-day, where it should secure satisfactory returns if not placed too late in the running. Hart.

PALACE

Mrs. Rodolph Valentino (Jean Ackers) did not appear; reported ill with a sudden attack of la grippe. Mosconi Family substituted. Sandy, Gus Edwards' little Scotch fidd, did not play No. 2, as programmed, though he appeared in the Edwards act as usual. Jack Joyce, the happy monopedee, deuced.

Joyce now uses a girl plant and dances with her. She takes nothing from the routine and is pleasant to look at, though too much at home behind the foot to be "spontaneous." Joyce talks a lot about being cheerful—maybe a little too much so. But he can be forgiven anything for not claiming to be a maimed war hero—though he may be.

The Mosconis stopped the show, as they always do, even outdistancing Vincent Lopez in riotous catter. From neat footwork to the wildest styles of dance-tumbling, in every combination possible for a foursome, they tore through a gamut of appreciation and finished as a solid smash as one may experience in a season at the Palace.

Madeline Collins, British soprano prima donna, preceded them. She has added a pianist to her staff since her American debut at the Riverside, retaining her director in the pit. She worked in "two" here. Her program was brief, closing with an encore before the curtain, without the accompanist. Miss Collins was courteously received. She should look to her lighting as the magenta spot in her encore does not blend with the borders of green, and the reaction is a garish effect that kills her features. She needs her eyes and expression at all times, for her voice alone will not carry her to heights in the foremost American vaudeville.

Rome and Gaut, who seem to be in luck at the Palace, followed the Mosconis and did smartly with an act mostly dancing, which tells the story of how they stand. They came back later in the Edwards revue and again got recognition. They have cut down the clarinet hokum to where it is an asset and no longer an experiment. This team is a cinch anywhere always.

Lopez has a new cye and a new announcer, both of which change the titles of the numbers without boys coming in view. His selections included some of his old ones, with the Gallagher-Shean bit demanded as an encore (suggested perhaps by the orchestra playing it on the curtain) and a Mississippi boat race with a scenic bit as a strong closer. The little upstage surprise had been lifted for a hazy effect in "Pop" and "Pou." Since from the "Music Box Revue," and was again raised for a realistic heat between the boats. The music went to a big brassy crescendo, and once more Lopez was up and over. He differs from most of his rivals in that he keeps on trying new ones, not content to rest on his firmly established success. Maybe that is why he can repeat so often and so well.

Gus Edwards was hailed like an old pal, and the old-time songs harmonized with that spirit. Edwards, since he again began taking vaudeville seriously, has perfected himself and his youthful revue into a current classic. One can see the Cantors and Prices and Brices and Leila Lee of the past in the young stars of today that spring like magic into performers under the patient, kindly, canny touch of Gus. He has a flock of girls—every one a specialty artist—in his bouquet of peaches that make up an ensemble of rare beauty and probably unmatched talent for their age. From one number to the other the act skipped along, Edwards always the moving factor; and after the first half over he was a whole vaudeville show in "one" and left the crowd clamoring. Edwards has left a fine record over two years of consecutive playing as a drawing card and a return attraction. Why not? He gives youth, variety, song, dance, new faces, beauty, comedy—and himself.

Johnny Burke manages to still make New York howl with his talk. He was like a whizz in his monolog. It skidded a little when he abruptly started into the piano stuff with the preliminary orchestra business, which might be cut down a trifle. The comedy with the bass fiddler is rich and was the high mark of that episode. Since Burke gets so many laughs he might save one for the getaway instead of running off on the piano number, depending on the encore speech—not as bright as his early talk. Despite all this technical criticism, however, it must be granted that Burke scored a burning hit that will challenge that of any single man in the spot.

Rose and Moon closed. It was a bitter location for a man and woman in light songs and dances, following that bit of personalities and names. The individual circumstances were even further hostile. Their opening is an "Anne Rooney" variation and Edwards had milked it dry; dancing had been the keynote of the who's-bill ahead, and when they left the stage at 11:10 for a change, with a pianist to do a solo, he was following Burke, Edwards and Lopez in succession—and Paderewski would have had his finger stuck in the door. The piano solo lost a good many customers. Otherwise the act got attention and though it isn't and never will be a

typical closing turn, did nicely. Heras and Willis opened with beautiful tumbling and balancing and a novelty opening in a special set. Very enthusiastically taken—many an act has cleared its throat for a speech on the same stage on less.

Left.

RIVERSIDE

The current Riverside bill pretty nearly exemplifies how a vaudeville show should not be put together. As it played Monday night the show was not only bad—it was awful. Due to bad program arrangement, lack of anything resembling variety, poor blending and very little comedy, the show dragged along like an amateur concert. To complicate matters there were frequent stage walks.

At 8:30 there were approximately 12 vacant rows in the orchestra, with both sides of the house empty seats. The bunch getting down front looked lonesome. For the poor business the show was undoubtedly largely responsible, although it is possible the Colonial may be pulling patronage from the Riverside, which could account in a measure for the empty seats.

The first part would have been enough to kill any bill, with the McBans, the hat and club manipulators, opening with a silent turn, and Willie Schenck, another silent turn, No. 3. Not that either of the acts in question was bad; both were very good, in fact, the McBans classing with any of the hat manipulators, and topping most, while Schenck's lifting and balancing turn is different, modern and crowd-d with difficult tricks. But two "dumb" acts, separated by a singing and dancing team, Weber and Ridnor. After the first ten minutes of the show down to a walk because of the paucity of contrast.

Weber and Ridnor, a mixed singing and dancing team, should be a dancing team only. Neither has a voice, even for the type of songs used, and neither appears to understand the first principles of jellering a pop song. With the team's dancing it's different; both are good dancers. The opening, with a try for comedy, misses as far as comedy is concerned. Not one number in the present turn approach the Hawaiian dance done by Miss Ridnor in a Broadway show a season or two ago. The Weber and Ridnor turn struggled desperately against the cold house, and retired to scattering return.

Then there was a long stage wait, possibly ten minutes, but it seemed like an hour, the orchestra filling in with a raggy selection until the set for Willie Schenck and Co. was made ready. Schenck and his woman assistant caught the interest of the audience and held 'em throughout.

Ten Eyck and Welby, spotted fifth, to close the first half, were fourth, with "classical" dancing. The couple did two character dances, presented after which all of his house refused to take that way. A violinist and pianist played for the dancing and two very slow numbers besides as interludes.

Up to now there hadn't been any comedy except what the McBans probably may believe to be comedy in their turn. Any vaudeville show that runs four acts together without comedy is bound to be tedious. This was almost deadly.

Trixie Friganza had the task of her life in reviving the house when she finally got to them. Miss Friganza secured laughs with her monolog, which incidentally contains much new material, all bright and cleverly written. For a finish Miss Friganza and Max Welby of the dancing act did a travesty on the previous dancing act of Ten Eyck and Welby. It produced some laughs, but the "Topics of the Day" had unreel a series of gags that read a bit worse than usual, and the "Fables" had unwound more childish drivel, the second part got under way. Two single men in a row, Vaughn Comfort, tenor, and Richard Kean, with character impersonations, and little or no comedy in either act. That didn't get the second half off in a blaze of glory either. Kean's miser was the best of his three characters. Kean's Shylock is done with a dialect. The opening character, Uriah Heep, from "David Copperfield," was not particularly convincing.

Rockwell and Fox, next to closing, introduced a Dr. Coue double for an encore bit. The team made a house laugh, but following that show was a pretty tough arrangement for a team of comics. Mainly due to the close speech—not as bright as his early talk. Despite all this technical criticism, however, it must be granted that Burke scored a burning hit that will challenge that of any single man in the spot.

COLONIAL

A good looking paper bill never did so started Monday night at the Colonial, even though Fannie Price was the headliner. To make it sadder, the house was not complete capacity. The Price \$2,000 salary shoved the cost of the whole up to the point, in a house of small capacity such as this, where it must be a continuous sell out, to better than break with a pretty narrow margin at that.

To make it worse, Miss Price tried out a new song, evidently a new number, a Coster song, the poorest thing she has ever done. Even the Indian bit following couldn't overcome the effect, but Fannie gradually made them forget the English number.

winding up, as usual, being willing. For good measure she appeared once again to help pull the "Southland Serenaders" out of the fix they worked themselves into, closing the show after 11. The Southlanders are a jazzing combination with plenty of soloists and too much straight stuff for nowadays bands. They can play dance music well, but use little of it, and need a singer in front, with less performing among the players, for a vaudeville act. Miss Brice wore what looked like one of Lew's evening dress suits. She looked good in it, too, and did a step dance after the song that surprised those in front familiar with only her comicallities.

The first part was the silencer. It held a lot of nothing in toto, most of it coming in the 30-minute George "The Little" Collette act, which has been cut to five principals without the running time being cut accordingly. Mr. Choos could almost, cut out the principal, and the act for all the present value has, even if it has been playing around so long. With a chorus it might have been something; as it is, it isn't even an act, although one of the juveniles works into favor. For attention there is a girl in it who can dance so well she should be in a regular production. This girl has a kicking step all her own and it is worth featuring somewhere else.

Another lengthy and not lively period was Frank Dixon and Co. in "Lonesome Manor," a turn in "one" that looks almost like a production through its Times Square drop and newsstand, but Paul Gerard Smith, who wrote it, will have to fatten up the script, for this is a right for big time. Just now there is one real laugh in the entire skit. Three people play it and the casting could have been greatly improved upon.

Mary Haynes, billed, was out of the show, with Walton and Brandt replacing her. There is a mass of crossfire in the two-act, with the woman assuming an eccentric pose throughout until they reach the finale, as the man yells "Take it off!" during a recitation, the girl strips to her underclothing. This provides a scream finish, about the best thing in a turn that is made very small-time through the man using two expressions, addressing the girl, "I'll give you a sock in the snoot," and "I'll give you a paste in the puss," expressions in use years ago in the burlesque shows, which had to drop them. But they were in on the big time at the Colonial for a revival on the second performance of the week.

John Clark and Co. opened—not caught—with Miller and Capman dancing to scanty returns. No. 2, doing but nine minutes.

Opening after intermission was the Ona Munson turn, that good looking girl with six boys, the feature of the act being it holds a brother of John Steel and a son of Al Shean. Mr. Steel sings well enough to stand out in another act on the strength of his relative and the quality of his voice, which just misses the melody John so fortunately possesses. Sime.

BROADWAY

Monday night's chilly temperature was a natural aid to the box office, and attendance looked about the normal good business for all three floors. The house was but half in at 8 o'clock, but by the time the feature picture, "Strangers Banquet," completed the supper show around 9 there was virtual capacity.

The bill was practically big time. Monday night's running order had Long Tack Sam and Franklyn Ardell alternated on the glass. The latter was third, with Long Tack taking No. 5. As a Chinese troupe act it has no peer in current vaudeville. The plate spinning always was in a class by itself, and the added acrobatics are sensational. Ching Ling Foo was the first to bring Chinese bar athletes here. Long Tack has a trio of specialists in that line, even succeeding in a long exposure of the bar during athletic stunts, it being the first time for performers from the Far East to appear in other than regulation flowered silks. The more sensible sport apparel makes for better performances, noticed not alone in the bar work, but in the manipulation of the Chinese war spear.

Ardell worked up a heavy laugh scene with "The Wife Saver." The aid from the front for "bids" for his under-water lots seemed more than arranged for. Offers came from various portions of the house. The bid of two marks for a lot brought an answer from Ardell that that would not pay for the clam shells on the ground. Upon the entrance of the stenographer the offer of \$2 was ascribed by Ardell as a "clack," but he came dangerously near turning it into a dirty one.

Freda and Anthony, spotted next to closing, were high in the scoring. The use of the "Mr. Gallagher and Mr. Shean" song at the close brought the desired results, but it is a question if a duo of this calibre need it. They have enough material and ability on their own, and besides, the song is being covered by a sweet guitar, and they say he is a bear with the harp (not worked into the routine). There is an entertaining mixture of comedy and music, but can be worked up in better style than now.

Eddie Borden with "Sh" James

Dwyer coaxed the giggles from the No. 4 spot. "Fashion Plate" Eddie has much of the nutty style that typifies the routine. Dwyer's "duke" is somewhat different than when they were out before. The musical bit with Borden's one-string fiddle playing got most of the laughs, the playing having a surprise element. The finish did not register the way it should. Desultory returns may be explained by the going.

Jess Libonati made a big No. 2. He has perhaps what is the loudest xylophone in the world, and he played it for something like 22 minutes, displaying his powers of endurance. There was but one rest interlude, that coming when a Miss Paul whom he announced, came forth to warble "Mother's Lullaby," which Libonati said was written by the world's youngest composer, a kid of 10 years. The singer is a plump girl. It looked all wrong for her to enter with Libonati at the opening of the act, since she immediately walked off and would have been forgotten had he not later announced her.

Emma Raymond & Co. closed, with very few persons walking. Miss Raymond's slack wire exhibition, with two men supporting the strand by teeth holds, was interesting. The Lemorine Dancers (New Acts) opened. Delano and Dell and Fisher and Hurst did not show at night.

Togo.

STATE

The first half bill at the State lacked comedy. Few real laughs were delivered until next to closing, when Jarro with his comedy magic and audience work registered in this division. The greater portion of the bill was given over to singing and dancing. The majority proved worth while, but due to the lack of comedy failed to make up a genuinely entertaining vaudeville show. The show started with a corking overture carded as "The Evolution of Dixie" with Joe Jackson and his orchestra coming in for applause. La France Brothers, a head balancing duo, the first of the vaudeville acts, were among the applause winners of the evening. The major portion of their work is introduced with the two men standing on their heads. It is a crackerjack opening turn for houses on a grade with the State, with the Monday night audience generous with applause.

Ulis and Lee, spotted No. 2, gave the vocal division its start, carrying it nicely with harmony work. Miss Clark possesses a powerful contralto and is fitted to handle coon songs to perfection. In their double two number they filled the big house, carrying off their share of applause at the finish. Bud Heim and Lockwood Sisters, No. 3, failed to meet comedy requirements in the spot. The bill was badly in need of comedy at this juncture, with Heim unable to pick it up with any success. A few laughs greeted his nut comedy with no genuine outbursts except for the head spin at the finish. This trio, however, using their present routine for some time. It is in need of new life.

The girls look well and are a valuable asset. With new ideas in the way of comedy and numbers this combination should meet requirements for any of the better three-day bills.

Dolly Connelly and Percy Wenrich, topping the bill for a full week, appeared No. 4. Following two numbers by Miss Connelly, the pianist-composer played a new composition with his partner, following with another new one during which a violinist is introduced. Miss Connelly also doing some strumming on a uke. The combination of a piano, uke and viola failed to make an impression without the vocal work. Miss Connelly's "Linger on my mind" bit of a dance used close was easily the best of the offering. The act gained fair returns from an audience that was hungry for comedy. Jarro, following, started slowly. His gags gradually gained a foothold with comedy derived from the money business with the audience securing several outbursts. Jarro's magic has got to a sideline with him.

Vieta Maslova and Co. with a dance offering closed the show. The turn consists of several styles of dancing with Miss Maslova handling the toe work. A black and silver cyclorama sets the turn off attractively with the dance work carried along with sufficient speed to gain recognition. Hart.

81ST ST.

Will Mahoney was out, replaced by Arthur West, the little butterball comic who wasn't done right in "Our Nell," and who came back just as strong as he left. West has one of the smoothest, most spontaneously taking personalities in the modern realm of single men. He does a semi-nut and some of his asides are pure, bare wit. West scored the hit of the bill and in a close speech but Mahoney in good form when the ailing comic recovers and picks up his territory.

Harry Stoddard's band, after a season at the Broadway that outdistanced many a hopeful show this year, found himself expected uptown—that is, he got a reception. The routine jazzed along smoothly, quite familiar to one who had seen

him at the Moss stand. Stoddard is a Whiteman to the family time. He had nothing to complain of here.

Leavitt and Lockwood (Abe Leavitt is now Douglas Leavitt, having dropped the A. entirely from his intermediate billing as A. Douglas Leavitt) ran 22 minutes with a potpourri of apple sauce and clowning. It was about five minutes too much, and the whole encore was a bust. The main portion worked for laughs hand running, especially the before-and-after stuff, which is thinly reined burlesque material. Following West, also a rotund funster, and "Cupid's Close-up," a satire on marriage, Leavitt and the chic Miss Lockwood had their work cut out for them. She is a dainty comedienne and possesses a rich and musical voice. With a little less physical comedy and elision of waste material, this turn can travel the best. In no event can a shortening of the act harm, especially as to the encore, which is upgrade.

The Cupid act, one of the slickest ideas extant for a cross-talk vehicle, went smartly in the hands of Arthur and Jan Jarrett and Bessie Burt. Arthur Jarrett is an extraordinarily effective straight man and light comedian. Miss Burt shows flashes, especially in the scene in which she is the henpecking wife. The finish tapers off rather than climaxes. Otherwise it is a wise, human, plausible, shrewd skit and can work a dozen years without staling.

Sean Moore, a familiar face that vaudeville seems to have missed for some months, appeared with Scandinavian baritone, Joseph Laccell. This reporter never knew before that Scandinavia had any baritone—at least, he never gave it any concentrated thought. He is now satisfied that this is just as well. Herr Laccell is about as much at home in vaudeville, in his imported dress suit, a soubert make-up and general continental manners, as a schoolteacher at a dog-fight. He sang a solo with untelligible lyrics, but his bow was a study in courtly propriety. He harmonized with Miss Moore and so effectively killed her voice that nothing came out until the final top-note. Miss Moore did a solo from "Maytime" and another from "Buddies," and her melodious singing was welcomed and applauded. Her whole routine is ill advised, and Laccell helps her only when he accompanies her at the piano. Her reference to Nora Bayes might advantageously be omitted, also credit for an imitation of her, which is nothing like her but does very nicely as of itself and of herself.

Mang and Snyder, mighty acrobats, opened. They did not entirely make good their billing as "The Twentieth Century Wonders," but they did a good opening act. Some of the lifts and twists were hummers. The understander is as strong as two men, and the work is fluent and easy. Left.

WHITE'S LOSSES \$80,000

An echo to the spectacular betting on the races that was accredited George White was heard in the district civil court of Mass., at Springfield Tuesday. The action was brought by Russell D. Start to recover on a check amounting to \$2,400, which had been given by White to cover one of his losses, but was not paid because of insufficient funds. The complainant's testimony was so contradictory Judge Heady threw the case out of court.

The suit was brought in Mass., because it is the only state where gambling debts are collectable, and then only when "an innocent third party" is concerned. When White's "Scandals" played Springfield some weeks ago, the show was attached on the Start claim. Bond was supplied by Arnold Rothstein. White who came on from Detroit to appear in the proceedings, dropped off in New York yesterday (Wednesday) with a letter from the court stating the bond would be released upon demand. White is reported having told the court he had lost \$80,000 in betting on the races.

The check in dispute was originally made out to Sandy McNaughton, who after presenting it at the Greenwich Bank, New York, for payment, found there were insufficient funds. Start testified the check was given him in payment of a \$2,000 debt and that he had given McNaughton \$400 change. He said the check never left his possession, but it was shown that McNaughton later attempted to collect on it through a Long Island bank.

White explained in court the volume of his losses brought about the failure to pay the \$2,400 check. He stated that had the check been presented the day after it was tendered or even within the next few days, it would have been honored. After that he was short of money. Several witnesses spoke in race track lingo, and the court requested they translate it into English, that he might be enlightened in race track procedure.

BILLS NEXT WEEK (FEB. 5)

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 names 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
Moran & Mack
*Joe Roberts
*Gordon Dufranne
V Lopez Band
Leavitt & Lockwood
49 Miles from B'way
Yvette Rugel
4 Readings
*Julia Arthur
Snow, Columbus & H
*Keith's Riverside
Kafayette's Dogs
*Margaret Hasser
Demarest & Collett
Harriet Rempel Co.
Vena Gould
Gus Edwards Rev
Toto
(Two to fill)
Keith's Royal
Ross & Foss
Fanny Brice
Ernest B. Hall
F. T. Sabini Co.
Henry & Moore
Driftwood
*Follies of 1923
The Rialto
(One to fill)
Keith's Colonial
Rialto & Lamont
Yip Yip Taphank's
*Rome & Dunn
Jim McWilliams
Barbette
Alison Stanley
Chas Withers Co

CECILE HARRY
D'ANDREA and WALTERS
Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Holmes & Levere
Miller & Bradford
Keith's Alhambra
Heras & Willis
Leedum & Stamper
Sue Rodgers
J. R. Gordon Co
Cecilia Weston
R E Ball
The Caninos
*Miller Kent & K
(One to fill)
Moss' Broadway
Juggling McBeans
Lane & Harper
M Cavanaugh Co
G. LeMaire Co
Eddie Nelson
(Others to fill)
Moss' Coliseum
Rooney & Ben
Davis & Pell
(Three to fill)
Lamolin Dancers
Mollie Fuller Co
Victor Moore Co
T. R. S. 4
(Two to fill)
Keith's Fordham
Lemolin Dancers
Mollie Fuller Co
H Stoddard Band
Lane & Freeman
H. D. Dakin Co
(One to fill)
2d half
F J Sidney Co
Freda & Anthony
L. & P. Felle
Rooney & Ben

HUGH HERBERT

223 LEFFERTS AVENUE,
Kew Gardens, L. I.
Phone Richmond Hill 9683

Hallen & Day
Moss' Franklin
Warden Bros
Hallen & Day
Texas Four
(Three to fill)
Emma Raymond Co
Eddie Kane
Lilly Sharp's Rev
Keith's Hamilton
Van Cleve & Pete
L. Pierpont Co
Freda & Anthony
Long Tack Sam
(Two to fill)
Warden Bros
Stanley & Burns
(Others to fill)
Moss' Regent
Ritter & Knappe
Mignon
Jones & Frye
(Three to fill)
*Frank McGlynn
Martin & Greenwald
(Others to fill)
Keith's 81st St.
Ross Revue
Jane Connolly Co
Elmore & Williams
Fashion Show
Hansen & Harvey
Young & Wheeler
*Proctor's 125th St.
The Shattucks
L. & W. Irwin
Hull & Allen
Clasgow Malt
Jack Walsh Co
Ruby Royce
2d half
*Canton Three
Creations
Sampson & Douglas
Timely Revue
Libonati
Blanche & Devere

Proctor's 54th St.
2d half (1-4)
Lynn & Thompson
T J Ryan Co
Besser & Irwin
Dorothy Raynor
Goldie & Thorne
1st half (5-7)
Levine Bros
Harry Rose
(Others to fill)
2d half (8-11)
Wardell & LaCosta
Borden & Dwyer
Franklin Ardell Co
(Two to fill)
Proctor's 5th Ave.
2d half (1-4)
Roland & Rae
Mr & Mrs J Barry
Al Wohlman
Gretta Ardine Co
Davis Harris Band
(Others to fill)
1st half (5-7)
J & K Lee
Mary Haynes Co
Lynn & Thompson
(Others to fill)
2d half (8-11)
Valdo Meers & V
Mack & Lane
Joe Brownings
Proctor's 23d St.
Phendell Four
Ray & Hilliard
Pierce & Ryan
Syko Co
*Violin Beauties
Grace Twina

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2d half
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Libonati
Blanche & Devere

Brown & Barrows
Mile Modiste
Neil McKinley
(One to fill)
Jane & Miller
Telaak & Dean
Claire Vincent Co
Heard & Spurling
Princeton Five
ALTOONA, PA.
Orpheum
Morley & Mack
The Drug Clerk
(Three to fill)
2d half
Homer Romane
Lydia & Mack
Burke Barton & B
The Silens
(One to fill)
AMSTERDAM, N.Y.
Rialto
North & South
Smith & Barker
Moore & Freed
Henry's Melody 6
(One to fill)
2d half
Corinne Arbuckle
Kovacs & Goldner
Lydia & Mack
(Two to fill)
ASHURY PARK
Main Street
Miss Dalcro
Neville & Paulsen
Ben Welch
T & B Dryer
(One to fill)
Bill & Blondy
Kane & Grant
Case & Cavanaugh
Brazian & White
(One to fill)

ATLANTA
(Birmingham split)
1st half
Turner Bros
K & E Kuehn
*Alexander Girls Co
Jack Walsh Co
Bob Mills
FAR ROCKAWAY
Columbia
2d half
Gordon & Rica
Long Tack Sam
Fritz Scheff
Moss & Frey
(Two to fill)
BROOKLYN
Keith's Bushwick
Pettit & Fox
Willie Schenck Co
Lewis & Dody
T J Ryan Co
Duncan Sisters
2d half
Fetta Rugel
(Three to fill)
Keith's Orpheum
The Duttons
Kellam & O'Dare
Segal & Carroll
Alice Hamilton
Mrs G Hughes Co
Clark & Bergman
Eva Shirley Band
(Two to fill)
Moss' Flatbush
Roland Travers & Co
Johnny Burke
Travers & Douglas
Coombe & Nevins
Rooney & Ben
(Two to fill)

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Blanche & Devere

CINCINNATI
B. F. Keith's
The Brilants
Josef Diskay
Sevens Troupe
Harry Burns Co
Jolly 'Arington
Jos K Watson
CLEVELAND
Palace
Murray & Oakland
Wm & Joe Mandell
Owen McGivney
Dotson
B & B Wheeler
105th Street
Harry Moore Co
David & F Steadman
Henderson & Burt
Hymack
Maker & Redford
COLUMBIA
2d half
Lutes Stone Co
Yates & Carson
Dezily Sia Revue
Tom McRae Co
Four Bards
COLUMBUS
B. F. Keith's
Garcinetti Bros
Kerr & Weston
Lang & Blakely
Wychell & Wagon
Beaumont Sisters
DETROIT
Temple
The Saytons
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Walter Percival Co
Chief Caulpion
Bowers Walters & C
Mechan & Newman
Sophie Tucker
Norwood & Hall
Danolice Sisters
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Claire Vincent Co
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Young & Wheeler
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L. & W. Irwin
Hull & Allen
Clasgow Malt
Jack Walsh Co
Ruby Royce
2d half
*Canton Three
Creations
Sampson & Douglas
Timely Revue
Libonati
Blanche & Devere

JACKSONVILLE

(Bavannah split)

1st half
Gray Sisters
D. M. Porter
Victory May Co
Lyons & Yeace
Clifford & Gray
LONG BRANCH
Broadway
Bill & Blondy
Kane & Grant
Case & Cavanaugh
Brazian & White
(One to fill)
2d half
Miss Dalcro
Neville & Paulsen
Ben Welch
T & B Dryer
(One to fill)

LOUISVILLE
National
(Nashville split)
1st half
The Duponts
Flake & Fallon
Nixon & Sans
All at Sea
LOWELL
B. F. Keith's
Saxton & Farrell

BOB MURPHY
AND
DIRECTION
ALF T. WILTON

DETROIT
Temple
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Chief Caulpion
Bowers Walters & C
Mechan & Newman
Sophie Tucker
Norwood & Hall
Danolice Sisters
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Abie O. H.
Jane & Miller
Telaak & Dean
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Princeton Five
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ROSELAND

Mile Vanity Co
Home & Galt
Three Kitaros

PATERSON, N. J.
2d half (1-4)
The Hartleys
Mignon
*Married Again
Two Rosellas
*Milly Rogers Co
1st half (5-7)
Wells & M
(Others to fill)
2d half (8-11)
Dorothy Raymer
Wealey & Hillier
(Others to fill)
PHILADELPHIA
B. F. Keith's
Van & Tyson
B C Hillman
Ben W. Roberts
Love Is Young
Bryant & Stewart
Ruby Norton
Wells V & West
Lillian Shaw
Bob Willis
Deagon & Mack
Proctor's
Gummer's Duo
Pedrick & Devere
O'Brien & Hall
Llanette Co
Alexand & Elmore
Canary Actors
2d half
Gaffney & Walton
Sid Gordon
Dixie Hamilton
Daxley & Porter
Fern Bigelow & K

SYRACUSE
B. F. Keith's
Oakes & De Lour
Moody & Duncan
Four Tellorons
Lillian Shaw
Bob Willis
Deagon & Mack
Proctor's
Gummer's Duo
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DARL MacBOYLE

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LOUISVILLE
National
(Nashville split)
1st half
The Duponts
Flake & Fallon
Nixon & Sans
All at Sea
LOWELL
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WILMINGTON, DEL.

Holland & Oden
Barnum Was Right

WILKES-BARR, PA.
Fell's
(Scranton split)
1st half
Three Marshalls
Tabor & Green
Clifford Wayne Co
Barron & Burt
S Medgie Co
UTICA, N. Y.
Colonial
Forre & Williams
Wm Edmunds Co
Al Shayne
Alba DeRoss Co
(Three to fill)
2d half
Annette
Bl Ba Bo
Moore & Freed
(Three to fill)
WASHINGTON
B. F. Keith's
De Lyle Alda
Wm Mahoney
Sybil Van
Juliet
Mr & Mrs J Barry
Gus Fowler
Vernice Ant
Bill Genevieve & W
WATERTON, N. Y.
Olympic
Annette & Elmore
Dillon & Parker
(Three to fill)
2d half
Force & Williams
Wm Edmunds Co
Al Shayne
Alba DeRoss Co
(One to fill)
WHITE PL'S, N. Y.
Lynn
Van Horn & Inez
McCarthy Sis
Al P. P. 1-4
*Aunt Dinah Co
Sampson & Douglas
2d half
J R Johnson Co
Van Edw Band
Ten Eyck & Wiley

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Barron & Burt
S Medgie Co
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Colonial
Forre & Williams
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Al Shayne
Alba DeRoss Co
(Three to fill)
2d half
Annette
Bl Ba Bo
Moore & Freed
(Three to fill)
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De Lyle Alda
Wm Mahoney
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Juliet
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Gus Fowler
Vernice Ant
Bill Genevieve & W
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Annette & Elmore
Dillon & Parker
(Three to fill)
2d half
Force & Williams
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Heard & Spurling
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Van Cello & Mary
Brown & Barrows
Mile Modiste
Neil McKin

KAL'M'ZOO, MICH.
Regent
B'way Comedy & Along Broadway
Sylvester & Vance
Koban Japs

KOKOMO, IND.
Strand
Vilant & Vilant
Senator Murphy (Two to fill)

MACK & SALLE
Mack & Velmar Co
Driscoll Long & H.
McDonald Trio

LANSING, MICH.
Regent
Briscoe & Austin
Chas Rogers Co

MIDDLETON, O.
Gordon
Carl Rosini & Sammie Duncan
Eichel Dare Co
Cook & Cohan

PADUCAH, KY.
Orpheum
Eddie Hill

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ORPHEUM CIRCUIT

Natalie Harrison Co
Barry Layton
J & G Gilfill
Along Broadway
Sylvester & Vance
Girl in Moon

LEXINGTON, KY.
Ben Ali
Autumn Trio
Rouder of B'way
Gorman Bros
Fred Lindsay Co
Leo Haley

LIMA, OHIO
Fauset O. H.
Brown & Lavelle
Werner Amoros 3
Dave Quixano Co

OCTAVIA HANDWORTH
Barry Layton
J & G Gilfill
Along Broadway
Sylvester & Vance
Girl in Moon

RICHMOND, IND.
Murray
McDonald Three
Driscoll Long & H.
Birdland Folies (Two to fill)

TER HAUTE, IND.
Liberty
Kane Morey & M.
Frances & Scott
Gilly Beard
Glady Delmar Boys

ORPHEUM CIRCUIT
CHICAGO
(Sunday opening)
Creole Fashion Pl
The Storm
Rath Bros
Grace Huff
Dixie Four
Four Aces
Adolphus Co
Bonnie Davis
Rice & Werner

MINNEAPOLIS
(Sunday opening)
Carnival of Venice
Meehan's Dogs
D D H
Coogan & Casey
Grace Dorce
Bronson & Baldwin

NEW ORLEANS
(Sunday opening)
Orpheum
(Sunday opening)
Patsy Shelly Band
Senator Ford
Rae Samuels
Swartz & Clifford

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J & N Olms

OAKLAND, CAL.
Orpheum
(Sunday opening)
Lou Tellegen
Adelaide Bell
Edw. Parker
Mallie Hart
Signor Frisco
Peronne & Oliver
Frank Ward

DES MOINES
Orpheum
(Sunday opening)
Les Gellis
Letter Writer
Bill Robinson
Elly
Williams & Wolfus
Karl Emmy's Pete
Clara Howard

KANSAS CITY
Main Street
(Sunday opening)
The Arley
Charles Ward Co
Venetian Five
Burke & Durkin (Two to fill)

PORTLAND, ORE.
Orpheum
(Sunday opening)
Harry Langdon
Harmony Kings
Mill Collins
Fries & Wilson
Farnell & Florence
Johnson & Baker

SACRAMENTO
Orpheum
(-6-7)
(Same bill plays)
Fresno 8-10
Circumstantial Ev
Hughes & Debrau
O'Donnell & Blair
Stan Stanley Co
Pietro
Babb Carroll & S
Plying Henrys

SAN FRANCISCO
Golden Gate
(Sunday opening)
Harry Carey
Tuscano Bros.
Allen & Marguerite
Orpheum
(Sunday opening)
Doree's Opera

LOS ANGELES
Mill Street
(Sunday opening)
Roscoe Aili
Middleton & S
Hallien & Russell
Quixey Four
Scanlon Dene & S
Les Kellors

"SIR" JAMES
DWYER
IN VAUDEVILLE

Visser Co
Eddie Leonard Co
Marc McDermott

MEMPHIS
Land of Fantasy
Thank You Doctor
Babcock & Dolly
Herbert & Dore
Lloyd & Goode

MILWAUKEE
Palace
(Sunday opening)
Margaret Young
Yarmark
Hackett & Delmar
Weaver & Weaver

Bradillian Holmes
Jack Brady
(Three to fill)

2d half
Royal Sidways
Four of Us
Billy Gerber Revue
Lambert & Fish
Theo Roberts Co
(One to fill)

ST. LOUIS
Orpheum
Eddie Foy Co
Flisher & Gilmore
Hyams & McIntyre
Flashee
York & King
Smith & Strong
Bessie Clifford

ST. PAUL
Orpheum
(Sunday opening)

SHUBERT
NEW YORK CITY
Central
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & LaTriska
Mottish & Shaw
Buddy Doyle
Marie Stoddard

FRANCES OF 1923
Herman Timberg
Thirling & Timberg
Eise & Paulson
Nat Naxaro Co

BROOKLYN
Crescent
Galettes of 1923
Sam Howard
Will Philbrick
Frank Masters
Ernie Cringle
Jack Rice
Alexandra Dagmar
Lillian Norwood

NEWARK, N. J.
Shubert
Rose Girl
Argo Bros
Althoff Sisters
Louis Scott Co
Libbey & Sparrow
Shay Camp
Harry Coleman
Robert Halliday

PHILADELPHIA
Chestnut St. O. H.
Main Street Folies
Detroit Art
Three Dances Six
Morris & Campbell
Commodore Band

CLEVELAND
State
(Sunday opening)
Whirl of New York
Cummins & Shaw
Florence Schubert
Purcella Bros
Kyra
Keno & Green
Olga Michka

CHICAGO
Black
(Sunday opening)
20th Century Revue
Four Marx Bros
Marie Ross
Merika Stamford

LOEW CIRCUIT
NEW YORK CITY
State
Mankin
Benington & Scott
Columbia & Victor
Edw. Parker
Dave Harris Band

AMERICAN
Gangster's Dogs
Jessie & Hubert
Three Falcons
C T Harvey
Strickland's Co
Julie Ring Co
Kelo Bros Co
(One to fill)

2d half
Br'way Barlowes
Felix Bernard
Louise Carter Co
McCoy & Walton
J Elliott & Gloria
2d half
Hori Trio
Dorothy Wahl
Overholt & Young
Carey Rannon & M

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Carey Bannon & M
Sparks & Br'way

2d half
Russ LeVan & P
Willie Smith
Stevens & Lovejoy
Adele Archer Co
(One to fill)

Lincoln Square
Lila & Mital
Graduation Day
Raymond & Stern
Gangler's Dogs
(One to fill)

San Francisco
Golden Gate
(Sunday opening)
Harry Carey
Tuscano Bros.
Allen & Marguerite
Orpheum
(Sunday opening)
Doree's Opera

LOS ANGELES
Mill Street
(Sunday opening)
Roscoe Aili
Middleton & S
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Quixey Four
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Les Kellors

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MEMPHIS
Land of Fantasy
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Yarmark
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2d half
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Bennett & Scott
Howard & White
Lew Wilson

Gates
Hoffman & Jessie
Morton & Brown
Ed Blodell Co
Weber & Elliott
Jack Powell Sextet

2d half
Three Phillips
Reeder & Armist
Louis Carter Co
Black & O'Donnell
Dance Evolution

Palace
Obala & Adrienne
Matthews & Ayre
Leon Varvara
Bis of Dance Hite
Bellis Duo
Conn & Albert
Grace Cameron Co
Strickland's Co
(One to fill)

Warwick
Kelly & Brown
Overholt & Young
Grace Cameron Co
Maud Elliott Co
(One to fill)

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CHICAGO
American
1st half
Anselm Smith
Flisher & Smith
Dixie Van Allen
(Three to fill)

2d half
Musical Hughes
DeWitt & Robinson
Moore & Kendall
Murray Kissen Co
M'Good Lensen Co
(One to fill)

O'Neill Sil & Bens'n
Pigs in Pigs
Bertram & Saxton
Bird Cabaret Rev
(Two to fill)

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Hippodrome
Alvarez Duo
Jean Boydell
Mr & Mrs Phillips
Clark & O'Neill
Dance Dreams

2d half
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manley
Snapshots

2d half
Bicknell
Jones & King
Una Clayton Co
Edm'ds & LaVelle

BIRMINGHAM
Bijou
Manno Bros
Meyers & Nolan
George Randall Co
Ross & Costello
E Seashole Orch
2d half
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manley
Snapshots

BOSTON
Orpheum
Pearsons
Nada Norralne
Helm & L Sisters
Fox & Britt
Frolics

BUFALO
State
Perez & LaFlor
William Dick
Stateroom 13
Edw. & E. E. E.
Police Band

CHICAGO
Rialto
Simin & Wynne
When We Grow Up
Wilson & McAvoy
VIII Stanton Co
(One to fill)

DAYTON
Dayton
Leo Zarrell Duo
Edw. & E. E. E.
Fon Martin Co
Permaine & Shelly
Primrose Minstrels

HOBOKEN, N. J.
Lyric
Barlo & McVine
Charles Gibbs
Adler & C. Hagan
Dancing Shoes
(One to fill)

2d half
Grace Miller
Matthews & Ayre
The Waltons
(Two to fill)

JERSEY CITY
Central
Irma & O'Connor

GUS SUN CIRCUIT
BUFALO
Lafayette
Delmore & Lee
Cona & Hart
Eddie Carr Co
Rita Gould
Robyn Adair Band

COLUMBUS, O.
James
Bud Snyder Co
Murray Girls
Yvette & Bailey
Willard Jarvis Rev
Ward & Wilson

FILTON, N. Y.
Cuir
Burton
Medley & Dupree
Curson Sisters Co
(One to fill)

GENEVA, N. Y.
Empire
Medley & Dupree
Laddie & Gardner
(One to fill)

2d half
The Heynoffs
R & H Walker
Shuffle Along Four
Curson Sisters

GLNS FLS, N.Y.
Empire
Burton
Dust Kiddies
Dart & Covey
(Two to fill)

2d half
Morris & Kinkaid

WESTERN VAUDEVILLE
CHICAGO
American
1st half
Anselm Smith
Flisher & Smith
Dixie Van Allen
(Three to fill)

2d half
Musical Hughes
DeWitt & Robinson
Moore & Kendall
Murray Kissen Co
M'Good Lensen Co
(One to fill)

O'Neill Sil & Bens'n
Pigs in Pigs
Bertram & Saxton
Bird Cabaret Rev
(Two to fill)

Lincoln
McDermott & V
Bevan & Flint
Rubeville
(Three to fill)

ITCHISON, KAN.
Midland
Steve Green
Three Regals

JOIET, ILL.
Orpheum
Hughie Clark
(Two to fill)

2d half
Chong & Moey
(Two to fill)

JOPLIN, MO.
Electric
Smith & McGarry
Harry Albert
2d half
Collins & Dunbar
Sealo

KNS'S CITY, KAN.
Electric
Moore & Arnold
Fagg & White
Ada Weber
Herbert Lloyd

KNS'S CITY, MO.
Globe
Lambert
Antoinette & M
Powell Troupe
(One to fill)

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Orpheum
Lawton
O'Connor Girls
P. & E. Hais
Cludia Coleman
Daniels & Walters
"Rubeville"

DAVENPORT, IA.
Columbia
L H Correll Co
Monte & Lyons
De Phillips Co
(Three to fill)

DUBUQUE, IA.
Majestic
Cortez
Anker Trio
(Three to fill)

Coast & Verdi
K Sinclair Co
(One to fill)

M'SHALLTWN, ILL.
Casino
Kingston & Ebner
Cortez Sisters

MILWAUKEE
Majestic
Lloyd & Nevada Co
Nippon Duo
Raines & Avey
Don Lanning
Hayes & Lloyd
Henry M. Co
Green & Burnett
Benning's Orch

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Jack Lipton
Favorite of Past
Hon Andy Gump
Amber Bros

NORFOLK, NEB.
Auditorium
Sherman & Dell
Moore & Shy
Billie Gerber Rev
Billy Barlow
Herri & Bonni
Frankie Keiley Co

OMAHA, NEB.
Empress
The Philmers
Shannon & Gordon
Hugo Lutkens
Gibson Sil & Grady
2d half
Sherman & Dell
Moore & Shy
(Two to fill)

PEORIA, ILL.
Orpheum
Chong & Moey
H & A Seymour
H Santry Band
Santry & Seymour
Harry & Eary
(One to fill)

2d half
Will Morris
Faber & McGowan
Gene & Mignon Co
(Three to fill)

QUINCY, ILL.
Orpheum
Mantell & Co
Silver Duval & K
Johnny's New Car
2d half
Moore & Shy
Gibson Sil & Grady
(Two to fill)

MARGUERITE DeVON
with "The Shell's Favorite"
FRIDLEY
WEBER & FRIEDLANDER

RACINE, WIS.
Rialto
P Bremen & Bro
Moore & Kendall
Seven Flashes
Mills & Duncan
B'way to Bowery

ROCKFORD, ILL.
Palace
Flanders & Butler
Strand
Sid Lewis
Coscia & Verdi
K Sinclair Co
(One to fill)

Larimer & Hudson
Seymour & Jeanie
La Palerica Trio
Alexander
(Two to fill)

SIoux FALLS
Orpheum
Royal Sisters
Kingston & Ebner
Lambert & Fish
Four of Us
2d half
O'Malley & M'xfield

ST. PAUL
Pantages
Shepp's Circus
Hope Vernon
Dewey & Rogers
Caveman Love
Harvard Holt & K
Jack Doran

WINNIPEG
Pantages
Foxworth & Francis

PANTAGES CIRCUIT
MINNEAPOLIS
Pantages
Bob La Salle Co
Joe Jackson
Equillia Bros
Chick Supreme
Ross & Roma
Lewis & Norton

ST. PAUL
Pantages
Shepp's Circus
Hope Vernon
Dewey & Rogers
Caveman Love
Harvard Holt & K
Jack Doran

WINNIPEG
Pantages
Foxworth & Francis

SEATTLE
Pantages
P & J La Volia
Ford & Truly
Three's a Crowd
Stephens & Hiliat
Bellaciera Bros

TOPEKA, KAN.
Newly
Norris Simians
Glanville & Snd's
Christie & Bennett
Three Regals
2d half
R & E Tracy
Dwyer & Hendrie
Three White Kuhn
(One to fill)

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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 Majestic's first show Sunday, though evidently framed with the idea of appealing to a popular-priced crowd, had four acts which would be a credit elsewhere, in Senator Murphy, "next to closing"; Alden and Sandell Sisters, headlined; Willie Brothers, who closed the show, and the Pan-American Four, a new act, No. 2. Senator Murphy has never been supplied with better material than at present. John Alden's introduction of his latest "When Winter Comes" makes his act stand out. Willie Brothers' perch performance is about all that could be imagined of such an act. The Pan-American Four, in the bill for Sunday only, registered deservedly.

Rube Jazz Band opened with an offering that stands up through nine people in it. Hays and Lloyd, third, shows a change in personnel. Hays and Marion were this act at the American early in December. J. C. Lewis and Co. in a homey playlet has boy and girl with effective singing and comedy. Sylvester and Vance, as the fireman and the girl, obtain much laughter. The acts not seen were Ernest Hlatt and the McDonald Trio.

Harry Smith and Jack Strong, on No. 2, were a surprise at the opening matinee Sunday at the Palace, and while the third act permitted just a slight toning down of the bill, Frank Fisher and Eldrie Gilmore, on fourth, put the show going again at an extremely rapid gait and this never let down until Ed M. Gordon and Ida Day had concluded the last number of the bill, rounding out a performance which stands as a vaudeville achievement.

Fisher and Gilmore have contemptuous merriment aimed at a bashful beau and provoked hilarity. The Doc Baker act won appreciation. Winsor McCay, sixth, the only single on the bill, had a cartoon menagerie of imaginary monsters of land and sea, a very welcome development of the cartoon idea. "Yarmark," with all the good features of the Russian dancing acts seen before in vaudeville, was a novelty through talk introduced by way of an announcement in

broken English, follow. Yorke and King, next to closing, present a working out of the family album idea in which Doc Baker's "Flashes" company, Smith and Strong and Fisher and Gilmore appear again, giving what is no longer exactly impromptu performance, since they have had the "Flashes" company on the same bill with them in a couple of Orpheum tours.

Gordon and Day were enabled to bring this good bill to a fitting close because of Gordon's splendid pantomimic comedy, which raises that act far out of the bicycle class. Rose, Ellis and Rose, opening, offer expert barrel jumping, quite sensational, with the novelty of a girl comic, and Cissie and George Sewell, assisted by Pauline Haggard, hold third spot with a dancing fantasy in which classic dancing finally yields to jazz in a little plot which tries to give novelty to a terpsichorean revue. Five of the nine acts have graduated to big-time by way of the small-time of

gave a feminine touch to the bill. She fooled the Rialto crowd. Tom Martin and Co. closed the earlier show with a comedy playlet which created laughter.

Kinzo opened the show proper and performed feats of juggling and manipulation of objects. Male an. Singer had a topical song for their best. Leo Zarnell and Co. are hand balancers. Courtney and Graham do fairly well in company which is just a little speedy for them. Perlane and Shelly open with a burlesque trapeze stunt and finally get down to a musical act which pleases.

John B. Hyams and Lella McIntish provide the feature at the State-Lake this week, with Niobe as a rival in point of interest with the audience.

Luster Bros. opened the bill seen Monday night in an interesting way. Burns and Lynn followed with dancing which registered. Jack Norton and Co. made plenty of fun in third position. Flanagan

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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the mid-west, which lends additional interest to the program.

The American special show for Sunday has the usual capacity business, with crowds waiting in a hope to get in for the second show at night. Frawley and Louise, programmed, were at the State-Lake for the week instead of here, and Walters and Walters were in their stead next to closing. Jack Roshier and Muffs, which is a term by which two little dogs not much larger than a lady's muffs are known, was seen for the second time this season at the American. Roshier does the bulk of the act, with one dog using the other for a single trick. Johnson Bros. and Johnson offered minstrelsy, liked in second position. Hal Johnson and Co. in "The Chaparron" obtained many laughs. It is a novel skit for a female impersonator. Hughie Clark did a monolog a fourth place. It has good material. Snell and Vernon closed with a ring act camouflaged by a special set full stage at the opening.

Harry Miller, field agent of the Association, ran into Chicago for Sunday. Recently he has arranged for a three split week embracing Burlington, Keokuk and Ft. Madison, in Iowa. Another new house garnered is at Boone, Ia. Previous to this Mr. Miller had secured Wau-sau and La Crosse, Wis. Up to this time he has not undertaken the extension of the W. V. M. A. book to the Pacific coast.

Primrose Minstrels headlined and closed the last show Monday. Johnny Small and Small Sisters and Irving and Elwood were other features. Cecil Grey, a male impersonator,

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FAMOUS DINNERS AND A LA CARTE SERVED

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

Raymond Hitchcock and "Stars of Yesterday" were the high points in a well-balanced bill at the Orpheum. Hitchcock was heartily received and encountered no difficulty in winning the house. Each of the cast in the "Stars" episode gained spontaneous applause for his or her specialties. Ethel Parker, with Al Allen, did well with a song-and-dance skit excellently presented. Miss Parker's toe dancing and "blues" by Allen predominated. Hurst and Vogt have an entertaining act that with their pleasing dialog gain laughs, while the singing also secures its share.

Val and Gamble were a success, with the comedy value of the act seeming to eclipse the lightning calculating section. Mme. Borzac's Circus made the most of the closing spot, and Jack La Vier, No. 2, got solid laughs with comedy and bright chatter while working on a trapeze. "A Night in Argentine," having Artura Dela Plaza and Juanita Arenas offering Spanish dances and Mucia Hernandez vocalizing, augmented by a male quintet playing string instruments, opened to hearty returns.

Pantages held enough talent to round out a good show, but didn't

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seem to accomplish much with the material in hand. Little enthusiasm was aroused, although Weston and Elise, next to closing, found the house to their liking and breezed in. Jan Rubini, assisted by Yvonne Marr topped the billing and made his usual noteworthy impression. "Bits and Pieces" made a good flash with its pretentious settings, which was also due to the work of the principals in the act. Dave Thurst provided a novelty opening.

Roscoe Ails headlines the Golden Gate program, injecting considerable pep into the current bill. Ails scored all through the show with impromptu appearances in the various acts, besides doing famously with his own turn.

Ed Ford gave the schedule a running start, while Middleton and Spellmeyer did their comedy-drama to appreciation. Hughes and Debow make an excellent black and white face combination, besides possessing corking material. Their encore number had Coleman Goetz singing from a box. Scanlon, Denno Brothers and Scanlon scored a hit that was substantiated by the surprise finish. Les Kellors closed nicely.

Bert Levey is planning a trip to the east in the near future.

The O'Connor Twins opened at the Palais Royal, replacing Francis Williams and Mlle. Vanessi.

Jack Mills, music publisher, is in San Francisco on a visit.

Bessie Clayton has been booked into the Century, Oakland, as an added attraction to the Jack Russell Musical Comedy Co.

Jack Joy has been engaged to lead the orchestra for the colored revue, "Struttin' Along," being produced by Ackerman & Harris and scheduled to open at the Century Feb. 3.

Alfred Hertz has been re-engaged as the conductor of the San Francisco Symphony Orchestra for two years.

Aaron Hoffman's old musical comedy, "The Politicians," has been obtained by the Strand for the musical comedy company under Charles Alphin now in that theatre.

Loew's State, Oakland, has booked Joe Livingston and Band for an indefinite engagement. Livingston will present his aggregation at each performance as a separate act.

Frank Mandel, the playwright, who is wintering in San Francisco, has arranged to complete a number of short shows for the Will King company at the Hippodrome.

Irving Ackerman, of Ackerman & Harris, who recently went north on a business trip, is back in town again and has added 15 days to the A. & H. circuit in Montana and Washington. This time will be played by acts prior to Seattle.

BUFFALO

By SIDNEY BURTON
Business at both legitimate houses last week fell away as a result of the openings of two new shows, both unknown quantities. "A Sporting Thing to Do," at the Teck, failed to excite anything better than passing interest. The Majestic, showing "The Blackmailers," proved dreary from a financial point of view, show dying a slow death and barely breathing by Saturday.

The third local organization for the presentation of plays here was formed this week under the title of Town Talk Players. This group plans a number of productions to be given on a cooperative basis with the players sharing in the profits. The purpose of the new organization is stated as "to give modern realistic plays with particular attention to those depicting the lives of everyday people." The first program will comprise a Russian play and a skit on local conditions.

According to a cablegram received by Mrs. John Day of this

city, from Peggy O'Neill, former Buffalo girl and now starring in London, Miss O'Neill's new play there has met with great success. The cablegram, which reached here this week, reads: "My play received by most distinguished audience. Papers glowing. Overwhelming success and biggest head event made by an American in London."

According to advertisements in Buffalo newspapers, the Strand, Toronto, is open to lease after May 15. The Strand was formerly Shea's, and the first Canadian house to be operated by the Shea Amusement Co.

The appearance of Margaret Anglin at the Majestic this week marks her second showing here within two months during the current season. Miss Anglin's first appearance was at the Shubert-Teck in "A Woman of Bronze." The present engagement, "The Sea Woman," under the direction of Lee Shubert, is being played at the Majestic, an affiliated Erlanger house.

The Strand officially closed at midnight Jan. 31, and will be dismantled and given over to business purposes. The lease was owned and the house operated by the Mitchell Mark interests and the closing of the house marks the close of the last downtown house under the Mark banner.

Buffalo newspapers finally hit upon the story of the disappearance of C. Sharpe Minor from the organ at Lafayette Square this week. One reporter located Minor, dressed in overalls, vanishing the floor of his apartment in Carlton court. The management of the theatre issued a statement saying that Minor had been discharged.

The results of a publicity campaign were seen this week when Tommie Edwards, a former Buffalo girl, was engaged to dance as a special feature at Shea's Hippodrome. Miss Edwards has been in a number of New York productions.

ST. JOHN, N. B.

The New Brunswick Board of Censors barred "A Fool There Was," Fox program feature. Appeal was made twice against the decision. Second time picture was passed with several slashes.

Margaret Anglin, who formerly lived in St. John in her girlhood, and is a daughter of the late T. W. Anglin, former speaker of the Canadian House of Commons, also an editor and newspaper man of St. John, may make a brief tour of Eastern Canada next summer. She has not been in St. John in about 12 years.

Mrs. Edmund Breese is at the home of her mother in St. John. She was formerly Genevieve Landry, daughter of the proprietor of a music store in St. John, who died ten years ago. She married the well known actor when he was leading man for a stock company in St. John, 20 years ago.



EVA SHIRLEY

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The new organization will function under the direction of J. C. Simpson, C. H. Duffield, E. F. Carruthers, F. M. Barnes and J. Alex Sloan as the Board of Directors, and all of the Department Managers, as well as the entire Staffs of each of the uniting companies will continue to act in their same capacities.

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See PAUL SPECHT, 1591 BROADWAY, HILTON BUILDING, NEW YORK. Bryant 3845.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Greenwich Village Follies" (third of the series).
GAYETY—"Bon Tons."
GARDEN—Bridge Musical Stock.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.

The Fritschy concert series, which started the season at the Empress, have been transferred back to the Shubert. At the start of the season the Shuberts expected to play the

units, so no provision could be made for the concerts and the Empress, which was playing stock, was selected as the only available house. With the change of the Shubert to its regular policy, the concerts have been shifted back and will be given as before on Tuesday afternoons.

Ernie Young's Marigold Revue continues a draw at the Hotel Biltmore. New principals are Clark and Roberts, Mlle. Lenore and Freda Leonard.

Fred Speer, publicity manager for the Pantages, will be back on the job as assistant manager of Electric Park this summer.

Photoplays—Newman, "One Exciting Night"; Royal, "Making a Man"; Twelfth Street, "Shadows"; Pantages, "A Front Page Story."

The bigger one-night stands in this territory are getting "Light-

units." The piece played two weeks here and was given unusual publicity, all of which is helping in the clean-up in the smaller towns.

LOS ANGELES

By ED KRIEG

Grauman's Third and Broadway house, the first large picture palace here, will be closed two weeks for renovations. There is a report that the theatre will be turned into a two-day vaudeville and film house.

Kolb and Dill, in their second week at Mason, are doing big business, although the rain of last week and the cloudy weather of this week hurt receipts considerably.

The Willard Mack play, "Red Bullies," was to have gone into Egan's Little this week, but the sudden increased business set back the Mack date. Mack is going in order to brush up the rough spots in his play before going into Cort, New York, in fall.

Ernest Wilkes, playwright and brother of Thomas Wilkes, producer and stock chain operator, is here. His home is in Monterey.

Perry Kelly has "brought in" to Mack's "Red Bullies." He is also manager of company. Kelly once was a New York manager.

A performance was given at Egan solely for couples who have lived together 50 years. The play showing there is "The First Fifty Years." The idea got a good press break.

Arline Pretty, who at one time was in stock here, later going in pictures, has just signed a Fox contract.

SEATTLE

By WILLIAM B. MURPHY
METROPOLITAN—"The Bat."
PALACE HIP—"A. & H. Vaudeville."
ORPHEUM—Cosmopolitan Players in "Bonnie Brier Bush."
OLYMPIC—Tab.
LIBERTY—"Dr. Jack," 3d week.
STRAND—"Ebb Tide."
COLISEUM—"Broken Chains."
BLUE MOUSE—"Slim Shoulders."
COLUMBIA—"Dangerous Game."

The Metropolitan is looking forward to a record February; "Tip Top," "The Bat," May Robson in "Mother's Millions," and "The Merry Widow" booked.

Louis R. Lurie, of San Francisco, a former Seattle printer, and more recently a real estate operator in Vancouver, Los Angeles and San Francisco, has purchased the Orpheum. Mr. Lurie also recently acquired the Curran, now known as the Century, San Francisco, as well as the Columbia there. The price paid for the Orpheum is understood to be in the neighborhood of \$400,000, in addition to which, it is announced, Lurie will spend \$100,000 additional in remodeling and reconditioning the structure. It is thought here Lurie has purchased the theatre for some other interests, possibly Ackerman & Harris, whose lease of the Palace Hip has not much longer to run.

Workmen have commenced the demolition of the Wilkes, formerly known as the Alhambra, which is giving place to a five-story modern

department store. This means that there is now no vacant theatre in Seattle.

One of the large insurance companies in New York is reported informing its policy holders it will cancel the policy of any of its insured going into Germany at the present time.

Jacob P. Adler, veteran Yiddish actor-manager, will appear Feb. 8 at the Second Avenue, New York, in one of Jacob Gordon's plays. It is a benefit in honor of Mr. Adler's 70th birthday.

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Instead of 30 consecutive weeks we worked 15 weeks [all season] and would have been doomed to the *small time for life* had it not been for the "extenuating circumstances" which entered into our case and the Orpheum Circuit, which has routed us for a tour of *real houses on a real circuit* instead of leaking roofs, cold dressing rooms and other discomforts on the *circuit of opportunity*.

We will be paid every Saturday night in real money and will collect our coin without the aid of a lawyer or a net.

When we finish an engagement we will have that grand and glorious feeling of knowing where we go from here and not worry about laying off in Oshkosh or Ossining and then jumping into some gymnasium up an alley with the hybrid form of entertainment we just disassociated ourselves from.

This is not a sermon, just a word of warning to other enthusiasts not to be carried away by the dulcet voice of theatrical sirens or the rosy promises of theatrical gamblers who are willing to risk "your" time and "your" future trying to build up their house of cards.

WE ARE BOOKED SOLID FOR A TOUR OF THE ORPHEUM CIRCUIT, OPENING IN WINNIPEG NEXT MONDAY, FEBRUARY 5th.

And a good time was had by all.

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BOSTON

By LEN LIBBEY

Just enough tried and true acts—enough acts that have in them novelty and the new to make the bill at the local Keith house this week an exceptionally well balanced, smoothly running entertainment without anything approaching an exceptionally startling high spot and with the only low pressure area showing in the second position, filled by an act that did not get over with anything at the Monday matinee that showed a reason for it ever departing from the small time.

To those familiar with the inside of the theatrical business the Mollie Fuller act "Twilight" that occupies the spot position came in for most of the attention. Bostonians as a whole are not very wise to the inside things of the theatre and so many sob stories have been fed them in the past about different persons they have become sob-shy.

But the handful of the wise ones present at the Monday matinee showed Mollie Fuller that they appreciated the hard struggle she has gone through and that they were glad to see her once again and to listen to snatches of the days of the stage of long ago. The act as programmed does not give any hint of what is behind its presentation, but even at that it was well received and did quite as well as any act depending on the exploitation of the better things in life has ever done here.

"Barbette" opens the show, keeping the house on edge with his stunts on the trapeze, knocking them silly with his final bit with one foot and then shooting over the big punch by stripping off his wig on the second well deserved bow. For opening a show there are fewer better acts than his and as is appreciated it could be shoved much further up on the bill and lose none of its qualifications.

In second position Cahill and Romaine all but died on their feet. There stuff is reminiscent of the sort of vaudeville that lived in the small time houses some years ago and which may exist yet in some parts of the country. A patter that is nonsensical with the only redeeming feature being that one of the boys has a fair falsetto voice, it hardly goes here.

The California Ramblers were in third position, rather early on the bill for they were on by 2.35 and had finished their regular routine by 2.55. There is always a place here for bands that have something novel to show, and the manner in which this aggregation got their different numbers over was an instant hit. No attempt is made by the band to crowd themselves on to the audience and the soft light used on the full stage during their entire act makes it much better for them when the "spots" are called into use for some particular bit. Two encores were taken, many more could have been taken and they were in right all the

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time and getting stronger momentarily.

Holmes and La Vere, no strangers here, were next using their regular routine to as good results as ever. Holmes has worked in some new business with his piano solo while his partner is changing and puts it over in the same masterly fashion that he does the balance of the act. Not a surprise but a welcome act.

Alleen Stanley, the first lone songster to appear for several weeks at the house, hadn't the slightest difficulty anywhere along the line. She has chosen a remarkably good series of songs, some published and some exclusive, and registered well. She was also forced to signal for a finish as the house was most insistent on hearing more from her. Her enunciation is about as perfect as is possible and in these days when it is difficult to understand even the most well known lyrics this is a delight.

The Four Camerons on next got to a rather slow start due to the construction of their act, but whopped it up as they went until they had them rocking in their seats. The younger Cameron is a natural comedian and does not overdo it. Sister is still a long way from being the finished article but there are possibilities.

The Wilton Sisters are another pair that have played this city many times in the past few seasons and are still on the list of favored acts. Little variation in the construction of this act, both sisters working their ends with ease to the usual good effect.

Tim and Kitty O'Meara close the show with their dancing number. They had to face the usual walk-out that characterizes audiences at this house but those that did stay were glad they did.

WASHINGTON, D. C.

By HARDIE MEAKIN

Poll's went over \$21,000 with Julia Sanderson in "Tangerine" last week, one of the really big weeks since the reopening of the house. Equally as large a gross is expected this week with "Blossom Time," which has Hollis Davenny, formerly a member of the Washington Grand Opera Co. and well known locally, in the cast. Harry Jackson will act as company manager for the road tour of the company.

The Chicago Grand Opera Co. comes in as the next attraction at this house for three nights, commencing Feb. 5. They include "Aida" and "Tosca," with the tickets set at \$3, \$6, \$5, \$4, with the boxes at \$10. As it is being given as a benefit proposition the tickets are tax exempt. Local business men put up a big guarantee to bring the company here. The Washington Opera Co., with their production of "Rigoletto" at the President on Monday evening and Friday afternoon showed a nice profit, and are to do "Carmen" and "The Tales of Hoffmann" within the immediate near future. It is the understanding that Poll's will be utilized for these forthcoming productions.

William Gillette in his revival of "Sherlock Holmes" is appearing at the National with a Monday night opening. The cast gathered together includes Nora Swinburne, Zeffie Til-

bury, Ada Sinclair, Raphaela Ottiano, Mary Rawlston, Edward Fielding, E. J. Ratcliffe, William Podmore, Harold West, Thomas A. Braidon, Ralph Kirkwood, Leslie Stowe, J. C. Matthews, Dorian Anderson, Henry Morey, Fred Fulton, Cyril Ingram, Robert Bert and Harry James. It is the intention of the Frohman offices to stage a series of revivals of the Gillette successes, this production being the first of that series with "Dear Brutus," "Secret Service" and others to follow.

The Shubert-Garrick is dark, with Pauline Lord in "Anna Christie" set for the coming week, that of the 5th. Walter Hampden in Shakespeare follows.

The Shubert-Belasco, through an arrangement made by Ira LaMotte and Charles Burg, has an added attraction in a revue made up of local talent, including Margaret Gorman, who won the Herald beauty contest as well as once winning the title of Miss America at Atlantic City. During the past week the St. Patrick Players, a local organization, was the added attraction and brought in additional business.

The recent appearance of Ruth St. Denis and Ted Shawn here under the direction of T. Arthur Smith was such a money-getter that a return engagement is set for Feb. 23 at the National.

The Four Amaranths, Nelson and Madison, "The Headliners," Hart, Wagner and Eltius, Davis and Riche and the Musical Bangards constitute the bill at the Cosmo.

The picture houses have "Robin Hood" for a third week at Loew's

Columbia, "Dark Secrets" at Loew's Palace, "One Week of Love" at Crandall's Metropolitan, while Moore's Rialto has "The Strangers Banquet."

"Able's Irish Rose" entered its 10th week Sunday night at the President. Nothing seems to stop it. Business has not yet shown a tendency to decline; in fact, on the contrary, an increase is still being noted each week. Henry Duffy is now appearing with the Baltimore company and Graham Velsey, originally in that city, is now appearing with the local company. Leo Hoyt, Elaine Wilson, Harry Shurtan, Robert Lowe and Velsey recently broadcasted one of the acts of the play from the Hecht's company's station here. It appeared to be a business getter.

Lionel Atwill is coming here the week of the 5th in a new Belasco play, "The Comedian," at the National.

The Gayety, burlesque, has "Temptations of 1922."



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"YOU TELL HER, I S-T-U-T-T-E-R"

BILL McCLOSKEY, BIG AND HUSKY, STUTTERED VERY BAD.
SO ONE DAY HIS DAD,
PUT HIM UNDER OLD DOCTOR'S COUE'S CARE.
DOCTOR COUE IN HIS NEW WAY,
SIMPLY SAID, "YOU'RE CURED,"
SO BILL JUST HOLLERED OUT TO HIS PA,
"GO BREAK THE NEWS TO MA!"

CHORUS

YOU, YOU, YOU, YOU, YOU, YOU, YOU TELL HER,
THAT I, I, I, I, I, DON'T STUTTER,
'CAUSE DOCTOR COO-COO-COUE SAYS I DON'T.
HE, HE, HE, HE, HE, HE TOLD ME SO,
AND HE AW-AW-AW-AW-UGHT TO KNOW;
EVERY DAY, IN EVERY WAY, I GET-GET-GET A CUP OF COFFEE!
THIS FOO-FOO-FOO-FOO FELLER,
CAN MAKE YOU THINK THAT GREEN IS YELLOW,
BY POO-POO-POO-POO-PRESSING ON YOUR JAW.
WHEN I TH-THANKED HIM, I SUBDUED HIM,
'CAUSE I BATHED HIM AND SHAMPOOED HIM—
SO YOU, YOU TELL HER—OH, YOU, YOU TELL HER,
THAT I DON'T STUTTER NO MORE.

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Note: Dr. Coue is pronounced—DR. COO-A.

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DENVER

By A. W. STONE

With the new policy, last week the change of bill at the Orpheum took place Saturday matinee, instead of Tuesday, as heretofore. The change will give acts from San Francisco and Los Angeles plenty of time to make the jump to Denver for the Saturday matinee opening.

"Step Lively, Hazel," by Bernard J. McOwen, was essayed by the Wilkes stock players at the Denham last week with indifferent results from a box office standpoint. It didn't make a hit with the critics and drew only moderately. Ivan Miller and Dora Clement played the leads.

Ten juvenile members of the "Youth" company, playing the Empress last week as a Pantages attraction, gave a special performance to inmates of the Children's hospital. The act features singing, dancing and playing of various musical instruments. Denver's Children's hospital is somewhat unique as an institution, children only being admitted and juvenile ailments treated. The hospital performance was given gratis.

DETROIT

By JACOB SMITH

NEW DETROIT.—White's "Scandals." Next, "Music Box Revue." GARRICK.—"Irene." SHUBERT-MICHIGAN.—Bonastelle Players in "Pair of Silk Stockings."

ORPHEUM.—"Night in Honolulu" at \$1 top. Second week of new policy of showing legitimate attractions at pop prices. C. H. Miles believes that if he can secure enough of them he can build a permanent clientele. This house at one time made annual profit of \$100,000 for Miles.

COLONIAL.—Callahan and Bliss; Joe Dike and Co.; Casey and Warren; Arthur and Lydia Wilson; Lahonce and Dupreese and picture. House has booked all-colored show for early date.

Amateur nights at the Colonial popular. Three nights weekly.

SHUBERT-DETROIT.—Cecil Lean and Cleo Mayfield in "The Blushing Bride." Good unit entered.

THEATRICAL CUTS
THE STANDARD ENGRAVING CO., Inc.
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tainment for \$1. Also Brendel and Burt; Harry and Grace Ellsworth; Harry Corson Clarke; Herman and Briccoe and Jack and Kitty Demaco. This house has never done less than \$12,000 on the week since the current season opened. Next week, "Troubles of 1922," return date.

Photoplays.—"Back Home and Broke," Capitol; "Heroes of the Street," Madison; "Thorns and Orange Blossoms," Broadway-Strand; "Town That Forgot God," Washington; "The Flirt," Adams.

Miles, Regent, LaSalle-Gardens, Palace and Columbia, pop vaudeville with pictures.

National still playing musical tab shows, making handsome profit weekly. House has its own clientele.

MEMPHIS, TENN.

By WALTER B. BOTTO

LYCEUM—Pates Musical Stock. PANTAGES—Vaudeville.

It looks bad for Sunday shows here. The Legislative Committee

has in charge the bill to close up the theatres Sunday, which means the Sabbath closing if the bill passes. The committee reported favorably on it. The managers here are organizing to fight.

Business at Loew's State and at the Pantages house has been excellent all season, while at the Orpheum it fluctuates according to the bill offered.

Business in Mississippi and Ar-

kansas has been very good this season. Any kind of a show possessing a metropolitan endorsement is getting profits around this territory.

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Gorgeous Gold Baranette Cyclorama
New, large, fireproofed floor; with border in trunk.
Also new gold baranette drop in one; standard size. Bargains.
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back of him, how could he help but bring in the work"

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BURLESQUE ROUTES

(Feb. 5-Feb. 12)

COLUMBIA CIRCUIT

"American Girl" 5 Gayety Boston
12 Grand Worcester.
"Beauty Revue" 5 Casino Boston
12 Columbia New York.
"Big Jamboree" 5 Columbia New
York 12 Casino Brooklyn.
"Big Wonder Show" 5 Empire To-
ledo 12 Lyric Dayton.
"Bon Tons" 5 L O 12 Gayety
Omaha.
"Broadway Brevities" 5 Miner's
Bronx New York 12 Empire Provi-
dence.
"Broadway Flappers" 5 Grand
Worcester 12 Miner's Bronx New
York.
"Bubble Bubble" 5 Columbia Chi-
cago 12 Star & Garter Chicago.
"Chuckles of 1923" 5 Lyric Dayton
12 Olympic Cincinnati.
Finney Frank 5 Gayety Montreal
12 Gayety Boston.
"Flashlights of 1923" 5 Gayety
Rochester 12-14 Colonial Utica.
"Follies of Day" 5 Majestic Jersey
City 12 Hurlig & Seamon's New
York.
"Polly Town" 5 Palace Baltimore
12 Gayety Washington.
"Giggles" 5 Gayety Minneapolis
12 Gayety Milwaukee.
"Greenwich Village Revue" 5 Gay-
ety Detroit 12 Empire Toronto.
"Hello Good Times" 5 Casino Phil-
adelphia 12 Palace Baltimore.
"Hippity Hop" 5 Gayety Buffalo
12 Gayety Rochester.
"Keep Smiling" 5 Gayety Kansas
City 12 L O.
"Knick Knack" 5-7 Cohen's New-
burgh 8-10 Cohen's Poughkeepsie 12
Empire Brooklyn.
"Let's Go" 5 Miner's Newark 12
Orpheum Paterson.
"Maid of America" 5 Yorkville
New York 12 Casino Philadelphia.
Marion Dave 5 Empire Providence
12 Casino Boston.
"Mimic World" 5 Orpheum Pater-
son 12 Majestic Jersey City.
"Radio Girls" 5 Star & Garter
Chicago 12 Empress Chicago.
"Record Breakers" 5 Gayety
Washington 12 Gayety Pittsburgh.
Reeves Al 5 Gayety Milwaukee 12
Columbia Chicago.
"Rockets" 5 Hurlig & Seamon's
New York 12-14 Cohen's Newburgh
15-17 Cohen's Poughkeepsie.
"Social Maids" 5 Olympic Cincin-
nati 12 L O.
"Step Lively Girls" 5 Empire
Brooklyn 12 Miner's Newark.
"Step On It" 5-7 Colonial Utica
12 Gayety Montreal.
"Talk of Town" 5 Colonial Cleve-
land 12 Empire Toledo.
"Temptations of 1923" 5 Gayety
Pittsburgh 12 Colonial Cleveland.
"Town Scandals" 5 L O 12 Gayety
St. Louis.
Watson Billy 5 Gayety Omaha
12 Gayety Minneapolis.
Watson Sliding Billy 5 Gayety St.
Louis 12 Gayety Kansas City.
Williams Mollie 5 Casino Brooklyn
12 Yorkville New York.
"Wine Woman and Song" 5 Em-
press Chicago 12 Gayety Detroit.
"Youthful Follies" 5 Empire To-
ronto 12 Gayety Buffalo.

MUTUAL CIRCUIT

"Band Box Revue" 5 Garden
Buffalo 12 L O.
"Flappers of 1923" 12 Lyceum
Columbus.
"French Models" 5 Folly Balti-
more 12 Penn Circuit.
"Girls a la Carte" 5 Howard Bos-
ton 15-17 Bijou Fall River.
"Girls From Follies" 5 Plaza
Springfield 12 Howard Boston.
"Girls From Reno" 5-7 Grand
Bethlehem 8-10 Bijou Fall River 12
Park Bridgeport.
"Hello Jake Girls" 5 Gayety
Louisville 12 Broadway Indianapolis.

"Jazz Time Revue" 5 Penn Cir-
cuit 12 Empire Cleveland.
"Jersey Lillies" 5 Olympic New
York 12 Star Brooklyn.
"Jingle Bells" 5 Star Brooklyn 12
Empire Hoboken.
"Kuddlin Klittens" 5 Lyric Newark
12 Majestic Wilkes-Barre.
"Laffin Thru 1923" 5 Lyceum
Columbus 12 Band Box Cleveland.
"Lid Lifters" 5 Broadway Indian-
apolis.
"Merry Maidens" 5 Empire
Hoboken 12 Gayety Brooklyn.
"Midnight Maidens" 5 Bijou Phil-
adelphia 12 Folly Baltimore.
"Mischief Makers" 5 Empire
Cleveland 12 Peoples Cincinnati.
"Miss New York, Jr." 5 Majestic
Albany 12 Bijou Philadelphia.
"Monte Carlo Girls" 5 Peoples
Cincinnati 12 Gayety Louisville.
"Round the Town" 5 Gayety
Brooklyn 12 Lyric Newark.
"Runaway Girls" 5 Band Box
Cleveland 12 L O.
"Smiles and Kisses" 5 Park
Bridgeport 12 Olympic New York.
"Step Along" 5-7 Majestic Wilkes-
Barre 12 Majestic Scranton.
"Town Scandals" 5 Majestic
Scranton 12 Grand Bethlehem.
White Pat 5 Park Utica 12 Majes-
tic Albany.

LETTERS

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Casey Leslie
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Dunn C E
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Farrell Peggie
Feiber Jess
Fisher Irene
Floyd Estelle
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George Bob
Gray Eleanor
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Hall Margaret
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Aboey Eva
Alberto Harold
Ashton Lillian
Anderson Pauline
Anderson Lucell
Astor Mae
Brown Gill
Barclay J F
Brooks Anna
Barbee Beatrice
Burke William
Barnes Stewart
Ballet Eilda
Buckley Mr & Mrs
Beardmore Gladys
Borge John
Brough Chud
Baker Jack
Cohen M H Mrs
Cain Vera
Crafts Charlie
Carr Billie
Cohen & Dusey
Coburn Sydney
Cross George
Doming Mrs Bob
Desoto E C
Day George
Demming N Mrs
DeBols Wilfred
De Haven & Mile
Earle Paul
Fair Holly
Fawn White Miss
Francis Mrs V
Firman Maida
Faber & McGowan
Gibson Hardy
Gue & Haw
Georgialis Trio
Gibney Girls
Gilbert Ben Mrs
Gibson Florence
Gordon's D June Co
Glencoe Sisters
Goldie Sadie

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CLEVELAND

The automobile show last week increased attendance at the local theatres, particularly the legitimate houses. "Six Cylinder Love" was at the Ohio. The title attracted.

"Irene" again at Hanna. Its popularity seems to remain constant. Attendance up to standard of previous years.

"The Midnight Revels" unit—the Shubert-State was only fair and the same goes for the attendance.

Burlesque—Colonial, "Chuckle," one of best of season; Empire, "The Night Owl"; Star, "Mary's Room-mates"; Bandbox, Pat Whit, and his new show.

Films—Stillman, "The Toll of the Sea"; Allen, "Quincy Adams Sawyer"; Alhambra and Metropolitan, "The Hottentot"; Circle, "Knight-hood."

ST. LOUIS

By JOHN ROSS

AMERICAN—Mantell.
SHUBERT JEFFERSON—"Ho."
ORPHEUM—Vaudeville.
EMPRESS—"Spices of 1922."
GRAND—Vaudeville.
COLUMBIA—Vaudeville.
RIALTO—Vaudeville.
GARRICK—Woodward Players in "Peg."
GAYETY—"Keep Smiling."
MISSOURI—"My American Wife."
GRAND CENTRAL—"Fury."
DELMONTE—"Strangers' Ban-quet."
FOX-LIBERTY—"Lights of New York."
WEST END LYRIC, CAPITOL—"The Beautiful and Damned."

Joseph Mack, announcer with Eva-Fay act, was sent back to New York early last week, a sick man. Dave Ferguson, who was on bill, volunteered to announce until another arrived.

Manager Harry Earl, Rialto, and his assistant, Allen Van Patten, are jubilant. Last week a boy was born to Mr. and Mrs. Van Patten. Mrs. Hazel Van Patten is Harry Earl's daughter.

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A STORY TO REACH EVERY HEART



The greatest song of the year is positively
CAROLINA IN THE MORNING
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A Trio of sure fire Hits -- Just off the press:
I'M THROUGH SHEDDING TEARS OVER YOU
 by Edwin Weber and Karyl Norman (The Creole Fashion Plate) BIGGER & BETTER THAN OUR FAMOUS "NOBODY LIED"

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 by Gillespie and Van Alstyne

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SUNDAY AFTERNOON, JANUARY 28th, 1923, 3:30 P. M.

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MRS. BERT WILLIAMS
MR. JULEON FRANCESCO
MR. CONSTANTIN KOBELEFF
MR. and MRS. LEONARD JETER

On the occasion of the one-hundredth performance (Jan. 28, 1923), at the Olympic Theatre, Chicago, of America's greatest musical gem, "Shuffle Along," by and with Miller and Lyles, Sissle and Blake. Keeping up its sensational two-year New York run pace.

IN LONDON

(Continued from Page 1)

"highbrow" journalism. From that he became the author of novels, with a decidedly frank outlook on life—his first one, "The Hypocrite," started respectable London. In "Back to Lilliput Land" he wrote a story of stage life in which all the characters were true to life and libelously like well-known people of the day. The story of the journalist hero, whose wife, a young actress, was led astray by a notorious traveling theatrical manager, was said to be a page out of his own life. Later he posed as a religious reformist, and under the nom-de-plume "Guy Thorne" wrote "When It Was Dark." This novel was a big success and resulted in many indifferent plays on the subject.

Efforts are being made to find an old-time chairman to add to the "Veterans" show at the Palladium. The really pathetic thing about this act is that some of them can make rings around the artists of today. The "veterans" who are not in the program are very much in evidence in the front of the house. Business is not too good at this house.

The principal point of interest at the Coliseum centres on Ratoucheff's even Russian Lilliputians, who appear in a ballet, "Conte de Nuit a Paris." The company ranges from 19 to 20 years of age and their heights run from 2 feet 2 inches to feet 4 inches. They are perfectly formed and as good looking as normal human beings.

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mal human beings. Their act is a finished one and has no suggestion of the freak about it. The premiere danseuse is a pocket Pavlova, and the smallest member of the party acts as introducer a la Balieff. Other turns in the bill are Holloway and Austin a wire act, the Fayre Four Sisters, the Four Famous Julians, Arthur Prince in his ventriloquist act, "Insurrection," the Versatile Three, Florence Smithson, the Tasserswoullth Arabs and the Arnaut Brothers. Opening business at this big house has slackened somewhat following the holiday rush.

Boyle Lawrence, associated with the Darewski music publishing house, has written the lyrics for "The First Kiss," a Spanish musical play which has been tried out successfully in the provinces. It may be seen in the West End presently. W. J. Wilson is the producer.

Hubert Parsons' new play, "The Dancers," will succeed "Bulldog Drummond" at Wyndham's about Feb. 15. Gerald du Maurier will head the cast, which includes Dorothy Dix, Audrey Carten, Basil Foster and Norman Forbes.

Dennis Eadie and Seymour Hicks will have the leading parts in Hicks' adaptation from the French, to be called "The Love Habit." Others in the cast will be Claude Rains, Frances Carson, Elizabeth Watson and Mlle. Dorane.

Percy Hutchinson has been trying out a new farce by R. C. Carton entitled "One Too Many" and is now seeking a London house in which to present it.

Bromley Challenor and Horwood Barratt will produce a farce called "Three's a Crowd," by Earl Deer Biggers.

Phyllis Neilson-Terry's future plans embrace a series of Shakespearean revivals, including one of "Macbeth."

The cast of Sir J. Martin Harvey's production of "Via Crucis," which takes place at the Garrick Feb. 15, includes the actor-knight himself, Michael MacKenzie, Walter Pearce,

George Cooke, Arthur Chesney, Phillip Hewland, Maud Milton, Lillian Christine, Marie Linden and Lady Martin Harvey.

Among the forthcoming attractions at the Coliseum is a new sketch by Jable Howard, the novelist, entitled "Puss in the Corner." The author will be leading man, supported by Kathleen Nesbit. This is his second effort as an actor. His first was in "The Test Kiss," when he was supported by Irene Vanbrugh.

Frederick Harrison has just completed 27 years as sole lessee and manager of the Theatre Royal, Haymarket. This theatre is seldom referred to under its right title, but is commonly known simply by its locality.

Compton Courtis is the latest manager to undertake a world tour. His repertoire includes "Secrets," "The Dippers," "Bluebeard's Eighth Wife," "The Heart of a Child," "The Hotel Mouse" and "Windows."

Arthur Bouchier is declining any offers for the provisional rights of "Treasure Island," which is one of the big successes of the moment. When the time comes for a close-down at the Strand he will go on an already carefully booked tour of 20 weeks himself.

Many offers have been made for the provincial rights for Drury Lane's "Decameron Nights," but up to now nothing has been settled. The trouble is that the show cannot make enough money once nightly to pay the owners of the piece.

GLADYS COOPER AFFAIR

(Continued from page 2)

playwright took the view that he had been slighted.

When the tickets were not called for as the first act was well under way Pollock advised the box office to dispose of them. Mr. Miller, who accompanied Miss Cooper to the theatre, acquainted Arch Selwyn with the situation, the manager agreeing that the tickets should have been held until Miss Cooper's arrival.

Selwyn extended an apology to the English star. She appeared somewhat surprised at the affair, but not nearly so much put out about it as the girl friend with her. Miss Cooper is well acquainted with Pollock, having appeared in his "The Sign on the Door" in London. At the Ritz-Carlton Tuesday morning before Miss Cooper embarked on the "Berengaria," it was stated she had made light of the incident and that she was immensely pleased with her visit in New York and the reception accorded her.

Following the matinee incident

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correspondence and telegrams passed between Pollock and Miller, and the matter of stories cabled the London dailies about the matter figured. Miller stated the author had been lionized when in London, and because of that the matinee embarrassment drew a protest from him.

During the conversation between them in the Times Square lobby the manager remarked to the author it was "a sequel to the Ellis Island affair." That referred to the dictatorial attitude of Dr. Reicher, an immigration official, towards Mrs. Frederick Thompson, the wife of an English librettist, who accompanied Miss Cooper. Mrs. Thompson was seasick coming across. When the physician boarded the boat at Quarantine he insisted she go to Ellis Island for examination. It was stated later the doctor has been removed from ship duty.

After Miss Cooper and her party left the Times Square last Saturday they were escorted by Miller to Knoedler's art gallery on Fifth avenue, where there was an exhibition of the work of Tade Styka, a Polish artist who has been residing in Paris. Styka, upon being introduced to Miss Cooper, insisted she sit for a portrait. When informed she was sailing the artist pleaded she sit for him Sunday. He completed a portrait of the English beauty in three and one-half hours, and it was hung in Knoedler's Monday.

SPOKANE, WASH.

The Moore Producing company plan a tour of the northwest soon.

The Casino, pictures, has dropped admission from 35 to 25 for adults and 15 for balcony. The house will

play on act with the picture program.

Mrs. Hanford, wife of George Hanford (Hanford Family) was operated on for appendicitis. She is reported to be out of danger.

Following a month of extreme cold weather in December, the theatrical business has shown an increase in business in January estimated at 33 per cent. better than last month. Pictures and vaudeville are thriving for the first time this winter.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S.—"Cat and Canary."

ORPHEUM.—"Game of Life."

GAYETY.—"Beauty Revue."

Picture houses: Allen, "One Week of Love"; Capitol, "Camille"; Strand, "Who Are My Parents?"; Regent, "A Kiss in Time"; Midway, "The Valley of Silent Men"; Maitonneuve, "Rags to Riches"; Mount Royal, "Love is an Awful Thing"; Papineau, "Stolen Moments"; Belmont, "One Wonderful Night"; Plaza, "The Kentucky Derby"; Crystal Palace, "Golden Dreams."

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GRACIE

JACK

DEAGON and MACK

IN AN ORIGINAL SMART COMEDY OFFERING

A FEW PRESS OPINIONS OF OUR NEW ACT:

Jan. 25th—VARIETY

The new act notice given this week by "Bell" for Deagon and Mack is herewith endorsed. 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 Gracie Deagon on any stage, she had better come forth. *Sime.*

ZIT'S VAUDEVILLE CHART—Jan. 5th

As for Gracie Deagon and friend Jack Mack, they need little introduction to a crowd that has studied a chart of past performances. Gracie, with her winsome baby talk, is the essence of hilarity, and Mack is a powerful auxiliary. Together they form one of the keenest teams of gloom assassins now in vaudeville.

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 tabs. 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. *Bell.*

BILLBOARD—Jan. 5th

Deagon and Mack proved a surprise in the next to closing spot. The man has a nice, smooth, refined way of working and an assurance. The girl does a very clever kid, is natural, and had the attention by reason of her characterization of the part. In the next to closing spot they did very well indeed and are to be congratulated. *Mark Henry.*

N. Y. CLIPPER—Jan. 5th

Deagon and Mack followed, and their "Original Smart Comedy Offering" couldn't have been improved upon. Gracie is as captivating as ever, and as a foil and straight man Jack Mack has very few rivals. They were a panic. *Owen.*

THIS WEEK (JAN. 29), B. F. KEITH'S ALHAMBRA, NEW YORK

Feb. 5—KEITH'S SYRACUSE, N. Y.

Feb. 12—PALACE, CLEVELAND, O.

Feb. 19—DAVIS, PITTSBURGH, PA.

Feb. 26—KEITH'S CINCINNATI, O.

Mar. 5—LEXINGTON, KY., AND DAYTON, O.

Mar. 12—TEMPLE, DETROIT, MICH.

Mar. 19—SHEA'S, BUFFALO, N. Y.

Mar. 26—SHEA'S, TORONTO, CAN.

Apr. 1—PRINCESS, MONTREAL, CAN.

WEEK OF APRIL 9, B. F. KEITH'S PALACE, NEW YORK

MELVILLE GIDEON OWES LENDERS AND BOOKERS

American Songwriter Before English Bankruptcy Receiver

London, Jan. 31. Comparatively obscure in America, but reaching some fame in England as a song writer, Melville Gideon, for the second time since he arrived over here, is passing through the bankruptcy court. Gideon was before the official receiver in bankruptcy last week. He confessed to an indebtedness of about \$16,000, mostly owing to money lenders and bookmakers. It is understood he has turned over his salary of about \$260 weekly with "The Co-Optimists" to apply on account of his creditors. Gideon also has a royalty income from songs he has written and is said to own a 10 per cent. interest in "Tons of Money."

Gideon's previous bankruptcy petition was in 1913. He was discharged two years later.

COMEDIE BANS FILMS

Paris, Jan. 31. At a meeting of the committee of the Comedie Francaise, the question of prohibiting members of that famous theatre from accepting engagements for picture appearances was discussed and it is almost certain some manner of penalty will be instituted.

A final decision is in abeyance, but it seems as if the company of the House of Moliere will not be permitted to appear in the films. The Ministry of Fine Arts is being consulted on the subject.

IMPERSONATORS HELP

London, Jan. 31. The accepted theory that acts of similar type on the same vaudeville bill are fatal to its entertaining qualities was shattered last week when Hetty King and Ella Shields, both male impersonators, split the top billing at the Bristol. The house did a tremendous business throughout the week.

DOLLYS SAIL

The Dolly Sisters sailed on the Berengaria Jan. 30 to open a four weeks' engagement in a Cannes, France, resort. They closed at the Orpheum, Brooklyn, Sunday.

Edward Dolly, their brother, also sailed to be associated with C. B. Cochran.

Albert Drinkwater Dies

London, Jan. 31. Albert Drinkwater, actor, dramatist, manager and father of John Drinkwater, died Jan. 27 at the age of 70.

LAUDER SAILING FEB. 20

San Francisco, Jan. 31. Sir Harry Lauder will sail from this port on the "Sonoma" Feb. 20 for his return tour of Australia.

William Morris, who is the international manager for Lauder, is on the coast and will remain out this way until his star ves.

Lauder this week is at Los Angeles, to be followed by a week of California one-nighters.

"APRIL" INDIFFERENT

London, Jan. 31. "Advertising April" opened at the Criterion, Jan. 25, as a temporary filler for five weeks.

The piece is an indifferent comedy containing smart dialog but no action.

The popularity of Sybil Thorndike is expected to carry the piece for the designated engagement.

ROSTAND'S "PHOENIX" IS OFF

Paris, Jan. 31. Substantiating the prediction Rostand's "Phoenix" would survive but a short career, the Theatre Porte Saint-Martin is again reviving "Madame Sans Gene" to succeed it.

The revival will open Saturday, February 3d.

AMERICANS IN EUROPE

Clare West, connected with pictures, and Mrs. Theodore Bjorksten (formerly Martha Strickland) were in Paris recently. Mrs. Bjorksten is professionally known as Della Rosca.

GREIN'S NATIONAL THEATRE

London, Jan. 31. James Grein is starting a movement to establish a national theatre for the production of modern plays, which will not compete with those at the Royal Victoria.

Greenwich Village is to have another try at the midnight show in the cellar cabaret called Triangle. The previous attempt at the same policy was in the Village theatre, but it failed to live long. Before the impromptu entertainment nightly a bill of one-acters is announced, to run for six weeks, after the Continental cabaret idea.

Reinhardt's Representative Here

The varying reports about Max Reinhardt's hesitancy in coming to America are dispelled by the advent of Max Ree, the German entrepreneur's scenic artist and costume designer, who arrived in New York quietly as Reinhardt's forerunner. The famous Berlin theatrical manager is expected here shortly, although reported due here since early in December.

Reinhardt's plans are to produce German plays with American players and not bring his own company.

Hackett Starring Hawthrey May

London, Jan. 31. Hawthrey May will shortly star in another play authored by Walter Hackett.

Sir Alfred on Entertainment Tax

London, Jan. 31. In speaking of the entertainment tax Sir Alfred Butt said he believes the tax will not be rescinded. He is opposed to rescinding while the tax continues on necessities.

"Zenda's" Auspicious Start

London, Jan. 31. Metro's "Prisoner of Zenda," which opened at the Palace Jan. 29, had a successful inauguration, with the dailies according fulsome praise.

"Three's a Crowd," Old Style

London, Jan. 31. The Earl Beggars farce, "Three's a Crowd," produced last night at the Court, is of the old fashioned type, along the "Charley's Aunt's" lines. Indifferently received at the opening, it should be a go in the provinces. Bromley Challenor is featured among the players.

JUDGMENT RECORD

(First name is judgment debtor; creditor and amount follow.)
Anna V. Luther; I. Kaufman; \$1,762.32.
Florence B. Symonds; W. J. Hurlbut; costs, \$109.70.
Rufus LeMaire; Reisenweber's, Inc.; \$293.14.
Midway Gardens, Inc.; Potts, Holmstead & Hubel, Inc.; \$452.92.
Irving Weiss; M. Rosenthal, et al.; \$129.86.
Eleanora De Cisneros; Brentano's; \$113.96.
Franklyn Ardell; H. D. Frackman; \$84.41.
Henry Istrico; Marcus Loew Realty Corp.; \$1,924.99.

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Vaudeville Representative ALF. T. WILTON

ALBANY, N. Y.

By THOMAS BURKE

HARMANUS BLEECKER HALL—This week, Proctor Players in "Which One Shall I Marry?" Next week, "Little Peggy O'More." **MAJESTIC**—"Playmates" (Mutual wheel). **MARK STRAND**—First half, "White Shoulders"; second half, "The Hotentot." **LELAND**—Entire week, "Thorns and Orange Blossoms." **CLINTON SQUARE**—Entire week, "Payment Received" and "Fortune's Mask."

Christopher H. Buckley, an Albany real estate dealer, and Jacob E. Tarches, a local sporting man, last week leased the Clinton Square theatre (pictures) from Fred P. Elliott, owner and manager, for 10 years. The transaction, it was reported, involved close to \$200,000. The new owners will take over the theatre Feb. 6. Buckley and Tarches have been operating the old Leland theatre for the past several months, having purchased the house from F. F. Proctor. Oscar J. Perrin will have the Clinton Square under his supervision. The two houses this winter have been competing against each other by booking special films, for a week's engagement, although they are several blocks distant on the main thoroughfare.

Frank H. Maguire, formerly of the

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Albany "Evening Journal," is handling the publicity for the State, Schenectady's new theatre, which was opened a few weeks ago. Herman S. Vineberg, who at various times was connected with the Grand and Colonial theatres and Harmanus Blecker Hall of Albany, is the house manager of the State.

William Berinstein, Albany manager, will build a theatre in Little Falls, starting in the spring.

Charles Biglow Zimmer, night clerk at the Wellington Hotel, died while sitting in a barber chair in a local tonsorial shop last Wednesday night. He had been suffering from heart trouble for several days.

BALTIMORE

By ROBERT F. SISK

FORD'S—"The Comedian." **AUDITORIUM**—"Wildflower." **MARYLAND**—Keith vaudeville. **LYCEUM**—"Ladies' Night," sixth week. **ACADEMY**—"Able's Irish Rose," sixth week. **PALACE**—Columbia Burlesque. **GAYETY**—Burlesque. **STOCKS**—Folly—Mutual burlesque. **CENTURY ROOF**—Cabaret.

Business in Baltimore was disappointing last week in both legitimate houses, although William Gillette in his revival of "Sherlock Holmes" did get a fair clientele at Ford's. Margaret Anglin, in "The Sea Woman," apparently suffered from the fact that no one seemed to take her play seriously. It was a piece by Willard Robertson, who appeared in Baltimore the week before as Judge Bradford in "Icebound." The critics here treated the melodrama as a great joke, poking all manner of fun at the gunpowder and smoke that rolled over the audience in clouds after

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the lighthouse in the play had crashed. They did, however, praise Miss Anglin. It opened Monday night to many 2-for-1 seats and much paper, but business was flat for the rest of the week. At Ford's there was little paper out, and it is probable that \$7,500 was grossed on the week.

In a report made by the local License Collector to Police Commissioner Charles D. Galtier it was revealed that there were 52 unlicensed picture theatres in Baltimore. Galtier ordered the police to round the owners up and order them to pay or cease operating their houses. The same report also stated that there were 115 pool rooms and 15 dance halls and academies operating without a license. All of these places will receive a warning visit from policemen.

Mutual admiration societies have been hinted by persons in speaking of the praise which one critic often bestows upon the writings of another. But it is seldom that one critic takes a whole tribe of them to task for their critical sins of commission. A Baltimore critic has done it. He is Robert Garland, of "The American," and whacked the critics of Washington for the way that they praised "The Sea Woman." In his Sunday column he had written on what the city was to see and the expectation everywhere was that Baltimore was in for a treat. But he went to see the show and evidently came away disgusted at what he termed the piffle. So he called the Washington critics to task for recommending such a play as "The Sea Woman." He said that in many cases they had proven themselves to be unreliable critics and that they had recommended many a bad play to an innocent and trusting public.

PORTLAND, ORE.

By JOSEPH G. KELLEY

Co-operation from all sources has made Portland's Auditorium the most successful in America.

Big road shows and pictures have been shown at less admission prices and without a single instance of loss of money.

Reflection of Portland's credit throughout the nation is found in the Auditorium, which practically within the last two years has taken a most important place from a strictly show house standpoint.

The gross income for the last fiscal year at the Auditorium was \$47,004.63. Only one other civic auditorium among approximately 40 in the United States shows such a record. The other one is in Milwaukee, Wis. Portland's civic theatre is unique in the extent it houses with equal success any gathering for almost any purpose. Grand opera or musical comedy, dance, auto show, convention meetings and the like find the building suited to their purpose.

Last March the Auditorium held a notable season of Chicago grand opera. The company drew the largest audience ever assembled for a theatrical event when one performance was witnessed by 5,705 persons. The company took in \$72,635 in five performances, which was \$133 more than the guarantee made to bring it here. One performance netted \$22,000. This was the only city that did not have to make good a guarantee.

The seating capacity of the Auditorium is 5,705, necessitating 35 ushers. The great seating capacity makes it possible for visiting amusements to present their wares at unusually low prices.

The return of Harry Harrigan and Lou Davis to the musical show

at the Baker in "Truth Will Out" is announced to the theatregoing public of Portland. Harrigan has proven himself a capable comedian as a successor to Al Franks. His experience as a producer and director, as well as a comedian immediately made itself manifest in his productions for Keating and Flood.

M. A. Anderson of Portland has been appointed as manager of the Orpheum theatre at Oakland, Cal.

The Oregon council of National Motion Picture League included following pictures on its endorsement last week: "Making a Man," "Faint Hearts," "The Cradle of Washington," "Hearts Aflame," "Life of Moses," "Hungry Hearts" and "The Lake of Silence."

The Pacific Four, a group of notable singers, appeared as an added attraction on the Liberty theatre program last week.

Manager Paul Noble of the Liberty is directing the construction of a gigantic spectacle which he will call "The Burning of Astoria," for showing in connection with "Hearts Aflame." The spectacle will be in three scenes, depicting Astoria before the fire, in the midst of conflagration and after the embers have cooled.

Josephine Dillon, coast stock actress, has returned home and opened a dramatic studio.

"Raffles" played a return at the Hippodrome last week and got the front page of the "Oregonian" by escaping from a straight jacket while being tied by his feet and hanging from the flag pole off the Oregonian building.

Bert Levey has added another week stand to his circuit, Lyric. In addition to the vaudeville, a musical comedy stock of 32 people holds the bounds.

Three theatres of the five recently wiped out at Astoria by the big fire were fully covered by insurance and early erection of new theatres is scheduled. The Astoria, Legitimate, and the Star theatres were of wooden construction and not covered by insurance.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Monday, Boar's Head Dramatic Society of Syracuse University in "The Rivals"; last half, "Sun Showers"; next week, first half, "The Gold Fish"; last half, "The Green Goddess."

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BASTABLE—Dark. **STRAND**—"One Exciting Night." Looks like one of best drawing cards of winter. **EMPIRE**—"The Third Alarm." **ROBBINS-ECKEL**—First half, "A Fool There Was."

"Ermine," given by the Choral Society of the Knights of Columbus at the Wieting last week, returned a net profit of about \$3,000. The production will play the Auditorium, Auburn, Feb. 7 for one night.

B. F. Keller's will try out a new one next week, offering an hour's dancing on the stage after each performance. The stunt is linked up with the coming on the bill of Raymond Fagan's Symphonic Orchestra. Fagan is a Syracusean, or was until he launched his professional career. At one time in charge of the music department of E. W. Edwards here, Fagan also steered an orchestra that played for society dances and later was in charge of dancing at the Onondaga Hotel.

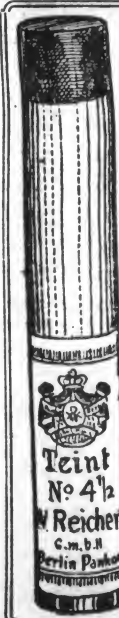
Thirty thousand paid to see the Winter Circus staged at Utica by Ziyara Temple of the Mystic Shrine.

(Mrs.) Ermlia Dillon, vaudeville actress, will use the new "Enoch Arden" state law to annul her marriage to Otis L. Dillor, mising, the actress claims, for five years. Trial of the suit is scheduled at Canton, N. Y., April 14. Mrs. Dillon is now at Saranac Lake. The actress says she married Dillon when a mere girl after a two weeks' courtship. They agreed to separate after two years.

Buckley - Ferguson Productions, Inc., organized at Binghamton last summer, is offering \$75,000 in Class A 8 per cent. cumulative, participating preferred stock to Southern Tier residents.

Funeral services were held yesterday for Calvin A. Brooks, 71, owner of the Orpheum, Baldwinsville. Brooks was an extensive operator in the realty field.

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TOMMY LYMAN

Valse moderato

Voice

Moth - er in Ire - land I want you to know, I've
Moth - er in Ire - land thru years that are gone, To
walked in the path that you taught me to go. And
know you were wait ing has car - ried me on. There's
when I'm in doubt - and don't know what to do, I
noth ing worth while in the things that I do, Un -
call to my mind the last fare - well to you.
less I am sure it is pleas - ing to you.

Chorus

Moth - er in Ire - land, I see you thru tears, Try - ing so bravely to
hide all your fears. Since I've been a - way ver - y plain - ly I see, How
great was the burd - en you bore all for me. You smiled thru the dark years of
troub - le and care, The troub - le you nev - er al - lowed me to share; But now I've e -
nough of the world's goods for two; — Moth - er in Ire - land I'm com - ing to you. —

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CABARET

(Continued from page 10)

that intoxicating liquors are furnished for money and consumed on the premises. The proofs submitted on this motion sustain the basis of that claim. Members of the uniformed police force have been stationed on the premises to prevent, as far as they can, violations of law, and to apprehend any who may be guilty of such violations. The plaintiff, by this motion seeks to restrain the police commissioner and his subordinates from so doing. Similar applications relating to other places have frequently been made to the court under similar circumstances and have been uniformly denied where a justification for interference has been shown without critically examining its extent. The motion is denied."

The appeal from the United States District Court for the Southern District of New York in the decision granting a federal injunction against Reisenweber's and ordering the restaurant to be closed for one year, under which decision a temporary stay was obtained pending the argument on the appeal, was decided against the restaurant by the higher court last week. Previously the temporary stay had been vacated and the restaurant closed. It is unlikely an appeal will be carried higher, which would be to the Supreme Court at Washington. The present decision is apt to stand in all federal in-



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junction matters connected with liquor enforcement. It makes the injunction absolute when granted against any place for violations. The proceeding is usually taken by the federal authorities after the second violation. They have not always waited for conviction, taking the arrests as the basis of the suit.

One of the Greenwich Village night resorts recently received a visit from a man who threw a panic into the place by flashing twin \$10,000 bills. The walking bank came in with a boy, said to have been his nephew, who was also loaded with coin, and a woman. The trio were three sheets to the wind and going strong with their entrance accompanied by a general "stalking" of every attache in the establishment to nothing under \$20's. The courtroom girl cashed in on the benefit and didn't show up for three days. Some horned in from \$100 to \$200 apiece. One person present went so far as to begin figuring a way to "frame" the spending demon and take it all. It was stated the lost soul came from Chicago with an estimate of \$35,000 being placed on the roll he was carrying. The house got to him for between \$1,000

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and \$1,500 during his sojourn, and the Broadway places have been holding prayer meetings ever since.

An Italian cafe in the Forties, near Broadway, was visited by a brace of enforcement agents last week. The place is a favorite among professionals; in fact, most of those patronizing it are in the show world. Admittance may be secured only by means of an introduction, a rule that is strictly followed. The dry men, however, rushed the iron gate when two known guests entered. They failed to induce the attendant to open a second door and promptly smashed it. The only evidence secured was several bottles of Chianti on the tables. The raid caused quite some excitement among the diners, who feared arrest, which would have prevented them reaching theatres in time for the evening performance. A woman informer is said to have supplied the information leading to the raid.

Damage estimated at \$30,000 was done to the Venetian Gardens, Montreal's largest and most exclusive cabaret, by a fire which broke out in premises under the dance hall and occupied by an automobile firm. In fighting the blaze the fine dance floor of the Venetian Gardens was covered by water to a depth of several inches. The approximate damage anticipates the warping of the dance floor. It is thought

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that the fire originated in one of the gasoline tanks in the automobile establishment. It is impossible to say when the Venetian will reopen. If the floor does not have to be relaid the cabaret will reopen next week, otherwise it will be a month at least. Martucci's orchestra is under contract to the Venetian, but little damage was done to the instruments.

The bootlegging trade is gaining recruits. It's growing unsafe for a citizen to take a drink almost anywhere. The following day a horde descends upon him in his office or through the phone, telling what a fine brand of liquor they have just sneaked off of a boat. Bootleggers never get booze anywhere now excepting from a boat. If statistics were gathered they might predict that by July 1 the bootlegging population of the country will be 70 per cent. of the whole.

Liquor quotations have changed but slightly the past month in New York. Good rye in 10 and 20-case lots is bringing \$90 a case; Scotch

of the best quality in the same deliveries \$85. "Cut" whiskey may be had from \$10 to \$15 per case lower. Prices aboard ship, outside the three-mile limit off New York, are reported around \$48 a case for whiskey. A large quantity of smuggled booze is reported having been landed around New York within the last two weeks, following the switch of the revenue cutters to another station. It is said the set charge now for landing liquor on the New York docks is \$10 a case, somewhat higher than it was formerly.

Judge Wilkerson took the position that to close Green Mill Garden, Chicago, on testimony of girl attaches of the prohibition office

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SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

here might mean the closing of the Blackstone or Congress hotel and establish a dangerous precedent. "I am not convinced that the owners of the Green Mill had guilty knowledge of the sale of liquor on their premises," he said. Attorneys for the government sought an injunction for a year, which Judge Wilkerson refused, as he was not satisfied that legislative power exists whereby the proprietor of such a place can be deprived of his constitutional rights.

sisted on an immediate trial and secured a preference. Sherbo claimed a contract to book his orchestra into the G. C. Palace for one year from last June, alleging a contract breach through dismissal early in December. An injunction was asked and denied. The Clover Gardens countered that Sherbo's men were lax in their department and that Sherbo had misrepresented several matters.

Price list No. 13 of the Quebec (Canada) Liquor Commission will gloom the boys, as it quotes the following prices per quart: Brandy and cognacs, \$2.95 to \$13; gin, \$2.25 to \$4.25; Irish whiskeys, \$2.75 to \$3.75 and \$5.15; Bacardi, \$4.75; rye whiskeys, \$2.75 to \$3.30; Scotch, \$2.75 to \$4.90; liqueurs (litre), \$1.25 to \$6; sparkling Burgundies, \$2.20 to \$3; red still Burgundies, 85 cents to \$2; white still Burgundies, 90 cents to \$2; champagnes \$3.35 to \$5.50; sparkling wines, \$2.65 to

Duilio Sherbo's complaint against the Clover Gardens, Inc., the Grand Central Palace, N. Y. dance place, was dismissed before Justice Wagner in the New York Supreme Court after the plaintiff had in-

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NEWS OF THE DAILIES

(Continued from page 17)

Festival 103 arrived Friday from Bremen on the President Roosevelt with 165,000 square feet of scenery. They will appear in New York on Feb. 12 at the Manhattan opera house.

Fay Bainter will return to New York shortly to begin rehearsals. It is said, in John Murray Anderson's new musical show, which will open in New York March 6. Anderson wrote the play in collaboration with the late Frederic Isham. The Anderson group denied the report, saying Virginia O'Brien has been given the role.

Thomas H. Mahony, referee in the divorce action of Geraldine Farrar against Lou Tellegen and the latter's counter suit for separation, began taking testimony Monday in New York. The principals were both out of town and were represented by counsel, with Marjorie Ketrick, secretary for Miss Farrar, present. The nature of the testimony was not made public. Two witnesses, Jack Bogardus, a restaurant owner, and August Larsen, a boatman, of Long Beach, L. I., where it is alleged Tellegen lived during the summer of 1921, appeared. The hearing is to be resumed Feb. 5.

Bebe Daniels, who has been ill for several weeks, was operated on for appendicitis Monday in the Roosevelt hospital, New York.

"Rita Coventry" had its initial showing Tuesday in Bristol, Conn.

James V. Auditor and James Noel's comedy, "Where the Subway Ends," had its premiere Monday night in Stamford, Conn.

Gallagher and Shean have been signed by George White to be starred in a new musical show under his management.

A plea of insanity was entered Tuesday for Harold Van Alstede, of the vaudeville team of Van and Emerson, who was arraigned before Judge McIntyre in General Sessions on an indictment charging him with murder in the first degree for shooting and killing Marian MacLaren, a member of the vaudeville act known as the Musical MacLarens. The shooting occurred in an Eighth Avenue restaurant, on the night of Jan. 12.

The reported sale of Georgian Court, the George Jay Gould estate in Lakewood, N. J., to Douglas Fairbanks was denied this week by both parties.

The Lambs will hold a gambol Sunday evening, Feb. 18, at the Globe, New York.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

is promoting the dance hall. It will probably work on one admission plan, perhaps 50 cents. There is no other dance place in downtown Newark, giving the Klein hall a clean sweep. Ray Miller and his band have been engaged for the music.

Despite her reported reluctance to accept a cabaret engagement in New York city, Lillian Lorraine started a local floor career last week at the Beaux Arts, announced by the Art Studio club. It is the room recently vacated, by Tex Guinan, who moved over to another club on 42d street. Miss Lorraine often was solicited with offers for a Manhattan cabaret appearance, but refused, stating she did not object to the restaurant work out of town but could not bear the thought of becoming a cabaret attraction in the city she adopted for herself. Miss Lorraine also has the vaudeville bug.

A new revue called "Smiles of 1923" is at Terrace Gardens, Chicago, this week. It has Ruth Fischel, Frankie Klassen, Flossie Sturgis and Five Serenaders.

\$3.25; red Bordeaux, 70 cents to \$1.75; port wines, \$1 to \$3.65; Madeira wines, \$1.75 to \$2.15; sherry wines, \$1.20 to \$3.55; vermouth (litre), \$1.10 to \$1.65.

Pennsylvania's governor got after prohibition enforcement last week when he issued orders that state troopers get down to work. Results came at once, especially in and around Scranton, where numerous breweries never have stopped operating since the Volstead act commenced to work. Brewery trucks and drivers were lined up in a long row in Scranton, with the drivers required to give bond for appearance. The breweries allege they have been making non-alcoholic beverages.

The overflowing band situation has resulted in a drop in salaries for musicians. It is said there are so many available band men around New York the scale, \$65 weekly, only is being paid in the large majority of engagements for orchestras. Through the influx of bands into restaurants and along with the vaudeville demand musicians working at other trades are reported to have cast their regular jobs aside, preferring the stage or cabaret work, with an over supply of musical talent in consequence.

The Palais de Danse is a new dance place, 80x100, on Market street, Newark, N. J., now under preparation to open with a decorative scheme that will cost about \$10,000. Arthur Klein, general booking manager for the Shuberts,

J. GLASSBERG SHORT VAMP

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 Mats. Wed. and Sat. 2:10
 The Sweetest Love Story Ever Told
MARGARET LAWRENCE
 in the New York and London Success,
 "SECRETS" By Rudolph Besler &
 May Edlington
 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 HASSARD SHORT.
 WITH A GREAT CAST!

Maxine Elliott's Thea., 30th E. of B'way
 Evs. 8:15. Mats. Wed.-Sat.
 SAM H. HARRIS Presents
JEANNE EAGELS
 in "RAIN"
 Founded on W. Somerset Maugham's
 Story, "Miss Thompson."

GAITY B'way & 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.
MERTON
 OF THE MOVIES
 With Glenn Hunter—Florence Nash
 Harry Leon Wilson's story dramatized by
 Geo. S. Kaufman and Marc Connelly

LYCEUM West 45th St. Evs. at 8:15.
 Mats. Thur. & Sat. at 2.
DAVID BELASCO Presents
DAVID WARFIELD
 as **SHYLOCK**
 IN SHAKESPEARE'S
"MERCHANT OF VENICE"

EMPIRE THEATRE B'way, 40 St.
 Evs. at 8:30.
 Matinees Wed. and Sat. at 2:30
BILLIE BURKE
 in BOOTH TARKINGTON'S
"ROSE BRIAR"
 ALLAN DINEHART & FRANK CONROY

BELASCO W. 44th St. Evs. 8:30.
 Mats. Thur. & Sat. 2:30
 "Sensational Success."
 "Dornton, Eve. World
LENORE ULRIC
 as **KIKI**
 A New Character Study by ANDRE PICARD

VANDERBILT 43rd St. E. of B'way
 Evs. 8:30. Mats. Wed. & Sat.
"GLORY"
 "SEASON'S BEST MUSICAL COMEDY."
 —Evening Telegram

LITTLE Thea., W. 44th St. Evs. 8:30
 Matinees Wed. & Sat. 2:30
 F. Ray Comstock & Morris Goe present
POLLY PREFERRED
 A New Comedy by GUY BOLTON
 with GENEVIEVE TOBIN
 Staged by WINCHELL SMITH

HENRY MILLER'S THEA., W. 43rd St.
 E. of Broadway.
 THE SELWYN'S Present
JANE as **"JULIET"**
 THE GREATEST
 TRIUMPH OF
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 Nights \$1.00 to \$2.50. Thurs. Mat., 75c to \$2.00

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 A LAVISH PLAY OF LOVE AND SACRIFICE
POOR MEN'S WIVES
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MARK STRAND
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NORMA TALMADGE in
 "THE VOICE FROM THE MINARET"
 STRAND SYMPHONY ORCHESTRA
 CARL EDOUARDE.....Conductor

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 Eves. 8:15. POPULAR MAT. WEDNESDAY.
 REGULAR MATINEE SATURDAY.

A National Institution
ZIEGFELD FOLLIES

HUDSON West 44th St. Evs. 8:30.
 Mats. Wed. & Sat. 2:30.

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"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"

BETTER TIMES
 AT THE
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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 Thea., B'way at 42d St.
 Mats. Wed., Sat., 2:30.
THE LOVE CHILD
 By HENRY BATAILLE
 Adapted for the American Stage
 by MARTIN BROWN
 with a Notable Company, including
SIDNEY BLACKMER
JANET BECHER
LEE BAKER

Apollo West 42d St. Eves. at 8:15.
 Popular Mats.: Wed. & Sat.
 Superb Spectacle—11 Marvelous Scenes
BEN-AMI in
Johannes Kreisler
 The Marvelous Musical Romance
 PRICES: \$3.00, \$2.50, \$2.00, \$1.50 & \$1.00

TIMES SQ. Theatre, W. 42d St. Evs. 8:30.
 Mats. Thurs., and Sat.

THE FOOL
 The Play That Succeeded in Spite of the Devil.
Knickerbocker B'way & 38th St. Evs. 8:15
 Mats. Wed. & Sat. 2:15
 HENRY W. SAVAGE offers
 A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
 with PEGGY WOOD
 Entire Ork., \$2.50; entire first Bal., \$1.50; entire
 2d Bal., 50c—every night, including holidays and
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 Best Seats NOW at Box Office.

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 at Fiftieth Street
 Evs. 8:30. Mats. Thurs. & Sat., 2:30.
SCHWAB & KUSSELL Bring You
THE GINGHAM GIRL
 with **EDDIE BUZZELL**
 Helen Ford, Berle Liebauum
 Louise Allen, Russell Mack
 Alan Edwards, Amelia Summerville
 and the BEST CHORUS on BROADWAY

JOHN GOLDEN Presents
7th HEAVEN
BOOTH West 43rd Street.
 Eves. 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. Eves. 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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MARIE
HENRIETTA and WARRINER
"AMERICA'S OWN SINGERS"

Proctor's 23d St. is playing ten
 acts on Mondays in place of the
 customary six.

George Timmerman, former
 vaudeville agent, has joined the
 New York state tax department and
 has been assigned to the automo-
 bile division.

Al Hamilton has taken over the
 management of Hoyt's, South Nor-
 walk, Conn., closed for several
 years.

Charles Radd has converted the
 Keystone, West Hoboken, N. J.,
 into a garage. Business reported
 good.

Kaiserstein & Hockstein oper-
 ating the Strand, Bayonne, are
 erecting a 2,500-seat house at 25th
 street and Broadway in the same
 town. The new house when com-

ARNAUT BROS.
 IN ENGLAND

pleted in May will play split week
 vaudeville.

B. A. Warren, owner of the Opera
 house, Massena, N. Y., sails Feb.
 7 for a trip around the world with
 his family.

Four two-story buildings directly
 across from the Tulane theatre in
 New Orleans were destroyed by
 fire Jan. 25. The theatre escaped
 damage.

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

SHUBERT Theatre, 44th Street,
 West of Broadway—
 Eves. 8:30. Mats. Wed. and Sat. at 2:15.
Greenwich Village Follies
 Fourth Annual Production

CENTURY ROOF 62d & Cent. Pl.
 Mats. Tues. and Saturday, 8:30.
 F. Ray Comstock & Morris Goe present
BALIEFF'S Fourth
CHAUVE SOURIS

From Moscow—Paris—London — Second Year
THE NEW WINTER GARDEN
 B'way & 50th St. (ENTIRELY REBUILT)
 Evs. 8:15. Mats. Tues.-Thurs. & Sat. 2:15.
THE DANCING GIRL
 SUPREME MUSICAL PLAY

AMBASSADOR Thea., 49th W. of B'way.
 EVENINGS AT 8:30.
 Mats. Wed. & Sat. 2:15.
TESSA KOSTA
 IN THE MUSICAL ROMANCE
CAROLINE

IT IS THE LAW
BAYES 44th W. of B'way. Evs. 8:30.
 Matinees Wed. and Sat.

WILLIAM A. BRADY'S TWIN TRIUMPHS
 44th ST. THEA.—Mats. Thurs. and Sat., 2:15
The WORLD WE LIVE IN
 (The Insect Play)
 Last Week in New York Opens in Chicago Next Month

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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CENTRAL THEA., 47th & B'way.
 (1-10) Twice Daily, 2:15 and 8:15
 Week Beginning MONDAY MATINEE, Feb. 5—
SHUBERT VAUDEVILLE Presents
 A CAMEO OF BROADWAY'S MUSICAL COMEDY SUCCESS,
OH WHAT A GIRL
 AND ALL-STAR VAUDEVILLE BILL

CENTURY THEATRE, 62d Street, Central
 Park West. Eves. at 8:30.
 Matinees Wednesday and Saturday at 2:30.
THE LADY IN ERMINE
 WITH
WILDA BENNETT & WALTER WOOLF

CASINO 50th & Broadway. Eves. 8:25.
 Matinees Wed. and Sat. 2:15.
Musical Comedy Sensation
SALLY, IRENE and MARY
 —WITH—
Eddie Dowling and a Great Cast
 Moves to 44th St. Thea. Next Monday

49TH ST. Thea., W. of B'way. Evs. 8:30
 Mats. Wed. and Sat. 2:15.
 —GREATEST LAUGHING HIT IN TOWN—
LOUIS GEORGE
MANN and SIDNEY
 In Aaron Hoffman's Farce-Comedy
GIVE and TAKE

COMEDY Thea., 41st St., nr. 6th Ave.
 Eves. at 8:20. Mats. Thurs. & Sat. 2:20.
BERTHA KALICH
 in "JITTA'S ATONEMENT"
 A tragicomedy by Siegfried Trebitsch
 Adapted by George Bernard Shaw

WOODSIDE KENNELS
WOODSIDE L. I.

CARLTON EMMY

AND
HIS MAD WAGS
BOOKED SOLID—ORPHEUM CIR.
GEO. KALALUHI'S HAWAIIANS
 PRESENT
"EKELE," the Tropical Beach
 Dancer
 in "PASTIMES OF HAWAII"
 Direction: SIMON AGENCY

BUD SCHAFFER
 Producer and Comedian

Now playing sixth consecutive tour for
 Ackerman & Harris with his latest Grille
 revue.

BILLS NEXT WEEK
 (Continued from page 23)

Margaret Strain
TACOMA
 Pantages
 Clark & Story
 Noodles Fagan
 Josie Heather
 Polo & Falet
 Kate & Willey
 Richardson Twins

PORTLAND, ORE.
 Pantages
 Pierce & Goff
 Lillian Burkhardt
 Kitzner & Reaney
 Betty & Lou Hart
 Thelma's Circus
 Major Rhoads

Travel
 (Open week)
 Ward & Dooley
 Barnes & Hamilton
 Norton & Meinotte
 Jack Goldie
 Seven Algerians
 Rinaldo Bros

SAN FRANCISCO
 Pantages
 The Gladiators
 Wilson & Addie
 Walter Brower
 Choy Ling Poo
 Canadian Band

OAKLAND
 Pantages
 Nelson's Catland
 Dave Thursty
 Jan Rubin
 Weston & Elms
 Bits & Pieces

LOS ANGELES
 Pantages
 Penman & Lillian
 Rowland & Meehan
 McFarland Sisters
 El Cota
 Cheyenne Days
 Bright & Glick

SAN DIEGO, CAL.
 Pantages
 Arnold & Florence
 Jewel & Rita
 Miss Noboy
 Harry Tighe
 Havemann Animals
 Gibson & Betty

L.G. BEACH, CAL.
 Pantages
 H & J Chase
 Chernynoff

KANSAS CITY
 Pantages
 Tuck & Claire
 Joe Bernard Co
 Farrell & Hatch
 Rigolotto Bros
 Great Maurice

MEMPHIS
 Pantages
 Sossman & Sloan
 Prosper & Merritt
 Lillian's Dogs
 May Phillips
 Kirksmith Sisters
 Kennedy & Rooney

INTERSTATE CIRCUIT
DALLAS, TEX.
 Majestic
 Joe & Willie Hale
 Frank Whitman
 Simpson & Dean
 Thompson
 Morgan & Gates
 Fields Family Ford

FT. SMITH, ARK.
 Majestic
 Raymond Wilbert
 Saxon & Griffin
 The Keltons
 Lapberli
 Tingo Shoes

FT. WORTH, TEX.
 Majestic
 Wilbert & Adams
 Cervo & Moro
 Elaine & Marshall
 The Speeders
 Flo Lewis
 Tamaki Co

HOUSTON, TEX.
 Majestic
 J & J Gibson
 Hector
 Liddell & Gibson
 Lea Donnelly
 Morgan & Rander
 Bryan & Broderick

LITTLE ROCK
 Majestic
 Raymond Wilbert
 The Keltons
 Mrs. Sidney Drew
 Henri Scott
 Tingo Shoes

24th
 Althea Lucas
 Coffman & Caird

WICHITA, KAN.
 Three Weber Girls
 Three White Kibins
 McCork & Wallace
 Oloott & Mary Ann
 Bins & Griff
 2d Mat
 Cliff Jordan
 Christie & Bennett
 Demarco & Bond
 Green & Parker
 Four Brothers

NOBODY'S MONEY

Lucky-Paramount starring Jack Holt. Adapted by Beulah Marie Dix from the William LeBaron James of the same title. Directed by Wallace Worland. Released at the Rialto, New York, week Jan. 28.

Jack Holt makes a greater impression in this picture than in any recently. It is his first comedy. He is a go-getter sort of a hero and in that capacity manages to impress himself on his audience. The story itself is, in a large measure, responsible for this, for it shapes into a picture that has suspense. There is one angle on which the audience is kept in the dark until practically the last minutes and it is the twist that serves to bring about the conventional happy ending. "Nobody's Money" will go a long way toward establishing Holt in the spot that his sponsors want him to occupy with picture fans. The picture is mighty good entertainment and will make good in any type of house. That isn't to say that it will break box office records, but if you can get it to see it they will be satisfied. It first appears in the guise of a book agent in the town where the lumber mills of the Webster interests are located; later it is developed that he is the heir to the plant and his posing as a book seller was to secure evidence that those supposed to be looking out for his interests were trimming him. He runs into a pair of writers who, while under contract to one publisher, are writing stuff jointly under a pen name and when the Federal authorities come down on them for the income tax for that person they are forced to produce someone to pass as the famous writer. They seize on the book agent and he takes advantage of the situation and practically runs the town, as well as the writers, and becomes the head of the committee that runs the Governor's campaign, finally defeating the ring and winning the hand of the daughter of the Governor. Then it is that he discloses his true identity. A comedy romance runs along with the principal theme that also brings laughs. The pair of players handling this are Harry Depp and Julia Faye, both of whom contribute considerably to the enjoyment of the picture. Wanda Hawley plays opposite Holt effectively. The picture has Robert Schable and Walter McGrall carrying the opening portion as the two scheming writers rather successfully, but as the finish arrives they are rather lost in the general scramble. It's a good comedy drama of politics that will get over. Fred.

POOR MEN'S WIVES

Preferred Pictures production distributing through the Al Lichtman Corporation. Presented by B. P. Schulberg, with Agnes Johnston and Frank Dacey and Gansler directing. At the Criterion, New York, Jan. 28 week.

Unfolding a conventional tale, oft-times screened, Preferred evidently has an average feature here that can make use of all the prestige the pre-showing as a special at the Criterion may give it. At the Criterion the film is succeeding a brief first part that includes two comedy subjects and a Prizma reel. Gansler has turned in a likely piece of work from a subject much worn at best, while the cast is fairly adequate as a whole. The narrative it relates is the film's worst enemy, if because of nothing else than the abundant footage which has been "shot" on other releases of a similar type. This particular picture sticks pretty close to its knitting without revealing any new angles. The usual screen audience will guess the sequence of events after the initial 500 feet. As to production the picture holds an "Artists' Ball" episode that comes in for a considerable display and looks money, though there is nothing else hinting of pretentiousness in the settings. Karl Struss is the photographer, and has done nicely with his assignment. Some credit should be allotted to those who are responsible for the cutting of the film, as it is a smooth-running presentation despite its flagrant obviousness. Gansler's best bit seems to be in an amusement park's roller-coaster ride which has the cameraman in the front of the car grinding on the couple in the rear seat throughout the dips and whips. The domestic tragedy takes off with two girls, employed in a dressmaking establishment, in love with Jim McEwan, a taxi driver. Charibel, the favored one, meets a society youth. It's all off between her and her affianced partner which allows the girl friend Laura to step in and keep house for the knight of the wheel. Charibel finally gets the fastest steamer of the annual set (Richard Blanton) as her own, after which it's a cross-fire between the two loves of the girl.

leading, with neither seeming to get a break. The moneyed miss induces Laura to slip away for the Artists' ball, with the clothes problem overcome by procuring them "on approval." During the affair Charibel's husband "makes a play" for Laura, is discovered by his wife, and Laura spontaneously exits. It looks as if everything is to be O. K. until Laura's two children get the evening gown the next morning and proceed to cut it to pieces. The family bank finally squares the ruined outfit, though it all comes to light when Jim wants the money to buy a new taxi. He orders his wife out of the house. She appeals to Richard, who won't come through except on condition, and ends with Jim, who has followed her, letting the "percentage" husband have it on the jaw. Barbara La Marr's characterization keeps her in calico andingham most of the time. After Miss La Marr, Zasu Pitts takes whatever honors there are. Skip.

WORLD'S APPLAUSE

Paramount picture presented by Adolph Zukor. William DeMille production, featuring Babe Daniels, Lewis Stone and Kathryn Williams in story by Clara Beranger. Released at the Rialto, New York, week of Jan. 28.

"The World's Applause" is a screen treatise on theatrical publicity and exploitation with a twist that a certain theatrical personage's craving for newspaper "notices" and the desire to be the talk of the town boomerangs viciously when she is indirectly implicated in a murder mystery. The theatrical personage is Corinne d'Alys (born Cora Daly), who has "taken the Rialto by storm," but who is counselled by her manager (Lewis Stone) to cease her craving for the world's applause and deal seriously with her work. This is momentarily disparaged by her with ensuing developments taking the audience rather interestingly through the usual five-reel span. It starts with Robert Townsend, an artist who has "arrived" (Adolphe Menjou), becoming enamored with the favored and favored footlight beauty and honoring her with painting her portrait for the annual Parisian exhibition. Townsend is married to the sister of John Elliott, the impresario, and a parallel situation develops of Townsend slighting his wife for Corinne, and Townsend interposing himself between the actress and her suitor, Elliott.

At a studio party in Corinne's honor to which Townsend did not invite his wife, the latter enters through the private studio door and, enraged at her husband's nonchalance, slashes the portrait and stabs the artist fatally. She telephones for her brother, who also enters unbeknown to the guests in the outer rooms. Both slip away, but not without being seen by a newspaper publisher, whose testimony implicates Elliott, who shields his sister. Elliott is arrested on first degree murder charges, but is absolved when his sister confesses to Corinne. The sister runs away, and there is a suggestion she commits suicide via the watery route.

Not much to the story, but rather deftly handled by DeMille in his customary pretentious manner—never lavish but always in good taste. The captioning is witty and bright, and such leaders as "the public always believes the worst about an actress" is good lay propaganda for the profession. Miss Daniels sports a nobby collection of clothes to excellent advantage. Mr. Stone is a sincere opposite, who also has the ability of really acting when called upon. Miss Williams, too, accounted for herself handsomely. The picture pleased at the Rialto. Abel.

MILLION IN JEWELS

William B. Brash presents this five-reel detective story. Directed by J. P. McGowan, who also plays the leading role of a Federal agent. Helen Holmes, McGowan and Elinor Fair featured. Picture taken last night in Cuba. Distributed by American Releasing. At the Cameo, New York, Jan. 28.

Rather better than a fair program picture. It has action, some suspense and a brisk final reel. The picture has some crudities, but there are great rewards to the story development. Something is the matter with Miss Holmes' character or the way she plays it as the leader of an international gang of jewel thieves who are trying to run the crown jewels through the U. S. customs. There was no good reason why she should be made to appear in love with the secret service agent, sent to track them down. This is the first time in years McGowan and Holmes (who is Mrs. McGowan) have worked together. If it had been merely a sportlike battle of wits between the woman crook and the detective, all would have been well, but a false sentimental romantic angle on the situation and mistakenly try to give the woman crook a sympathetic part. It was here that the story fell down. It made a fool of the hero and spoiled the punch of the whole affair. On so small a detail did the difference between a pretty good picture and an ordinary program release hang. The scenes taken in Havana harbor with the crooks signaling from a steamer to shore and old Morro Castle in the background were excellent. So were shots, apparently in Florida, at the luxurious mansion of the crooks. It is here that the rapid fire climax comes about. Burke, the secret service man, has trailed the crooks to Cuba and back, but they have outwitted him and smuggled the jewels through. In consequence Burke has been dropped from the service. H. determines to redeem himself, breaks into the crook's mansion, cracks their safe and secures possession of the jewels as they close in upon him. There is some tricky melodrama in the passage in which Burke passes the jewels to a girl aid and holds the gang off in a running fight all over the house. Some equally good bits of surprise in the schemes by which the crooks get the jewels through the customs. The picture just misses excellence. Rush.

IT HAPPENED OUT WEST

Independent in the Franklin Farnum series. Half a double feature bill at Loew's Circle, New York, Jan. 29.

Just a piece of film junk. Picture hasn't an excuse on any ground. Probably was made several years ago, judging from the women's dresses and has taken this long to get a showing. Put on in the cheapest possible manner. The only settings are a ranch house sitting room and an abandoned shed or two. Dame nature furnished the other backgrounds.

The picture is so bad it hasn't even decent photography. One or two shots in half lights are fairly well made, but the scenes in white sunlight of the southwest are about of the quality of an amateur kodakist. The story is as poor. It rambles on and on without getting anywhere and the only ingenuity displayed is a certain resourcefulness in grabbing footage. At one point a Chinaman presents the hero with a letter in Chinese hieroglyphics. The hero turns it all four ways with knitted brows and shakes his head. After this business they need a three line subtitle reading "No Wong, I'm sorry to say I cannot read Chinese." This detail illustrates the quality of the production. It must have been constructed with the idea that it was to go before feeble minded audiences. They have half a dozen fights, but they don't even exert themselves to make them realistic. Farnum merely lunges out lazily, first with one hand and then with the other, and two bad men do a neck fall.

Shorty Hamilton is in the cast, but for the first time doesn't get anywhere. The picture would kill any actor. The production hasn't billing. How it got into the Loew bookings is a mystery. Rush.

ONE STOLEN NIGHT

Albert E. Smith presents this Vitaphone Oriental drama featuring Alice Calhoun. The main title specifies it is taken "From the Magazine Story, 'The Arab,' with scenario by Bradley J. Smoller. Half double bill at Loew's Circle, New York, Jan. 29.

There may have been a magazine story called "The Arab," but this picture is a shameless lift from "The Sheik." "The Sheik" was a second rate picture and this is a second rate imitation, cheap in cast and production outlay, and shabby in character and spirit besides. To make it harder it is only moderately well played.

Its virtues are that it has some picturesque desert stuff with good pictorial effects of dashing Arab horsemen across the sands or silhouetted against the sky. While Vitaphone continues to turn out these mediocre pictures it would show better taste to lay off federal suits charging competitors with conspiracy to keep its pictures out of the best first run houses. "One Stolen Night" belongs to the neighborhood establishment of the second grade.

The play progresses almost episode for episode with "The Sheik," sloppy, maudlin sentiment in all. It is the same love sick American girl tourist who ventures out on the desert alone on a moon light night, after visiting an arabian camp in disguise as a native woman. They work in the Oriental dancing and have just as they did in the screen version of Mrs. Hull's tale.

Out on the sands the heroine (her name is Dianth, if you must know) falls in with an Arabian horseman and the scene is full of love scenes, interrupted by desert outlaws who leave the horseman for dead and take the girl captive to their camp. Here her virtue trembles in the balance at the mercy of an ogre of a fat, black chieftain. Funny how these woman-made melodramas always have the pure heroine's purity

at the mercy of some horrid brutal brute and funny how they revel and sloop over at the situation. This sheik is no Valentino, however. He's a big, moist looking person with terrifying eyes that open round and wide and bode our shrinking heroine no good.

Here the "Sheik" technique is shifted. Instead of the swarthy chieftain turning out to be a white man in disguise, the horseman left for dead out yonder, suddenly comes to life after the naive technique of a 10-20-30 melodrama of 20 years ago, and rescues the heroine, against a horde of pursuing tribesmen. These wonder horsemen of the sands are never more than 100 feet from the fleeing hero and heroine, but they never are able to close the gap although the hero and heroine are on one horse in the soft sand. Ain't nature wonderful!

It turns out that the first horseman of the love scene, is not only a disguised white man, but the very man the heroine was engaged to several years before, but never recognized in a harem veil. He appears at her hotel in European kit the next morning to introduce himself, but Dianth will have none of him in regular shirt and pants of civilization. So he has to go back and change into his disguise, while Dianth gets into her trick native clothes and they go forth into the desert for a regular sentimental wooing. That's the kind of sentimental sloop it is from start to finish. The billing didn't say who the leading man was and the main title worked too fast for a single handed writer in the dark to get all the dope, but it doesn't matter. Rush.

Plans for erecting a structure to contain a theatre, stores and offices at Keene, N. H., have been announced by John Bruno and Joseph Barile. The theatre is to be modern throughout with the opening set for Labor Day.

A WESTERN MUSKETEER

Truett western featuring Leo Maloney. Written and directed by William Bertram. Tom Wilkes.....Leo Maloney. Ranger.....Gus Suvali. Hanger.....Leo Maloney.

A hoakum western designed for the 600-seat neighborhood house where they don't care what they look at. For the double feature bills in this type of house this one will answer, but that is about all.

It is the old, old yarn that usually serves the purpose in westerns, but slightly relished for the purpose of grinding out another 4,500 feet of good Eastman stock. The usual ranger played by Maloney, and he has the usual old mother that he takes care of. The girl is the daughter of the impoverished and aged prospector, who still holds faith in a hole in the ground that he has dug. The bold, bad heavy is the general storekeeper, whose advances have been repulsed by the girl. To get even he first tries to blow up the old man and fasten a murder on the favored suitor, who is the ranger.

There is the regulation chase stuff that has its horse features, its automobiles and what was intended for a real thrill, the heroine making her way down a log chute to be in at the death. Not a single touch of chase stuff has been overlooked, except the airplane.

At the finish is the usual fade-out with the hero clasping the heroine to his manly bosom. However, there is a possibility disclosed in the picture for comedy purposes. She is a Mex gal about as broad as she is tall, that they must have picked up in Cholo town over in the east end of Los Angeles. Despite her size she has a youthful face and a pathetic pair of eyes, and every time she rolls them because of unrequited love it is good for a scream from any audience. Even those on Eighth avenue saw that she was funny. Fred.



A tale of tempestuous love in desert places in which the two great screen lovers, Norma Talmadge and Eugene O'Brien, again play opposite each other.

Presented by Joseph M. Schenck and adapted by Frances Marion from the novel by Robert Hichens. Photography by Antonio Gaudio and Norbert Brodin.

Personally directed by

FRANK LLOYD

Watch It at the New York

MARK

STRAND

BEGINNING SUNDAY, FEB. 4

A First National Picture

THE FIRST DEGREE

Universal feature starring Frank Mayo. Based on "The Sumner" by A. Williams. Adapted by George Randolph Chester. Directed by Edward Sedgwick. Shown at Loew's Circle, N. Y., on double-feature bill, Jan. 7, 1923.

Sam Bass..... Frank Mayo
Mary..... Sylvia Breamer
Will Bass..... Philo McCullough
Sheriff..... William Williams
District Attorney..... Harry Carter

A feature that might have been the rip-roaringest meller ever screened had not Frank Mayo given a really corking performance. It would have been easy, too, for the director to have slopped over, but in this instance Eddie Sedgwick broke away from the Universal method and turned out a program picture that will convince in the popular neighborhood houses. It doesn't show Mayo at his best, and after having seen him in some lighter things one realizes that he would be far more effective in comedy-drama than in straight meller stuff.

The story is a semi-western, as far as locale is concerned. Mayo is living on a small farm and is unexpectedly called upon to give testimony in a sheep-stealing case. He does not know just what he is wanted for, but an uneasy conscience leads him to make a confession of having killed a man a few days before. His recital of the events leading up to the killing compose the picturization, which in reality is presented in more or less of the flash-back method.

His recital tells of his being falsely accused of being in on a bank robbery in his home town and having served a year in jail, drifts to another town to start life anew. He is followed here by his half-brother, who was his rival for the hand of a girl and the one first accusing him of the crime. In the town where he is starting all over again the half-brother is again successful in raising popular opinion against him, and he again drifts on. Finally he settles on a small farm and starts raising sheep. His half-brother again shows up on the scene and tries to blackmail him.

In a fight that follows Sam believes he has killed the half-brother, and when the call from the grand jury comes he relates this story, only to find at the end that they really wanted him to testify in a sheep-stealing case, and the prisoner is brought into the room, it being the man that he thought he had killed. For the finish the sweet-heart, who came from the home town arrived to furnish the happy ending.

In photography the picture stands out as something unusual, being particularly sharp and clear. The direction sends the story along nicely and holds the interest, the suspense being maintained to the end. Philo McCullough plays the heavy, while Harry Carter is very acceptable as the district attorney.

Fred.

KINGDOM WITHIN

Producers Security Corp. production having the Victor Schertzinger trade-mark. Story by Kenneth B. Clark, directed by Schertzinger. At Loew's State, New York, for three days, commencing Jan. 29.

Caleb Denning..... Russell Simpson
Danny West..... G. Walt Covington
Amos..... Gaston Glass
Emily Preston..... Pauline Stark
Will Preston..... Italian Conley
Krieg..... Ernest Torrence
Dodd..... Gordon Russell
Connale..... Marion Feducha

Considerable heart interest is developed in this rural drama. Although a story of the woods the greater portion of the production is studio made. This is largely due to the fact that the picture sponsors some genuine acting and does not rely upon the regulation styles of outdoor work to gain headway. There are times in the production when a bit of spectacular work could be used to advantage with the picture's big asset as it stands.

The action is in a small town in the timber country. The village blacksmith had wished from the early days of his marriage his wife might become the mother of a boy. The mother dies in child-birth and the boy is born a cripple.

The main topic of the town is the experiences of two partners in the lumber business. One had been convicted of robbery and sentenced to prison. His sister remained alone in the town completely ostracized by the rest of the natives on account of her brother. She is later befriended by the cripple boy who has reached twenty. Just at this time her brother is released from prison and his former partner is killed by a lumberjack. In making his escape the woodsman stops at the girl's house for food. She learns he has committed the crime. Upon discovering her knowledge he threatens to return and kill her if she gives him away. To save her brother, who has been accused, she gives out the information.

The lumberjack returns and attacks the girl, the cripple arriving in time to save her life. He is badly

beaten by the big man who grabs him by his paralyzed arm and pulls it into its natural position, thereby giving his body a normal appearance. After a few minor angles are ironed out the story ends with the girl in the former crippled boy's arms.

The picture features Russell Simpson, Pauline Stark and Gaston Glass. Ernest Torrence is equally deserving with others of that distinction. Torrence makes his character role one of the big features of the picture. The other members are effectively cast with the production in this division well looked after. The continuity at times is rather hazy with the general ideas forcibly put over by the director.

Pictures of this nature have a direct appeal. "The Kingdom Within" has dramatic value and for the general run of audiences will give full satisfaction.

Hart.

THE GHOST PATROL

Universal program picture of five reels. Story by Sinclair Lewis. Scenario by Raymond Schrock. Ralph Graves starred. Beside Love head of the supporting company. At Loew's Circle, New York, on half of double bill, the other feature being "Buildup Drummond," Jan. 27.

Mild comedy-drama with excellent sentimental values and pleasing romantic angle. The picture is based on the efforts of a young loafer in the slums to redeem himself and his success through the good offices of a kind-hearted old cop. Light story, not very strong in drama, but with interesting character study and sentimental passages to compensate for the lack of "punch."

Worst pictures have been depended upon to support a program, but this one is tucked away and hidden under the billing for "Drummond," and on a Saturday evening at that, when almost any kind of a bill draws capacity in this neighborhood. The ways of film bookers are beyond understanding. Here we find "Drummond," which has been regarded as a sufficient single feature and a pleasing five-reeler besides. The next time the double feature will consist of two pieces of junk. Some sort of conspiracy ought to be worked out in the double feature proposition. It's a gamble for the fans as they run it now.

Dorgan has policed the "Little Hell" beat until his hair is gray. He knows the people by name and nature and he does his duty on the theory that a bit of kindness is worth more than a lot of rough discipline. He helps rather than punishes. Jerry had been a typical loafer until he fell in love with Effie, daughter of a German store keeper. He starts to mend his ways; gets a job and tries to win the girl by exemplary conduct.

Effie's austere old father, however, warns the girl she must have nothing to do with Jerry and he won't be moved from his decision, although Dorgan does his best to persuade the old man that through their marriage lie happiness for Effie and self-respect for Jerry. The old man is obdurate. He separates the young lovers and in despondency Jerry takes a couple of drinks, gets into a bar-room brawl and, as a consequence of a hasty blow, goes to prison for a year, leaving Effie to mourn.

Meanwhile there has been a political change. The new police commissioner orders Dorgan retired and replaces him with a spruce but alien young cop, who wields a stern night stick over the district, while the sorrowful Dorgan dons his old gray uniform at nights and secretly patrols the neighborhood as of old, bringing help to the troubled and mild reproof to the mischievous and misguided.

Jerry is released from jail, but on his return is jobbed by an unscrupulous politician and beaten up. Dorgan finds him senseless in the street and takes him in to recover, bringing Effie to care for him. For his unofficial interference he is summoned before the police commissioner and, trembling, admits his fault, only to receive his commission and commendation as the "best cop on the force." The finish brings the young people to each other's arms and the finish finds everybody happy at their first Christmas party.

Rush.

Hunter's Canadian Interests

John L. Hunter, who has been sales manager for the American Releasing Corp. since its inception a year ago, has purchased a large stock interest of the Canadian Releasing Corp., Ltd., the ally of the American Releasing in the Canadian territory and located in Toronto, to handle the Ontario interests of the company.

In association with J. F. O'Loughlin, the managing director of the corporation, he will have the management of the organization, which is operating exchanges in Montreal, Toronto, Halifax, Vancouver, with a new office being opened in St. Johns. Several years ago while Hunter was with First National he evolved the sub-franchise plan which the organization adopted.

Frederic Gage, formerly manager of the Empire, Syracuse, and later associated with Famous Players, will become general sales manager for American. He has been acting as assistant to Hunter in the Greene-Warren organization.

FRENCH FILM NOTES

Marcel Dumont is producing at the Gaston Rondes studio on behalf of Harry Film company, a screen version of Jules de Marthold's play, "Le Juge d'Instruction," created at the Theatre Antoine. The new title will be "Le Juge," the protagonists being Pierre Magnier, Pierre Blanchard, Leonce Cargue, Dauvilliers, Constant Remy and Violette Gye.

Gaston Tournier having resigned his position with the Societe d'exploitation de films artistiques internationaux, is replaced by M. Gromet as manager of the concern, at 26 Rue des Ecoles, Paris.

Gerard Bourgeois has terminated his work on the picture announced as "Rene Kervan" and which will be released under the new title of "La Dette du Sang" (The Debt of Blood).

Vandal and Delac, of the Film d'Art, are arranging to make a screen version of "La Portee de Pain," the famous old drama of Xavier de Montepin and Dornay. Rene Le Somptier will be the producer, the principal parts being played by Henri Baudin and Suzanne Despres. The latter is now appearing at the Maison de l'Oeuvre after her engagement at the Mogador in Peer Gynt, of Ibsen.

Nathan Burkan brought suit against Eddie Polo, pictures, to recover legal fees due. Judgment for \$2,099.05 was awarded the attorney in New York last week.

HUDSON, PRODUCING REP.

The first step in active starting of First National production will be the departure from New York for the coast of Earl Hudson within the next four or five weeks. Hudson is to take up permanent quarters on the coast and is to remain there as the personal representative of R. A. Rowland and the First National in charge of production activities.

It was reported this week that Richard Walton Tully would be designated as active head of department of production at the studios but this was denied this week. Tully however is to make a number of productions for the organization.

NEW NEWARK HOUSE

Newark, N. J., Jan. 31.
A new picture house is to be built on Broad street. Whether the Paramount people are concerned or not does not appear as yet. Construction of the house will not begin before fall.

2,200-Seat L. A. House Proposed

Los Angeles, Jan. 31.
A new 2,200-seat house is proposed for the corner at Sixth street and Western avenue, to play combined pictures and vaudeville. During the last few days there has been a rumor Oliver Morosco was to be interested.
The location is a rapidly growing one with car lines from four sides of the town crossing there.

FOX PLANS NEW THEATRE

Springfield, Mass., Jan. 31.
Plans are under consideration for the joint construction by the Commercial Trust Co. of this city and the Wm. Fox Amusement Co. of a structure planned to house a large bank, a theatre with a seating capacity of 3,000, several large stores and numerous offices.

If this plan is not acceptable to both parties, it is proposed that the bank finance the entire cost of the building and lease the theatre to the Fox company at an annual rental of approximately \$100,000. It is expected to begin work on the building about April 1.

INSTALLMENT JEWEL SUIT

Anna V. Luther purchased a sapphire and diamond bracelet from Isidore Kaufman Oct. 19, 1919, for \$3,200. She agreed to pay off the indebtedness at the rate of \$200 a month but failed to do so since July, 1922, when \$1,700 was still due on the purchase.

As a result Kaufman sued in the City Court and was awarded judgment for the full amount by default. After evading service the court ordered Miss Luther served via mail and leaving a summons at her residence, but she failed to appear to defend the action.

TO ALL EXHIBITORS-- POLA NEGRI'S

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COAST FILM NEWS

By ED KRIEG

Los Angeles, Jan. 31.
Katherine Kavanaugh, selected as personal assistant to June Mathis, head of the Goldwyn scenario staff, has arrived from New York.

Century Comedies have signed two new directors, Jim Davis and Jimmy Adams. Besides acting as directors, they will occasionally appear in actor roles.

Willard Mack and Frank Lloyd have been added to the Schenck staff. They will act as advisory board for the Talmadge sisters.

Mary Pickford suggests "The Dog of Flanders" as the picture best suited for Jackie Coogan's talents. At the "Kids" new headquarters it was announced that no decision has been made as to what his new picture will be.

Frank Mayo is the latest victim of Klieg eyes. His case was analyzed, and it is thought that he will have to give up his screen work temporarily.

Now that Wallace MacDonald has recovered from his illness, his wife, professionally known as Doris May, will return to screen work. Doris has been nursing her husband for the last four months.

Theda Bara is due in California shortly.

Marshall Neilan must have realism, for in his newest film, "The Ingrate," one of the scenes requires a hospital. Instead of building a set Neilan went to a local hospital and shot the scenes with regular doctors and trained nurses as the principals.

Mae Busch's first screen kiss, says her p. a., goes to Richard Dix. This happened while filming "The Christian." But why the "screen."

J. H. C. Flynn is in Los Angeles.

Louise Fazenda, of comedy fame, is stepping out of slapstick to play the role of the Swedish maid in Warner Brothers' "Main Street."

The structures and the stage of the new Warner Brothers business office are going rapidly ahead and will be completed about March 1.

Myrtle Steadman is now working with the Sacramento Film Corporation, in "Temporary Marriage," her first production since "The Famous Mrs. Fair," in which she played the title role.

Eva Novak, whose last picture with Lasky was "Tiger's Claw," is now with Fox.

Mildred Harris slipped into our midst very quietly the other day. Miss Harris is spending her vacation here in preparedness for going on another Orpheum tour. She may also enter the films under the Fox banner.

A. Linton Wells, former local newspaperman, has sued Mack Sennett for \$10,000 which he claims is due him for writing "Suzanna." Wells alleges he was to receive credit, which he did not get, and also a royalty from a novel on the same subject which he claims to have written. The film credits the story to Harry Sinclair Drago. Wells admits Drago was called in to brush up his work.

Two hundred and fifty thousand dollars damage was done by fire to the laboratories and equipment of the Fine Arts Productions at the historic old Fine Arts Studio. Several studio employees narrowly escaped injury and burns.

SCENARIO WRITER WINS SUIT

Merle Johnson, scenario writer, was awarded a verdict for \$500 and costs in his suit against Iroquois Productions, Inc., for services rendered in retitling "The Valley of the Lost Souls." Judge Murray in the Third District Municipal Court decided from the briefs after Caryl S. Fleming of the Iroquois company testified he understood Johnson was working "gratis," and later stating that Agnes Egan Cobb, who distributes the Iroquois and Fleming pictures, had agreed to pay Johnson out of the picture's proceeds. Mrs. Cobb testified, contradicting Fleming.

Mr. Henry Ring acted for Johnson.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher.

415 Free Press Bldg. DETROIT

INSIDE STUFF

ON PICTURES

The engagement of Orville Harrold for the Loew coast picture houses at \$3,000 weekly may be the forerunner of many similar engagements from the operatic field. Harrold is agreeable to signing for 30 additional weeks, but for the longer term wants more money. His contract with Loew is for six weeks. Another operatic engagement is Dorothy Jardon, also with six weeks, and with Loew at \$2,000 weekly. Ciccolini's engagement was previously reported in Variety, likewise for the Loew time.

Loew has been hard pressed for extra attractions on the coast. With his two houses there, one each in San Francisco and Los Angeles, it became a problem to secure continuous extra attractions so far away, and with but a chance that the two towns could furnish four weeks at the utmost. Taking McVicker's, Chicago, and the Delmonte, St. Louis, neither a Loew house, but extremely friendly, it gave six weeks at the outset, other than the added time of prolonged engagements. Marcus Loew made up his mind about the necessity of big extra attractions on the coast when recently out there. The first one sent from the east started business going at both Loew theatres, and the operatic engagements are expected to keep the business boiling. With the operatic people much publicity should be secured. They agree to three performances a day during the week, with four daily Saturday and Sunday.

Several agents who have tried to develop the field of booking specialty attractions into the big picture houses admit discouragement. Most of the exhibitors, even important ones, reveal queer ideas of vaudeville salaries. A house of more than 2,000 capacity near New York recently made inquiry for acts. In the list submitted was a "girl act" with two

principals and six girls and the set price was \$600. The best the exhibitor could offer was \$250, which represented a net loss to the act. The theatre couldn't be moved to a better bid. The exhibitor's explanation is that he has to pay so much for his film feature that he cannot add much for extra attractions. Thus history repeats itself. It used to be the vaudeville man who economized on pictures because his bill cost so much. It is related that when F. F. Proctor first introduced pictures in New York the film exchange man figured on \$100 a week—\$25 for an operator and \$75 for service. Proctor declined and the deal was made by Proctor promoting a head usher to be operator at an increase of \$5 a week in salary, and paying \$15 a week for a single reel.

While there is no dissatisfaction among the Big Four of the United Artists, it is reliably reported from the Coast there is a danger that a break will occur in the ranks. The break if it comes from the present outlook will be from Chaplin. Since Chaplin's contract with First National ran out he has been deluged with offers. Among them are offers difficult for any sane man to overlook. Griffith, Fairbanks and Pickford will stand in line and it is possible Chaplin will as well, but those offers are before him. If Chaplin breaks, the chances are he will go with Joe Schenck. Last accounts said Schenck had the rail with the comedian as far as offers are concerned.

Schenck is building up something besides a picture money proposition. Without Chaplin he has a list of stars that would make any film man gasp. With Norma Talmadge to head it and her sister Constance, besides Jackie Coogan and Buster Keaton, if Schenck adds Chaplin he would be pretty near holding a royal flush of picture cards.

Exhibitors the country over are raising a howl over the new exhibition valuation being placed on the Mack Sennett production of "Suzanna," released through United Artists. The production was scheduled for distribution by First National and the franchise holders of that organization all have the original valuation for exhibition that was placed on the picture by that organization. When the switch came the Abrams organization placed a new valuation on the picture which was practically an increase of 100 per cent. That is what is sending the exhibitors in the air. They are comparing figures and refusing to pay.

Hotel Majestic
West 57th Street, N.Y.
at Central Park
New York

Friends:

We are preparing to resume our moving picture activities, because we feel that better times are in sight and that this is the psychological moment to combine our picture triumphs of former years with our recent record, dramatic and vaudeville box office successes. We feel positive that our next picture, which will be begun when this advertisement goes to press, will prove that we have not only our picture following of other days, but also hundreds of thousands of new friends made by our intimate personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate stage tour under the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two years of our engagements on the Keith and Orpheum Circuits we broke more house records for attendance than were ever before broken by any one act, and for this reason in some cases we were held over for the second week. Obviously, these successes have broadened our clientele and increased our following by many millions of people throughout the entire country.

Our pictures will be so constructed that the fifth reel can be played on the stage with a setting identical with that on the film as a novel form of personal appearance. We will appear with the film in this manner (assisted by two of the other artists in the picture cast) for just one week in one theatre in each of twelve key cities. We would like to do more but this is all the time available between pictures.

Yours for prosperity,
Francis Bushman
Dorothy Day

BETTERMENT IN FILM HOUSES IN MANHATTAN LAST WEEK

"Peg" Drew Over \$48,000 at Capitol—"Omar" Got \$26,000 at Strand—"Big Game" Did \$12,000 at Lyric—"Robin Hood" This Week at Capitol

A slight all around betterment in box office receipts was reported along Broadway last week, with the picture that got top business forced out of the Capitol through a previous booking, although the attraction would have been entitled to hold over on the business that it did. This was the Metro's "Peg o' My Heart" forced to make way for "Robin Hood," set for two weeks at the house.

At the Strand "Omar the Tent Maker" pulled a satisfactory week's business touching about \$26,000, while at the Rialto "Dark Secrets" drew over \$1,000 more than the house did the previous week.

"Knighthood" played its third and final week at the Rivoli with the receipts dropping about \$1,000 under what they were the week before. On the three weeks the picture did a gross of \$63,700. It had previously played for 15 weeks at the Criterion. "Hunting Big Game in Africa" at the Lyric is holding up strong and getting a great highbrow play as well as popular patronage with the class magazines boosting it strongly. The speculators are in front of the house, a sure sign of big business and the house management is giving them a fight.

Last week a foreign picture, "Mildred" at the Cameo, received fine notices from the daily papers although all of the trade papers panned it. Incidentally it did the best week's business that house has had in a couple of months for American Releasing, getting around \$4,400.

With S. L. Rothafel sailing this week for Europe the program at the Capitol has been set for the next four weeks. "Robin Hood" opened to \$12,000 Sunday and followed it with \$7,900 Monday and did a little better than that Tuesday with \$5,000 on the week looked for. The picture will holdover next week and be followed by "The Christian" for two weeks, after which Marshall Neilan's "Minnie" goes in for a week.

Estimates for last week:
Astor—"The Third Alarm" (F. B. O. Seats 1,131. Scale: Evens, \$1.50). Fifth week. Terrific amount of "paper" out, especially placed in the lower end of the city in the shipping district. That makes it appear as though the picture was doing business, instead of which it just about got by on the rental guarantee and the advertising last week, when it got around \$6,000.

Cameo—"Mildred" (American Releasing. Seats 500. Scale: 55-75). With foreign-made picture panned by trade press and unanimously praised in daily papers, house had biggest week in two months, playing to \$4,400.

Capitol—"Peg o' My Heart" (Metro-Screen. Seats 5,300. Scale: Evens, \$5-85-91). Pulled prize business of Broadway last week; \$48,875 on week.

Criterion—"Salome" (Nazimova-United Artists. Seats 608. Scale: Evens, \$1.50). Last week fourth and final of Nazimova picture, with four weeks grossing about \$36,000. The last week just under \$8,000. "Poor Men's Wives," Lichtman releases, opened Sunday under rental arrangement.

Lyric—"Hunting Big Game in Africa" (Eugene Roth. Seats 1,400. Scale: Evens, \$1.50). Fifth week. Vow of street as far as pictures in for run are concerned. Business climbed. Over \$12,000 last week.

Rialto—"Dark Secrets" (Paramount. Seats 1,960. Scale: 55-85-99). Nearly \$19,000 on seven days. Indicates house can pull great deal stronger when it gets pre-release first run than when it has to follow Rivoli.

Rivoli—"Knighthood" (Cosmopolitan-Paramount. Seats 2,200. Scale: 55-85-99). Third and final week of Marion Davies special; about \$18,900, \$1,000 under business of second week.

Strand—"Omar the Tentmaker" (First National. Seats 2,900. Scale: 80-50-85). Good week's business, gross going to \$26,000. Second of Richard Walton Tully production with Guy Bates Post as star. This week house doing business with "Dangerous Age."

ROTHAFEL'S FLYING TRIP

S. L. Rothafel is making a flying trip abroad. He sailed on board the Berengaria on Monday and will arrive in London on Feb. 5, remaining there three days at which he will be entertained at three special dinners, at one of which he will address the exhibitors of Great Britain. Returning he sails from London on Feb. 10.

LOS ANGELES' NEW METROPOLITAN OPENS

New House and Rain Cut into
Gross Business in Eight
Theatres

Los Angeles, Jan. 31.

The outstanding feature of the week, cinematically and theatrically, was the opening of Grauman's new Metropolitan. The dressed-up crowd all attended. Naturally the "Met" cut into the other theatres' receipts—a new house always does—but the rain, which played almost a week's engagement, cut the grosses of all. The estimates:

Grauman's—"Anna Ascends" (Paramount) (seats 2,200; prices: nights 40-55; mats, 25-35). Alice Brady featured. Larry Semon comedy, "The Agent," companion feature. Took \$13,350.

California—"Gimme" (Goldwyn) (seats 2,000; prices: nights, 35-75; mats, 25-55). Rupert Hughes production. No particular star. Music concerts (daily) used as magnet. Receipts \$12,000.

Grauman's Metropolitan—"My American Wife" (Loew's) (seats 2,400; prices: nights, 50-65; mats, 35-50). Added attractions opening week: Wright ballet (25 people); Easter and Hazelton, dancing and patter; Waring's Pennsylvanians and Murtagh's organ solos. First few nights sold out in advance. Takings for three days, \$7,800.

Kinema—"Fury" (First National) (seats 1,600; prices: nights, 35-75; mats, 25-55). Richard Barthelmess starred. Grossed \$12,900.

Grauman's Hollywood—"Robin Hood" (Fairbanks) (seats 1,800; prices: 75-150; mats, -50-100). Slight pick-up indicates extension of closing date, or expected closing date. Took \$15,500.

Grauman's Rialto—"To Have and to Hold" (Paramount) (seats 800; prices: nights, 55-85; mats, 45-55). No star. Receipts \$13,700.

Loew's State—"Hearts Aflame" (Louis B. Mayer-Metro) (seats 2,000; prices: 35-75; mats, 25-55). Max Fisher and orchestra and Rose Perfect also on program, styled a "three-star bill" in billing. Biggest week Loew has done yet. Got \$11,000.

Mission—"Suzanna" (Sennett) (seats 900; prices: nights, 35-100; mats, 35-55). Mabel Normand starred. Slight falling off in business, but took \$9,000.

'KICK IN' AND 'PALOMAR' WEAK IN KANSAS CITY

Extra Attractions and Publicity Don't Help—"Dr. Jack" Off \$2,000 in 2nd Week

Kansas City, Jan. 31.

The Newman shot three Paramounts against "Dr. Jack," held for the second week at the Liberty, but all were duds, as the Lloyd comedy continued to draw those who wanted to forget their troubles, although the week was far from the financial success of the first week's showing. With one of the papers running "The Pride of Palomar" as a serial, the management of the Royal figured the picture would be the one best met of the season, but it fell far below expectations and the week was reported the worst since the holidays.

The Twelfth Street, another Newman house, was also off, "Dark Secrets" failing to appeal to the drop-ins, upon whom this house is dependent.

For the Newman, great hopes were expressed for "Kick In." But the box office failed to show the gross needed to make the week anything but ordinary. "One Exciting Night" this week.

The numerous drop-in houses on Twelfth street are grinding day and night for 10-15, giving some first runs and many of the big pictures that were shown at the leading houses only a few weeks ago.

Last week's estimates:
Newman—"Kick In" (Paramount) (seats 1,980. Scale, nights, 50-75. Bert Lytell and Betty Compson. Extra attractions. Critics lavish in praise of picture, but business off. Around \$12,000.

Royal—"The Pride of Palomar"

FAIR BIZ LAST WEEK FOR PHILLY'S FILMS

"Robin Hood" Opens Saturday
at Stanton—Success of
"Exciting Night"

Philadelphia, Jan. 31.

The big noise in the picture field here was the announcement in the middle of last week of "Robin Hood" at the Stanton, this Saturday, with the probability of at least a five-week stay. The end-of-the-week opening has been quite the custom at a number of the Stanley houses lately, but it has surprised the knowing ones in this case.

Last week's business was pretty good all along the line, although "Kick In" started weakly at the Stanton. It was not up to the recent average of the house.

Griffith's "One Exciting Night" held up famously at the Stanton and its success decided the Stanley people in keeping it in for another week. The Aldine had a fair week with "Missing Millions," but here again the gross was below recent levels, while the Karlton, with "The World's a Stage," was rather better than this house has turned in for the last few weeks.

The big noise this week is the wallop scored by "Fury," the new Barthelmess film at the Karlton. It is the first of this star's pictures which haven't played at the Stanley of late, and the change is said to be due to a desire on the part of the First National people to get an early booking.

The Stanley also looks very sweet this week with Victor Herbert conducting and "My American Wife" as the film. This is the second anniversary of the opening of the Stanley. The combined bill has resulted in big business, though the picture has not been enthusiastically received.

The Aldine will also probably beat last week's gross with "Thorns and Orange Blossoms," leaving the Stanton, with "One Exciting Night" in its last five days and falling off rapidly, as the only one of the four big houses to fall below last week's business. The success of this Griffith picture, by the way, has been linked up with the overwhelming hit of "The Monster" on the spoken stage. Philadelphia seems to be right in the middle of a craze for the woozy, mystery stuff, a craze which apparently was not exhausted by the long run of "The Bat" last season. The photoplay critics generally panned "One Exciting Night," but the fans have again reversed their decision.

Estimates for last week:
Stanton—"Kick In" (Paramount) started weakly Monday, but gathered force. Not matinee getter that some recent pictures at this house have been, and went better with men than women. Gross around \$23,500. (Capacity, 4,000; scale, 50-75 evenings).

Stanton—"One Exciting Night" (United Artists). Last five days for Griffith thriller, which caught on beyond all expectations and started to slip badly only this week. Last week's gross again in neighborhood of \$12,500. "Robin Hood" announced to open Saturday. Figured to stay five or six weeks. (Capacity, 1,700; scale, 50-75 evenings).

Karlton—"World's a Stage." Generally panned in dailies and showed only moderate building power, but three names pulled fans in numbers and film is due to have a second downtown run. Gross \$5,500. (Capacity, 1,100; scale, 50).

Aldine—"Missing Millions" (Paramount). Poor choice for this house and in face of another crook drama at Stanley did little of any account. Gross of around \$7,000 claimed. (Capacity, 1,500; scale, 50).

FAIT MANAGING EASTMAN

Rochester, N. Y., Jan. 31.

William Fait, Jr., is the new manager of the Eastman. The post has been vacant since Charles H. Goulding, its first manager, resigned some months ago. Arthur Amm, assistant manager, has been acting manager.

Mr. Fait is a native of Baltimore and has been connected with theatrical enterprises since an early age. He came to Rochester direct from Mexico City, where he was manager of the Olympia.

(Paramount). Seats 890. Scale, 35-50. Buster Keaton comedy and added feature. Picture given great publicity through story run in paper, but failed to create unusual interest. About \$6,000.

Twelfth Street—"Dark Secrets" (Paramount). Seats 1,100. Scale, 10-25. Dorothy Dalton. Neighborhood of \$1,800.

Liberty—"Dr. Jack" (2d week). Seats 1,100. Scale, 65-50. Business held up some better than average for this house, but about \$2,000 made first week. About \$6,000.

Opposition first runs at the vaudeville houses: "Hungry Hearts," "Pantages," "The Marriage Chance," "Mainstreet," "The Ghost Patrol," Globe.

BOSTON NORMAL

Last Week Brought on Nothing
Eventful

Boston, Jan. 31.

A week of normal weather, with the houses in town showing only the ordinary run of pictures and nothing sensational being done in the advertising and publicity line resulted in usual business. There were some losses registered at the Modern and Beacon, two downtown theatres of limited size where the business the week previous had jumped to what is the top-notch figure because of the switching of the bills to allow for a Valentino picture star got in his personal visit here.

The Orpheum people are looking for one of the biggest weeks ever recorded next week when they will have for a vaudeville headliner an act composed of 50 youngsters selected from local talent. This act has got plenty of advertising and has been in rehearsal for some time. The best business the house ever did have was \$24,500, and it is claimed that figure will go by the boards. It is believed the management is just a bit over optimistic. Last week the Orpheum did \$13,790.

The State traveled along at what is the regular midseason pace for this house, hitting \$16,000 for the week. "Robin Hood," at the Park, again registered \$8,000, about on a par with the business done the week before. This picture has only a short time left to stay here and is rapidly taking care of all the business that will come to it. With a good break in the weather the final week the picture is expected to go as high as \$10,000, and this will be off over \$2,000 from the business that was done the second week it showed here, and which was the biggest business recorded for the house in its history as a picture place.

Estimates for last week:—
Loew's State—(Capacity, 2,400; scale, 25-50). Did \$36,000 last week, about normal for this house under ordinary conditions. This week using Alice Brady in "Missing Millions," with Gloria Swanson in "My American Wife" underlined.

Park—(Capacity, 1,100; scale, 50-1150). Seventh week of "Robin Hood"; one more week to go. Business last week in neighborhood of \$8,000.

Modern—(Capacity, 800; scale, 25-40). House last week did \$6,000. This week "Bulldog Drummond." Short time ago at Hollis in legit.

Beacon—(Capacity, 1,000; scale, 25-40). Picture made good. No extra attractions. Built up steadily, finishing with \$11,000.

Tremont Temple is still using "The Ninety and Nine" with this, the final week of the picture. Nothing listed there after this week and policy of house will probably be of irregular sort for balance of season.

"Knighthood" has been released for one of the Gordon houses downtown, and is also to be shown at other houses in the city and in the outside districts. The showing is at "pop" prices although the picture played the Park six weeks ago at a \$1.50 top.

BUFFALO IN FOR RUN OF GOOD RECEIPTS

Hip Obligated to Split Week to
Take Up First Runs—
Vaude Helps

Buffalo, Jan. 31.

Business has held up steadily at local picture houses for past fortnight.

Entrance of Shea's Court Street into the Sunday night situation, playing day and date feature film with Hippodrome and five feature acts from the regular week bill, has had but little effect on other houses. Last week's estimates:—
Loew's State—"Toll of the Sea" and vaudeville. (Capacity, 3,400; scale, nights, 30-50). Strong bills with picture in for favorable comment. Considerable extra advertising, including billboards, to offset raise in prices. Gaining steadily and jumped from about \$13,000 previous week to \$15,000 last week.

Lafayette Square—"Notorious" and vaudeville. (Capacity, 3,400; scale, nights, 35-55). Still moving along at top speed. Raise of 5 cents of doubtful expediency at this time. Between \$14,000 and \$15,000.

Hipp—"Kick In" first half; "Daughter of Luxury" second half. (Capacity 2,400; scale, nights, 35-50). Running along at splendid rate with practically straight picture card. Split bill last week with main strength first half. House in position where bookings are forcing split weeks despite many of features could stand for entire seven days. Forced to play features rapidly or else lose first run privileges. Hit \$14,000 last week.

Olympic—"The Flirt," second week. (Capacity, 1,500; scale, nights, 25-35). First picture held over for second week in some time. Last two weeks probably among best house has had in some weeks.

TIVOLI DID BUSINESS WITH NOTHING EXTRA

"Hottentot" Film Crowds 'Em
In—Nazimova's "Salome"
Disappoints

San Francisco, Jan. 31.

With "The Hottentot" the Tivoli last week justified its slogan of "the picture's the thing" for business leaped materially from the opening performance and kept up a good stride the first week. A clever publicity campaign was launched for the feature.

At the Warfield the first Technicolor production "The Toll of the Sea" featuring Anna May Wong, pretty Chinese star, was well received by the critics and business was satisfactory.

The Granada presented "Thelma" which did not hold up to the usual receipts.

Considerable disappointment was expressed by patrons of the Imperial over Nazimova's "Salome." It has not proved the attraction figured.

California—"A Daughter of Luxury" (Paramount). Seats, 2,700; scale, 55-90. Agnes Ayres. Played to \$14,000.

Granada—"Thelma" (F. B. O.). Seats, 2,840; scale, 55-90. Jane Novak. Got next to top money for the week with \$15,000 gross.

Imperial—"Salome" (United Artist. Seats, 1,425; scale, 35-75. Nazimova. Disappointed with a gross of \$8,000.

Portola—"Dr. Jack" (Pathe). Seats, 1,100; scale, 50-75. Harold Lloyd, sixth and final week. Got \$5,500 strong for length of run.

Loew's Warfield—"The Toll of the Sea" (Metro). Seats, 2,800; scale, 55-75. This Technicolor picture, praised by critics. Gross, \$18,000.

Century—"The Third Alarm" (F. B. O.). Seats, 1,800; scale, 35-50. Heavily advertised, and with some excellent publicity stunts started well. Returns around \$6,000.

Tivoli—"The Hottentot" (First National). Seats, 1,800; scale, 40-75. Picture making good. No extra attractions. Built up steadily, finishing with \$11,000.

Frolic—Around the World in 18 Days" No. 2, and Hoot Gibson in "Kindled Courage." Only \$2,800.

CHICAGO'S PICTURES

Some in Second Week—Leading
Gross \$38,000

Chicago, Jan. 31.

"Quincy Adams Sawyer" at the Chicago, with a full page it, favored newspapers and a double column advertisement in the others; "Java Head" at McVicker's, with Ciccolini as extra added stage feature, and Wallace Reid's "Thirty Days," just being exhibited here at the Barbee Loop, are among the new bill being exhibited in the loop this week.

"Robin Hood" is in its second week at the Roosevelt. "Fabiola" is in its second week at the Auditorium, where business is largely due to activities in church and religious circles. "Monte Cristo" is in its second week at the Randolph, where a William Fox feature gets a look-in.

Estimates for last week:
Chicago—"Peg o' My Heart" (Metro) (Seats 4,200; nights, 55). Same draw play had and much attributed to Laurette Taylor. Around \$38,000.

McVicker's—"My American Wife" (Paramount) (Seats 2,500; nights, 55). Gloria Swanson. Show surrounding the feature pleased. Little over \$23,000.

Roosevelt—"Robin Hood" (Fairbanks) (Seats 1,275; nights, 55). Film revived interest in this loop theatre. Something like \$26,000.

Randolph—"Monte Cristo" (Fox) (Seats 686; nights, 50). "Will never die" was the slogan line in front of the theatre and the amusement seekers believed it, spending \$6,200.

Film on Einstein Theory

A private showing will take place Saturday morning at the Rivoli, New York, of a picture demonstrating the Einstein theory of relativity.

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ADDRESS

Variety, New York

POOLS HOLDING AMUSEMENT STOCK PRICES IN CHECK

Plan Seems to Be Marking Time Until Ripe for Spring Advance—Dullest Week in Months in All Issues—Loew Off to 18 1/4

The dullest week in months in the whole amusement stock group encouraged the belief that the four listed securities are pretty well under control of pools, more anxious to hold prices in check than to inspire a premature upturn. The same condition appears to be general among the specialties in the entire list.

January and February are normally quiet months, during which operators in cliques lay their plans for March-June period. The amusement pools seem content for the present to maintain stocks close to the old bottoms where gradual accumulation can be accomplished. Below 19 appears to be the trading area for, Orpheum and Loew, and 84 looks like the Famous Players level.

What is going on in Goldwyn nobody knows, except that it is not likely to be much accumulation there. The Goldwyn stock is split up in large blocks between at least three factions, and the possibility of any one of them stepping out at attractive levels deters outsiders from playing with the issue. Bull tips have been in circulation on Goldwyn right along, but have attracted small following. Big board houses won't deal in the stock on a margin basis, but insist upon cash transactions. This rule applies to most stocks below \$10.

Loew Pool Well Forward
Reports of a pool forming in Loew are scoffed at by experienced traders. The fact appears to be that a Loew clique is well developed and its campaign in full swing. Its experience of several months ago, when spirited bidding took the price out of its hands and run it up past 23 before the operation was well set, taught the manager of the pool a lesson. Since then the effort has been toward cautious, steady accumulation of stock. Brokerage houses are reported carrying considerable orders for Loew anywhere below 19, but not much changes hands.

It is expected that when the spring market gets into its swing (regarded as certain unless the European situation interferes) the market will begin to hear talk of a Loew dividend in June, and that will be the signal for active bidding for stock, both on pool and outside speculative account. A very favorable com-

plexion could be put upon Loew if it was deemed desirable. Metro, instead of being a drag on the circuit's profits, is now reported a substantial contributor of cash. As far back as October it became known that the company had reduced its bank commitments to a minimum, and this policy probably has been continued.

The only development in Curb trading was the continuation of the operation in Triangle. A round 10,000 shares changed hands close to the new high mark of 20 cents. The report of cancellation of the preferred having been disposed of, the sharpshooters took a new tack. The story now is that a large amount of money may come into the treasury as a result of adjustment of accounts with S. A. Lynch and other old franchise holders, but possibilities in this direction are regarded as highly questionable.

The summary of transactions Jan. 31, is inclusive:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1,200	84 1/4	84 1/4	85	+ 1/4
Goldwyn.....	600	6	5 1/2	5 3/4	- 1/4
Loew, Inc.....	1,400	18 1/4	18 1/4	18 1/2	+ 1/4
Orpheum.....	500	19 1/2	19 1/2	19 3/4	+ 1/4
Friday					
Fam. Play-L...	800	85	84 1/4	84 1/2	- 1/4
Do. pf.....	500	98 1/2	98	98 1/2	+ 1/2
Goldwyn.....	1,300	6 1/4	5 1/2	5 3/4	- 1/4
Loew, Inc.....	2,800	19 1/4	18 1/2	18 3/4	- 1/4
Orpheum.....	300	19 1/2	19 1/2	19 3/4	+ 1/4
Boston sold 25	Orpheum at 18 1/2.				
Saturday					
Fam. Play-L...	800	84 1/4	83 1/2	83 3/4	- 1/4
Do. pf.....	100	98 1/2	98 1/2	98 1/2	- 1/2
Goldwyn.....	300	6 1/4	5 1/2	5 3/4	- 1/4
Loew, Inc.....	1,000	19 1/4	18 1/2	18 3/4	- 1/4
Orpheum sold 50	Orpheum at 18 1/2.				
Boston sold 25	Orpheum at 19.				
Monday					
Fam. Play-L...	200	84	84	84	+ 1/4
Do. pf.....	200	98 1/2	98	98 1/2	- 1/2
Goldwyn.....	200	6 1/4	5 1/2	5 3/4	- 1/4
Loew, Inc.....	1,100	19 1/4	18 1/2	18 3/4	- 1/4
Orpheum sold 50	Orpheum at 18 1/2.				
Boston sold 25	Orpheum at 19.				
Tuesday					
Fam. Play-L...	1,100	85	84 1/4	84 1/2	+ 1/4
Do. pf.....	1,800	98 1/2	98	98 1/2	- 1/2
Goldwyn.....	1,100	6 1/4	5 1/2	5 3/4	- 1/4
Loew, Inc.....	1,400	18 1/4	18 1/4	18 1/2	+ 1/4
Orpheum.....	100	18 1/2	18 1/2	18 3/4	+ 1/4
Wednesday					
Fam. Play-L...	700	84 1/4	83 1/2	84	- 1/4
Do. pf.....	500	98 1/2	98	98 1/2	- 1/2
Goldwyn.....	1,100	6 1/4	5 1/2	5 3/4	- 1/4
Loew, Inc.....	1,400	18 1/4	18 1/4	18 1/2	+ 1/4
Orpheum.....	100	18 1/2	18 1/2	18 3/4	+ 1/4

THE CURB					
Thursday	Sales	High	Low	Last	Chg.
No sales.					
Friday					
Triangle.....	5,000	20	16	20	+ 4
Saturday					
Triangle.....	100	6 1/4	6 1/4	6 1/4	0
Monday					
Triangle.....	3,000	19	18	18	- 3
Tuesday					
No sales.					
Wednesday					
No sales.					

* Cents a share.

HARRY COHN EVADES ALIENATION ACTION

Leaves for Coast—Cromwell Jury Disagrees—7 to 5 for Mrs. Cromwell

Tuesday afternoon Harry Cohn left New York for Hollywood, narrowly escaping being served with papers in an action said to have been started by John Howard Cromwell against him for alienation of the affections of Mrs. Rose Barker Cromwell.

While Cohn was speeding westward that day the jury in the divorce suit tried in White Plains, N. Y., for nearly two weeks, disagreed after locked up for 10 hours and returned no verdict. The jurymen stood seven to five in favor of Mrs. Cromwell.

Cromwell had named Cohn as one of the co-respondents. He is a coast picture producer and came to New York for the sole purpose of testifying in Mrs. Cromwell's behalf. Cohn denied everything that might be damaging to Mrs. Cromwell. Several letters alleged to have been written by him to Mrs. Cromwell were introduced. One of them, said to have contained a filthy phrase, Cohn denied having written. Asked on cross-examination how he knew he had not written it, Cohn replied: "It mentions 'rhinitis.' I never heard of that before and could not have spelled it." Another reason advanced by the young picture man was that he is a "one-fingered typewriter," and is irregular in alignment, while the typewritten letter

shown to him as his own was perfectly constructed.

Cohn when commencing to testify appeared to have worked out a "routine." Each time a question was submitted to him involving backward thought, Cohn asked for a glass of water. After the seventh glass he asked the court to adjourn for a few moments.

Max Steuer defended the case for Mrs. Cromwell, and Steuer's able plea in summing up had nearly the entire courtroom in tears. He stressed the interest of Mrs. Mulford, the Cromwells' housekeeper, who lived with the family as a friend. On cross-examination Steuer had bluntly asked Mrs. Mulford some extraordinarily intimate questions concerning her relationship with Cromwell, in whose house she had lived for five years, a portion of that time alone with him, following Mrs. Cromwell's departure.

Several of the letters produced in court were from Mrs. Cromwell to Mrs. Mulford, whom Mrs. Cromwell had never suspected. The letters started, "Darling Jane," and ended, "Your loving sister, Rose." It became known through the evidence Mrs. Mulford as long ago as six years started to withhold letters intended for Mrs. Cromwell, later showing them to her husband.

ESCAPED IN AUTO CRASH

Los Angeles, Jan. 31.
Harry Wilson and Walter Anthony, publicity men, narrowly escaped death in an auto crash last night. Wilson handles publicity for Jackie Coogan.

RICHARD DIX MOVES TO F. P.

Richard Dix, who has been Goldwyn's leading juvenile for several years, has been placed under a five-year contract by Famous Players.

UNIFORM CONTRACT READY TO BE SIGNED

Delayed from Last Week—Changes Asked for by Exhibitor Faction

At the Will H. Hays offices tomorrow afternoon (Feb. 2) there is a meeting scheduled which is to mark the signing of all interested parties to the new uniform contract. Last Wednesday it was believed the contract would be closed, but a hitch occurred.

The step, Hays thinks, is sufficient to make it necessary for all of the members of the executive committees of the four organizations concerned to be present and has asked that the Motion Picture Theatre Owners of America, the New York State Exhibitors and the Theatre Owners' Chamber of Commerce have their executive committees present to meet with that of his organization.

It will be the first time the representatives of the three exhibitor organizations will meet on common ground since the split at the Washington convention last year, when the New York state organization seceded from the national body. Hays, it is understood, has hopes he will be able to bring the warring exhibitor factions together.

The contract is said to be in printed form, but the exhibitor faction asked changes be made in one of the clauses. This, it is understood, has been done.

Sydney S. Cohen who was asked to the meeting sent word to the Hays organization requesting the hearing be postponed to a future date.

At the meeting of the T. O. C. C. Tuesday, the entire contract was gone over clause by clause, discussed at length and finally ratified by the organization, which means that their executive committee will be present at the meeting ready to sign.

There was, however, some opposition offered to the contract by John Manheimer, but this was finally overcome.

An exhibitor speaking of the instrument after the meeting stated that it was about as equitable a contract as it was possible to arrive at at this time and predicted that it would tend to eliminate many of the evils now existing in the industry. For the first time in the industry both exhibitor and distributor will have a contract under which both will be protected.

Although it isn't written into the contract the working out of the agreement should eventually mean the general reduction of film rentals to a certain extent. It makes it possible for the distributors to realize more quickly on their film investments, the first run and second runs of pictures will be played more quickly after pre-release showings which will enable the distributor and producer to get their money sooner and those that have been compelled to put newly made negatives into the hands of the banks for loans will be able to move their product without doing this.

It is figured that the producer and distributor will save at least 25 per cent. in overhead through the new contract because once a date is set it has to be played.

POWERS LOSES SUIT

G. B. Ward Charged Conversion of 312 Shares of Film Stock

P. A. Powers must pay George B. Ward \$5,530, according to a jury verdict in the New York Supreme Court. Ward sued to recover the value of 312 shares of stock in the Powers Film Products, Inc., alleging Powers was withholding it and had converted it to his own use. He asked \$6,000 damages.

H. Randolph Guggenheimer acted for Ward, and Ingraham, Sheehan and Moran for Powers.

Grauman's Metropolitan Opens
Los Angeles, Jan. 31.
L. A. Grauman's new Metropolitan, three years in building, opened Jan. 26. The theatre seats 2,400 and is strongly of Oriental design. The theatre has three entrances. The opening film feature was "My American Wife."

DOUBLE-HEADER A FROST

Trial of Playing Same Feature First Run at Two Houses Flops

Denver, Jan. 31.
Denver tells the rest of the world that Douglas Fairbanks in "Robin Hood" made a real picture, judging by the reception given it at the Colorado last week. So good was it that the management of the Bishop-Cass houses decided to switch it across the street for this week and play it at the America, sister theatre to the Colorado. Business was near topnotch all week. "Gimme," with Helene Chadwick and Henry Walthall, drew correspondingly well at the America, but not well enough to break any records.

The Princess and Rialto (Paramount) started off boldly with Bebe Daniels and Lewis Stone in "The World's Applause," at both theatres, playing simultaneously. The picture proved not strong enough to do profitable business going double and was pulled at the Princess in three days, "Missing Millions" being substituted.

Last week's estimates:
Rialto (Paramount). Seats 1,050. Prices: matinees, 25 and 35; nights, 40. "The World's Applause," with Bebe Daniels and Lewis Stone. Did fair business at this house all week, approximating \$6,375.

Princess (Paramount). Seats 1,250. Prices: matinees, 25 and 35; nights, 40. Started the week with Bebe Daniels and Lewis Stone in "The World's Applause," but pulled "Tuesday and finished with "Missing Millions." About \$5,700 for the week.

Colorado (Bishop-Cass). Prices: matinees, 30; nights, 40. Douglas Fairbanks in "Robin Hood." This picture pleased mightily, and caused a lot of favorable talk. Switched to the America, another Bishop-Cass theatre, for the following week. Around \$10,200.

America (Bishop-Cass). Seats 1,530. Prices: matinees, 30; nights, 40. Helene Chadwick and Henry B. Walthall in "Gimme." Regarded as a good attraction ordinarily, but "bucking" extraordinary competition in "Robin Hood" across the street. Receipts total about \$4,300.

Isla (Fox). Seats 1,778. Prices: matinees, 25; nights, 35. Tom Mix in "Romance Land" and Larry Seamon in "The Counter Jumper." Business not extraordinary, although the big Isla organ draws a fair share of the patronage in itself, played by Franz Rath. Business about \$3,950.

REID'S "30 DAYS" DID BUT NORMAL GROSS

Last Picture of Departed Star Watched at Capital—Grip Epidemic Hangs On

Washington, Jan. 30.

Will the death of Wallace Reid affect business at the Palace, where his last picture was billed and being shown, was the question last week. The result was that about the normal gross was rung up, which under local conditions might indicate that the recent stories concerning the fight made by this unfortunate star rather aided business, due to the still constant dread that the epidemic of grip is making in all the theatres. This epidemic, although somewhat abating, is still causing great concern, and Health Officer Fowler, after a complete inspection of all the theatres, has made drastic orders for the purification of the air of all the houses.

Third week of "Robin Hood" held up well. This week is billed as its final, but from conditions a fourth may be forced through.

Estimates for last week:
Loew's Columbia—"Robin Hood." 30 weeks (capacity 1,900; scale, 35-50 nights). About \$11,000.
Loew's Palace—Wallace Reid in "Thirty Days" (Paramount) (capacity 2,500; scale, 35-40-50 nights). Final picture of Wallace's caused considerable conjecture. Business remained steady; little over \$8,500 on week.

Moore's Risiko—"Burning Sands" (George Melford) (capacity 1,900; scale 50 nights). This answer to "The Shiek" on lavish scale and heavily billed brought fairly good returns. Around \$5,500; may be little higher.

Grandall's Metropolitan—"Skin Deep" (First National) (capacity 1,700; scale 25-50 nights). Attracted toward end of week but started off weak. About \$8,000.

BARTHELMESS' BABY

Marie Hay, (Mrs. Richard Barthelmess) successfully underwent a Caesarean operation yesterday (Wednesday) at the Sloan Maternity Hospital, New York. Dr. Warren Hildreth performed the operation.

Another Caesarean operation within the last few days was performed on Sybil Carmen (Mrs. Maurice Reverses) wife of the play broker, a son being born, giving their 15 months old daughter a brother.

DETROIT DOES WELL IN NASTY WEATHER

"The Flirt" and "Hottentot" Pulled Last Week—"Suzanna" Disappoints

Detroit, Jan. 31.
Show business was splendid last week despite nasty weather. The hit was "The Flirt," which did a surprising big business. When this picture was booked by Kunsky for the Adams, Mr. Kunsky personally was afraid of it as a drawing card, although he liked the picture. To his great surprise the gross piled up for the first week and just about broke the record for the house. It was held for a second week and may even go a third week.

Another picture that pulled big was "The Hottentot," which did close to record business at the Madison after getting \$26,000 at the Capitol the previous week.

The surprise flop of the week was "Suzanna," at the Broadway-Strand, which failed to pull anywhere near expectations. This picture was booked into the Broadway. Phil Gleichman banked on at least a two-week engagement, depending on the popularity of Mabel Normand. But he made a profit on the week.

Estimates for the week:—
Adams—"The Flirt." (Prices, 40-60). Pictures exclusively. Close to \$14,000.

Madison—"The Hottentot." Second week (first week, at Capitol). Business surprisingly big, almost \$14,000. Kunsky used real horses in a trick race scene for exploitation value but, unfortunately, the picture is there.

Washington—Last week of "Dr. Jack." Total of three weeks. Actual receipts were just about what they were on "Grandma's Boy" for period—\$32,000. First week around \$11,000; second, \$10,000, and last week, about \$9,000.

Capitol—"Peg 'O My Heart." Laurette Taylor. Comedy bits in "Peg" about best on screen this season. Business showed steady increase every day. About \$20,000.

Broadway-Strand—"Suzanna." Lacked punch, although has few thrills. Mabel Normand's name means little to first-run house, judging by what this picture did. Around \$8,000, which means small profit for house. Sixty-cent top at Broadway-Strand and Manager Gleichman hasn't heard a "squeak."

RECEIVERSHIP FOR C. C. PICTURES, INC.

Chaplin Films Among \$500,000 Assets—Cornelius Files Claims

Harold C. Cornelius, formerly of the Clark-Cornelius Corp., which distributed a number of Chaplin releases, has instituted a Federal Court suit both in the New York district court and in Jersey City, N. J., against C. C. Pictures, Inc., petitioning for the appointment of receivers to conserve the assets of the corporation. The C. C. company is the organization which took over the business of Chaplin-Classics, Inc., which in turn had absorbed the Clark-Cornelius business.

Judge Charles F. Lynch appointed James A. Hamill receiver of the C. C. Pictures' New Jersey assets and Nathaniel E. Corwin of the New York assets. Charles H. Seaman, treasurer of the corporation, agreed to the appointment of the receiver.

The bill is equity filed in the local district court sets forth that C. C. Pictures, Inc., is a New Jersey corporation with offices at 15 Exchange Place, Jersey City, and a New York office at 117 West 46th street; that it is engaged in the distribution, leasing and selling of motion picture films; that it has assets valued over \$500,000, consisting of contracts, trade acceptances and films.

Cornelius, who claims residence in Grand Rapids, Mich., says there is \$4,595 due him, of which \$14,000 is an unsatisfied demand note; that the corporation owes money for loans due; that he (Cornelius) guaranteed \$114,000, of which amount \$38,000 is due and unpaid; that the balance is falling rapidly due. Five creditors are alleged to have instituted suits aggregating \$46,000 to recover and attachment proceedings are also being threatened, according to the ancillary bill of complaint. The receiver is asked for, in order to protect the creditors and not reduce the assets to a third their value.

Wing & Russell, attorneys for Cornelius, state the C. C. Pictures, Inc., has among its films 12 old Chaplin films, mostly of the Lone Star brand.

MARION DAVIES' "KNIGHTHOOD" SETTING NEW RECORD FOR GROSS

Predicted Special Film Will Realize from \$2,500,000 to \$4,000,000—On Winning Side Within Seven Weeks on Reported Investment of \$800,000

"Knighthood," the Cosmopolitan-Paramount feature with Marion Davies, will start on the winning side of the ledger within seven weeks. This is remarkable, when it is known that the picture has just about completed its pre-release runs, following the long runs at \$2 top prices in special houses. The original cost of making the production was \$800,000, and this is the amount that will have been turned over to the Hearst organization inside of seven weeks, according to those that are in touch with the actual bookings of the picture up to that time.

At this time predictions are made to the effect that the production will be the one that is going to set a new gross receipts record for motion pictures. Conservative estimates are to the effect that the picture will do \$2,500,000, while others range anywhere from \$3,000,000 to \$4,000,000. The surprising phase of the situation at this time is that those who were most pessimistic at the time that the picture was first shown at the Criterion are now the most optimistic in their estimates of what the picture will gross. Heretofore the record for top takings out of the straight picture houses, following an exploitation run, has been held by "The Miracle Man," which grossed \$1,250,000. Since that time, however, rentals for pictures have increased 100 per cent. and more in some instances.

CALL FOR DIRECTORS INDICATES ACTIVITY

Big Producers All Signed and Lesser Lights in Demand. Few Are Available

Word from the Coast is that the ranks of directors are being searched by all grades of producing companies for men of reputation to handle new scripts. The major producers long ago exhausted the lists of first choice directors, and now the lesser companies are looking for the near-great names.

It is said that there are fewer directors of reputation unattached in California than has been the case since the decline from the peak of activity three years ago.

The situation is taken to mean that a period of unmistakable activity impends in the picture making field, if it has not already arrived at its earlier stages.

BRENTLINGER'S TRIP

Indiana Showmen Going to Coast Raises Rumors

Indianapolis, Jan. 31. A. F. Brentlinger, general manager of Consolidated Theatres Corp., which operates eight houses in Indiana, a hotel in Evansville, and who is looked upon as one of the shrewdest showmen in the middle west, is starting this week for a trip to the coast.

Locally it is given out he is on an inspection tour. It is believed, however, Brentlinger and his associates together with a number of exhibitors in this territory are getting ready to enter the picture producing field and that Brentlinger is going to the coast to look over studios possibilities there.

There may be a connecting link between this entry in the producing field and the recently projected exhibitor distributing organization which is being fathered by the M. P. T. O. A., although it is stated here no arrangement has been entered into with either Sydney S. Cohen or W. A. True.

SEENA OWEN NEGOTIATING

Seena Owen has completed work in "The Go Getter" Cosmopolitan's production of Peter B. Kyne's story and is negotiating with Samuel Goldwyn for a long term contract which will probably be closed this week.

RODOLPH NOT ALLOWED ON STAGE OR SCREEN

Injunction Order Bars Stage Appearance — Offers From Cabarets

Keith vaudeville agents who have issued statements that they are officially acting for Rodolph Valentino for the purpose of securing vaudeville dates are irrevocably refuted by Arthur Butler Graham, the screen star's legal representative, with the statement a number of people seem intent on grabbing press space for personal publicity purposes, trading on the "sheik" actor's name. Mr. Graham denies any possibility for vaudeville appearances for Valentino even at the most attractive salary, for the reason the injunctive order secured by Famous Players, while somewhat modified last week in the actor's favor, still denies him the pursuit of livelihood via stage or screen, pending the trial of the F. P. damage suit.

Mr. Graham states that negotiations are under way for possible cabaret appearances by Valentino in a dance act with Mrs. Winifred Hudnut Valentino (Natacha Rambova, professionally), with whom he appeared at the Actors' Fund benefit Sunday, at the New York Hippodrome.

Alf T. Wilton and M. S. Bentham, Keith agents, received letters from Valentino following the announcement that he was negotiating with the Keith office. In both letters the picture star said, in part, it would be impossible for him to accept a vaudeville engagement because the injunction, although modified, did not permit him to appear in any theatre.

Mrs. Rodolph Valentino, (Jean Acker), billed as the topline for the current week's bill at the Palace, New York, did not open at the Monday matinee because of illness. The suspicion some legal move by her ex-husband, who has repeatedly objected to the use of his name by Miss Acker, may have had something to do with it is refuted by Valentino's attorney's statement to the contrary. Mr. Graham admits that while some such action has been contemplated and has never been lost sight of, no definite action was taken nor was his client in any wise responsible for Miss Acker leaving the Palace bill.

Monday, Cornelius Murphy, a taxicab chauffeur, was sentenced to three days' jail commitment in lieu of a \$50 fine, on the charge of speeding Mrs. Rodolph Valentino to a Mt. Vernon, N. Y., airport to pay the fine caused the jail sentence. Magistrate Charles E. Simms presided. The patrolman who made the arrest testified that the woman in the cab identified herself as Mrs. Valentino.

"Number 1 or Number 2?" he said he asked her.

"Number 1," she said, according to Patrolman Van Cleef.

HEARING ON OPERATORS' BILL

There is a hearing scheduled to take place before the Board of Aldermen tomorrow (Friday), on a new bill introduced which if passed would necessitate the placing of an apprentice operator in each picture theatre booth. The exhibitors believe that the measure was fathered by the local operators union and that it would eventually lead to the necessity of having two operators in each house.

The T. O. C. C. will be represented at the hearing and protest against the measure. Last year a similar bill offered in Albany was defeated.

Fire Destroys Large Organ

Manchester, N. H., Jan. 31. Fire originating in the basement of the Star Theatre, on Lowell street, worked its way into the auditorium, totally destroying the newly installed \$15,000 organ. The damage was estimated at about \$40,000.

TURNER-DAHNNEN DEAL MAKES LESSERS STRONG

14 California Houses Added—West Coast Theatres Now Have 200 Days

San Francisco, Jan. 31. The entire interests of Turner & Dahnken in the picture industry have been disposed of to the West Coast Theatres, Inc., in which the principal factors are Sol Lesser, the Gore Brothers and Adolph Ramish. The deal was closed here last Wednesday with Sol Lesser and Abe Gore representing the West Coast corporation and Mrs. Turner and Mrs. Dahnken acting for the San Francisco principals.

The transaction involving something like \$3,000,000, takes in 14 theatres involved, of which the Tivoli here is the most valuable. The others are the T. & D. houses in Oakland, Berkeley, Richmond, Watsonville, Siliinas, Stockton, Sacramento and San Jose, as well as the Turner-Dahnken-Langley controlled houses in Southern California which includes five Los Angeles suburban houses and houses located in Pasadena, Glendale, Huntington Park and Taft.

There is also the First National Exchange for Northern California, Nevada and the Hawaiian Islands, and the Educational Exchange franchise for the same territory included, as well as 60 per cent. of the First National Exchange in New York. A parcel of real estate in San Francisco just back of the California theatre at 4th and Stevenson, is valued at \$1,000,000.

This transaction gives the West Coast Corporation the control in both Northern and Southern California, and a tremendous lever over the distributors. In the greater part the towns where they have theatres, with the exception of the larger cities, are practically closed except by booking into their houses. Prior to the deal there was a tacit understanding between Turner & Dahnken on the north and Sol Lesser and his associates in the south that neither would invade the other's territory to secure theatre property. This agreement was made about two years ago when the northern faction went into the southern California territory and secured the houses in territory surrounding Los Angeles, included in the present deal. At that time a peace was arranged whereby the West Coast people bought into the houses held by Turner, Dahnken and Langley, and the peace pact was arranged.

Prior to securing the 14 theatres Turner & Dahnken controlled, the West Coast corporation had about 57 theatres in the southern territory. With the new additions to their circuit they now have about 200 days of booking. They have a first run house in San Francisco and Los Angeles, Tivoli here and Kinema in the latter city.

In New York this week Irving Lesser speaking for his brother and the latter's associates stated he had received wires from the coast confirming the closing of the deal.

The West Coast Theatre, Inc., secure 60 per cent. of the First National New York franchise, with the exchanges in New York City, Albany and Buffalo. Moe Mark of the Strand holds 20 per cent. interest and the First National executive organization has the balance, having purchased the holdings of J. D. Williams in the exchange at the time of his retirement. In all they have 20 per cent. of the entire country sewed up as far as First National productions are concerned, for New York figures at 14 1/2 per cent., while the north and south of California make up the other 5 1/2 per cent. This makes the West Coast people the biggest holders in First National.

It was rumored in New York that the West Coast people had also secured a half interest in two of the Grauman houses in Los Angeles, Grauman's at Broadway and Third street and the new Hollywood theatre. The former house, since the opening of the new Metropolitan by Grauman at 6th and Hill streets, is to become a grind house at a 25-cent admission price while the big presentations will be given at the new theatre.

Irving Lesser could not confirm the story of his brother's corporation, having obtained an interest in the Grauman houses, but stated that he knew, some time ago, that there was a deal of some sort on with this in view.

If the deal has been put through

PATHE AND VITA. EXCHANGES REPORTED OFFERED FOR SALE

Merrill Lynch Co. Ready to Dispose of Pathe—Has Been Showing Profit—Connick-Vita. Deal May Be On Again

SCHENCK ADJUDGED GUILTY OF CONTEMPT

In "Passion Flower" Suit—Failed to File Accounting—Fined \$250

A New York Supreme Court order signed this week in the suit of John Garrett Underhill, author of "The Passion Flower," against Joseph M. Schenck, Richard G. Herndon and Jacinto Benavente, the Spanish playwright, adjudges Schenck, who produced the screen version of the "Passion Flower," with Norma Talmadge starred, in contempt of court and orders him to pay a fine of \$250 within five days from January 25 and also to file an accounting of the profits of the picture under penalty of jail commitment. Schenck is on the coast currently and has nominally defaulted as regards the order.

The accounting of the profits from the film is due Underhill, who coined the "Passion Flower" title and adapted the play from the Spanish of Benavente, as a result of a copyright infringement and injunction suit which was decided in his favor on all counts. Herndon, who produced the stage version, with Nance O'Neill starred, has accounted that he received \$25,000 from Schenck for the picture rights. Herndon is alleged to have had no privilege for disposing of any film rights to the play. The picture was released through First National over two years ago, and although Schenck was to have filed his accounting last August, he failed to do so.

Schenck had interposed a defense that one Ramos was suing him and Underhill jointly in the Federal District Court, claiming the rights to the Benavente play, which he (Schenck) recognized as a stronger claim. This was held out by him as a cause for his delay, but the court, in a scathing opinion, scored Schenck for trying to evade the law and dallying with a court of justice. Paul Bonyne acted for Underhill in the suit.

SWEDISH DIRECTOR SIGNED

Victor Seastrom, the Swedish director, known in this country for some of the Swedish Biograph productions he has made, has been signed by Goldwyn to make a number of pictures. Mr. Seastrom arrived in New York last week.

It will put the West Coast people in a position where they will be practically be able to dictate to all of the producers and distributors on product. When the reports on the Grauman deal first drifted through from the coast, several weeks ago, it was said that a number of the bigger distributors intimidated to the West Coast executives that their activity in acquiring theatrical property in addition to what they already held would lead to retaliatory measures, in face of which the West Coast closed the Turner and Dahnken deal.

In regard to the Hollywood house, the Douglas Fairbanks faction is said to be up in arms against Grauman and the deal that they were given on "Robin Hood" for the extended Hollywood run. They were guaranteed \$30,000 for the first run on the picture on a sharing basis. Seemingly, they have received more than this, but there is some hitch regarding the manner in which the percentage arrangement lines up since the guarantee was met.

Joseph M. Schenck according to report has secured a 15 per cent. interest in the West Coast Theatres.

Seattle, Jan. 31.

It is reported here that Jensen & Von Herberg, holders of the First National franchise for the Pacific Coast north of California to the Canadian line had purchased an interest in the West Coast Theatres Corp. which will practically close up the coast from one end to the other from active competition.

A possible change is in prospect for the ownership of two of the organizations in the industry, both given to producing and distributing. The one is Pathe and the other Vitagraph. Both organizations have been offered for sale within the last two weeks.

Pathe is now owned by a syndicate in which Merrill Lynch & Co. are an important factor. It has been operated for the syndicate by Elmer Pearson as general manager and since refinanced some time ago has been showing a profit, which, while not tremendous, has developed a slight surplus for the organization.

Vitagraph has been the butt of the rumor market for several months with the report from time to time that Connick, formerly with Famous Players, was to take over the organization. That, however, has been denied.

A group of downtown financiers is said to have had the two organizations offered to it. This, together with the formation on the west coast of an organization of independent producers, might indicate the next year will disclose the advent in the field of a new factor that would be in a position to give any of the strongest of the present organizations a competing run.

Reports of a deal by which H. E. H. Connick will enter the directorate of Vitagraph, bringing in important capital, are circulating again, but this time with circumstantial details which makes the scheme look probable.

It has been understood for a long time that Vitagraph could be bought, and the trade has understood ever since Connick retired from the financial committee of Famous Players he was anxious to re-enter the film industry. The new version is that several important executives of another big company have been invited to come into a new Vitagraph staff and that the old company will enter upon a program of expansion both in its production and distributing sides.

Vitagraph has not been a leading factor in the industry for some years, but it has preserved a skeleton frame of distribution and a fairly large producing organization. Besides it has the oldest trade mark in the business. It has been understood the property could be purchased for something like \$1,000,000, and it has always been considered in a survey of possibilities if ever the picture business got into a comprehensive "trust."

There is another angle to the new Vita story, but this may be all imagination. It is to the effect that an expanded Vitagraph may have a hook in on the Keith Exchange time. The Keith picture booking situation is a complete puzzle to the whole film trade and an effort is made as each new rumor comes out to tie it up with the Keith future. That probably explains this rumor.

"FROZEN OUT"

Binghamton Man Alleges Double-cross by Partners

Binghamton, N. Y., Jan. 31. Claiming that he was "frozen out" by his partners in a deal to erect a picture theatre at 151 Court street, Avedis S. Khazandian has begun an action in the local Supreme Court to compel his five partners to live up to their agreement.

Khazandian claims that the idea was his and he called in the others to share in the good thing, inviting them to contribute capital, form a corporation and erect a theatre. He claims he engineered the purchase of the property and the leases.

Then, he further alleges, his partners stepped in and got control of the proposition, to the end that they now refuse to sanction the erection of a theatre. He alleges they intend to sell the property, knowing that they bought it under its actual value and can make a handsome profit through the sale.

Thursday, February 1, 1933

PICTURES

TRIANGLE VS. LYNCH SUIT FOR ACCOUNTING, IS HINTED

Wall Street Gossip Circulates Tales of Big Claims
Against Southern Picture Man—Comes on Top of
Big Famous Players' Deal

Stories about Triangle emanating from Curb brokerage circles this week took a new and puzzling tack. The rumor of a move against the old Triangle preferred stock was abandoned and in its place there were circulated stories that the Triangle treasury may be enriched by large claims against S. A. Lynch enterprises through a demand for an accounting going back to the days when Triangle was a power in filmdom and Lynch handled the exclusive franchise for its pictures over a big section of the south.

Lynch undoubtedly was one of the few men in the industry who made money out of Triangle. In the days of the Aitken regime he held rich contracts for distributing the product of the Culver City studios and he enjoyed a high degree of prosperity until the concern ran into a jam and came close to a receivership. The present Triangle management in going over the company's affairs built up claims against a number of the early powers within the organization. One was a \$3,000,000 accounting suit against the two Aitkens, which resulted in the return to the company of a large amount of common stock held by the brothers, against Hyman Winnik, which is understood now to be in process of adjudication, and against others.

No intimation of the company plans with regard to the Lynch branch of the business has been permitted to become public, but it is believed in the trade that the possibility of bringing up an accounting for litigation has been several times examined.

The new reports may take some significance from the fact that Lynch's status, especially with reference to the old Triangle franchise has lately undergone a change. The territory for Triangle has been controlled by a dozen or 15 exchanges owned and operated by Lynch, but separated from the five Paramount exchanges in the Enterprises system. By a recent deal, Famous Players takes over the Paramount exchanges while the outside exchanges, dealing in Triangle and other franchises and doing open market buying generally, have been turned over to old employees to be operated on a royalty basis.

In addition to this, Lynch, on his retirement, has been enriched by a large payment in cash and Famous Players stock and if Triangle ever had a plan to call for an adjustment of accounts with him, it would seem that this is the time to begin operations. What the merits of Triangle's claims are, or whether there is any basis for a claim is, of course, for the courts to decide, but there is a distinct belief in the trade that the rumors of a move for an accounting have firm foundation and are merely put out by Wall Street stock operators in the hope of creating the idea that Triangle stands to collect large sums and thus aid what has every appearance of a campaign to run up Triangle prices on the Curb to a point where the market impresarios can get out with a profit.

BLANCHE SWEET'S RETURN

Husband Will Direct Her in "Tess of D'Urbervilles"

Marshall Neilan is to have his wife, Blanche Sweet, mark her return to the screen in the title role of "Tess of the D'Urbervilles."

This production is to be undertaken by the director immediately after he finishes "The Grate."

Miss Sweet retired from the screen several years ago. Her return at this time as a star is a rather unusual procedure, as the majority of film stars who stepped out find it difficult to step into a role of prominence on their return.

Mae Busch Goes With Goldwyn

Mae Busch has signed a five-year contract with Goldwyn. The contract was tendered to her on the strength of the showing she made in their production of "The Christian."

OWNER, ARCHITECT AND CONTRACTOR IN SUITS

Knickerbocker Theatre Col-
lapse Brings 28 Damage
Actions

Washington, Jan. 31.

Claims for damages totaling over \$700,000 have been filed against the former owning corporation of the Knickerbocker Theatre which collapsed a year ago. During the past week 28 suits were filed in one day with each for \$10,000 or an aggregate of \$280,000. These suits have been filed in the District Supreme Court and constitute the first civil proceedings holding other than the Knickerbocker Theatre Company and its officers for the responsibility of the damages.

The complainants name as defendants in the suit as being equally responsible Harry M. Crandall, president of the theatre company; Reginald W. Geare, architect of the building; John H. Ford and the Union Iron Works for the fabrication and design of the steel and iron work in the building. The District of Columbia is also named as a defendant.

Local attorneys allege the defendants, in their respective capacities failed to properly perform their duties, and "which alleged negligence" was resultant of the roof of the building collapsing.

According to the plaintiffs, Crandall should have seen to it that the building was "safely constructed" and should have "maintained it so that patrons would not be injured." They further declare Geare was "negligent in designing the building and in supervising its construction," while Ford "failed in his duty to so design, fabricate and construct the steel and iron work, connected with the supports of the roof, so that they would not fall."

Those for whose deaths damages are asked, either were killed outright or died shortly after the catastrophe occurred. The large number of suits now being filed is due to the district laws which permit suits of this character to be filed within a year from the date of the demise.

Last Sunday, the first anniversary of the tragedy, was marked by sermons in many of the churches and by the flight of three aeroplanes which dropped flowers on the former site of the theatre. Upon this site a new theatre is now under construction by the Crandall interests.

LYMAN H. HOWE DEAD

Lyman H. Howe, president of the Lyman H. Howe Films Co., aged 68, died Tuesday, Jan. 30, at a hospital in Brookline, Mass. He had been ill since last June. He was one of the pioneer exhibitors of pictures in the country, starting his career with the exhibition of a miniature model of a coal breaker at Glen Onoko Park, Pa.

In 1890 he started to tour the country giving phonograph concerts. In the days when the talking machine was a novelty. In 1896, when the longest pictures obtainable were 50 feet in length, he added pictures to his entertainment.

Later his form of entertainment was incorporated and elaborated, and known as "Lyman H. Howe's Travel Festival," a road show that played everything from the New York Hippodrome to the smallest church auditoriums.

The funeral took place at Wilkes-Barre, Pa.

GYPPING INDEPENDENTS

A slight insight into the book-keeping tactics of some of the reeling organizations as to the chance that an independent producer stands was brought to light when an exhibitor who had booked a production for \$125 for his house booked two other pictures later from the same organization. There was a change made on his original contract which brought that picture, an independent production, down to a rental of \$25 while the two later booked comedy features, which belonged to the organization itself, were credited with \$50 each additional over the price the exhibitor paid for them, the \$100 being taken from the independent picture.

A PICTURE SMASH AND HAYS

"There is going to be a smash in the picture industry within the next month or two that is going to be terrific in its nature, extent and effect. By smash I don't mean a financial collapse, but an expose of a number of people in the industry, their business methods and private lives. This expose is going to be so far reaching as to make necessary a real general clean-up so that the industry won't carry an incurable black eye as far as the public is concerned."

That is the prediction made this week by one of the closest observers in and of the industry. It is based on information received from sources without the trade as to several investigations of the business now underway.

Two of the biggest newspaper syndicates have a number of investigators in New York and Los Angeles at this time "digging" information. A third news organization is following its own investigation and the fourth investigation is by the Federal authorities and directed principally at one company in particular.

The first two investigations are directed toward the W. H. Hays organization, which is "The Motion Picture Producers and Distributors of America, Inc." At the present time it is impossible to ascertain what are the motives behind the inquiries.

It is possible they might be inspired for political purposes, or it may be that there are some outside interests interested in the innermost workings of the Hays organization.

There is food for thought in the recent attitude the women's organizations have displayed toward Hays because of his about-face attitude in the Arbuckle matter. There isn't a small town in the country that has not had the industry under discussion in its club circles since the Arbuckle reinstatement; there isn't a small town paper that hasn't printed the attitude of the women regarding Hays' decision, and the majority stated that they had lost all faith in Hays and his oft repeated "cause with a capital C, which was to bring about the highest moral and artistic standards." They willingly admit Arbuckle was acquitted of the charge of murder, but they maintain that he was not acquitted of "moral turpitude."

At the same time there is the charge that has been made by Douglas Fairbanks within the past week that Hays has and cannot have any jurisdiction over the "moral and artistic standards" but that he is simply a "squarer" for the censorship problems of the industry. This will further tend to break down any confidence the public may have had in Hays' power to eventually bring about a screen that would be sufficiently censored within the industry at the source of the making of pictures, to obviate the necessity of outside censorship.

Seemingly two of the investigations into the Hays organization have been inspired to ascertain whether or not the entire organization was simply another of the plans on the part of Adolph Zukor to operate an influence as a separate arm away from his own organization for the fight on censorship. If this was the general Zukor idea, it has been a most mismanaged one. Somewhere there seems to be the belief, the Hays organization is simply a tight little outfit where one goes up for membership as in a club and if not of the chosen, the black ball is dropped.

Otherwise how may be explained the formation of an organization of independent producers now in progress on the coast? If Hays' organization in its existence of almost a year had expanded to take in the independents, that would have been unnecessary.

Just how much investigating the Hays organization can stand without the real directing forces coming to light is a question.

In the matter of the Federal Trade Commission's investigation of one of the companies a peculiar situation arose within the past few weeks. The situation was brought about by some one connected with the company itself and the boomerang effect the step it took has not been felt as yet, but will be.

Through some means those connected with the picture corporation became aware the investigation by the Federal men was going into the private lives of those connected with the company. They thereupon preferred "confidential charges" against the investigating attorney in charge of the probe into their organization. Their charges were to the effect; "the attorney assigned to investigate the charges against us has been going out of his way to delve into the private lives of the personnel of the organization." At the same time they wanted it understood this was not a formal charge but simply a matter they wished to bring to the attention of the Commission, confidentially.

The Commission in making its reply exonerated the investigating attorney and embodied in its communication portions of the reports that the investigators had filed regarding the private lives of those of the personnel of the corporation. This was forwarded to the corporation together with the information that the Commission did not care to have any papers in its files not public documents, with the intimation to those that had filed the confidential charges they had best withdraw or permit them to become public documents with permission they be available for publication together with the reply made by the Commission. This had the effect of bringing about a withdrawal of the charges.

This same company has a producer aligned with it at present who is also the head of one of the most powerful news gathering and distributing organizations of the country. His picture activities and newspaper affiliations are a thing apart. His news organization is also in the field making an independent investigation of conditions in the industry. The vice stories that have cropped up together with the recent expose of drug addicts in the industry, both such big factors in the news of the day that they could not be overlooked and therefore this news organization put a powerful array of men in the field to clean up all the detail possible for publication.

The drug and vice situation harks back to Hays. According to announcement, the Hays organization was formed to obtain the "highest moral and artistic standards," but nothing has been started by Hays with the aid of his associate members to wipe out the condition.

It's a situation now that requires action—and instead of a "cause with a capital C," it should be "action with a capital A." There is no telling just how much investigation the industry can stand at this time. Business hasn't been any too good at the box offices the country over for a year past. Within the past two or three weeks there have been indications that the business was returning to a certain extent. A deluge of "vice publicity," can do almost anything to the business that was slowly regaining its strength.

It is really a case of Hays, for Hays was warned what might happen.

JOHN FAIRBANKS STRICKEN

Los Angeles, Jan. 31.

John Fairbanks, Doug and Robert Fairbanks' elder brother and business manager for the Fairbanks company, was stricken with paralysis while asleep in his home here one night last week.

His condition is improved, but he may not entirely recover from the shock.

INCE'S "WIVES WHO FAIL"

Thos. H. Ince is to produce as a special for the initial release of his fall program a picture entitled "Wives Who Fail." It is to have an all star cast and be directed by John Griffith Wray.

"SAPPHO" NOW "MAD LOVE"

The Goldwyn picture, "Mad Love," with Fola Negri, was originally called "Sappho." The title, however, it was feared, would bring down the censors on the picture.

At present the picture is scheduled for a pre-release run in New York at the Capitol in March.

CARL GOETZ ARRESTED

Los Angeles, Jan. 31.

Carl Goetz, picture actor, was arrested here charged with being implicated in the hold-up of Mrs. Alse Magini. She alleges that Goetz, who was motoring with her framed hold-up.

ARBUCKLE RETIREMENT AS ACTOR ANNOUNCED

Will Direct Pictures Only—
Voluntarily Gives Up
Acting

Los Angeles, Jan. 31.

Roscoe Arbuckle today voluntarily gave up his career as a picture comedian and will hereafter confine himself solely to directing. He has signed a contract to direct for the Reel Comedies, Inc., a New Jersey corporation. Arbuckle's first will be a film production starring "Poodles" Hanaford.

Great stress is being laid on the fact that Arbuckle took this step of his own volition. He has made a statement he can put just as many laughs in pictures as a director as he was able to when personally appearing.

THALBERG LEAVES

With Louis B. Mayer—Made Good
Impression on Coast

Los Angeles, Jan. 31.

Irving Thalberg has resigned as general manager of Universal City. He is to become manager of studio and production for Louis B. Mayer. Harry Garson is mentioned as his successor at U.

Thalberg, originally, was secretary to Carl Laemmle in New York. He came here three years ago and took charge at U, battling through two rather strenuous years while Von Stroheim was on the U lot. During that time Thalberg's business methods made a distinct impression with local bankers. He was able to negotiate loans here during the depression when others could not get money.

It was Thalberg who asked Edna Wallace Hopper when she was introduced to him whether or not she had had any stage experience.

WOMEN'S CRITICISMS

Request Members to Report on at
Least One Picture Yearly

Albany, N. Y., Jan. 31.

The local Woman's Club has added a "Better Films" section. Members are requested to report on at least one film during the year with the object constructive criticism as announced.

AMATEUR ACT EXTRA

Picture House in St. John Uses It
For Added Attraction

St. John, N. B., Jan. 31.

At the Empire, a local picture house, an amateur act is being used weekly as a special attraction to the film bill.

BANQUET AND ELECTION

The Theatre Owners' Chamber of Commerce is holding a beefsteak stag at Healy's tonight (Thursday) at which there will be present some 150 members and guests.

It is understood the beefsteak is to be somewhat in the nature of a preliminary gun for the battle to be set at the annual election.

The date on which nominations are to be presented at the meeting of the T. O. C. C. is Feb. 27, with the annual election to be held a month later.

CHAPLIN-NEGRI ENGAGEMENT

Los Angeles, Jan. 31.

Charlie Chaplin and Pola Negri announced their engagement Sunday at Delmonte, where they are vacationing.

It is reported that the bride smail will be Mary Pickford and that Doug will be best man, with a cruise to the Orient by all four as the honeymoon.

HITS OF TWO CONTINENTS

IN ENGLAND

ARNAUT BROS.

HEADLINING MOSS AND STOLL TOURS
ORIGINALLY BOOKED FOR ONE WEEK AT
LONDON COLISEUM

Held over for indefinite run. Now playing third
consecutive week with sensational success

IN AMERICA

NELLIE ARNAUT

The Star of the Future, and her Younger Brothers

A HIT ON EVERY BILL



SAD NEWS FOR COPY ACTS:

NOTHING SUCCEEDS LIKE THE ORIGINALS

MUSIC PUBLISHERS: Kindly send latest hits to ARNAUT BROS.,
care FOSTER AGENCY, 29a Charing Cross Road, LONDON

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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48 PAGES

TICKET AGENTS LOSING HOLD

"DOG TOWNS" ARE LOSING OLD THEATREGOING HABIT

"Stung" Too Often—Weaned Away Through "Bad Boys"—Gross for "Sun Shows" in Syracuse—Now Patronize Only Broadway Successes

Road conditions in the neighborhood of New York are such that new attractions breaking in unless they are presented by a producer of unquestioned standing and headed by a star of the first magnitude can not get any money. In the regular tryout towns, such as Stamford, Wilmington, Rochester, Syracuse and even Baltimore, not a single new attraction stands a chance.

The theatregoing public in those centers not only resent being used as a "dog" to try the show on, but they have been "stung" so often within the last couple of years with "bad boys" that they are leary of almost anything that comes along without first having had the brand of a New York run placed on it.

One of the managers in these towns made a survey of his audience within the last few weeks to ascertain their cause for seeming to avoid the theatre. He discovered that after having been "caught" on a couple of tryouts below the standard they refused to see such.

1ST PERFORMANCE LOST BY TEAM IN 40 YEARS

For the first time in 40 years McIntyre and Heath are professionally apart, though but temporarily. Tom Heath has gone to Daytona, Florida, to recover from threatened diabetes and a chronic asthmatic trouble.

The McIntyre and Heath show, "Red Pepper" remains on the road with Harry Shunk, a minstrel man, in the Heath role.

Mr. Heath left the show at Youngstown, O. He previously had been examined as to his physical condition.

COSTUMES THAT STAND OUT

For Originality, Style, Quality, and the Service We Render. BAYER-SCHUMACHER CO. INC. 67-69 W. 42nd St., N. Y., Tel. Bryant 1831

CHOP SUEY VS. HOT DOG LOOMS AS BIG CONTEST

Harry Chinn, New York Chop Impresario, Proposes Park Restaurant Chain

Harry Chinn, slant-eyed Oriental who built the old Pekin restaurant at New York for Nat Fenton and Susskin, and who has started and sold more Chinese restaurants in New York than you can count, is launching a new drive that may have a far-reaching effect on the American character, and probably a radical change in the summer park catering business.

Chinn's idea is no less than a bold commercial campaign to "rive the hot dog out of the social fabric of American summer life and substitute chop suey sandwiches. His business fluctuates in New York. Sometimes he is running a dozen.

STIRS UP ST. LOUIS

Chamber of Commerce Dislikes Manager Dane's Catch-Line

St. Louis, Feb. 7. The local Chamber of Commerce has asked Manager Dane of the Gayety (Columbia burlesque) to discontinue his advertising campaign which has "St. Louis Is Dead" printed in type.

Paul Bunn, secretary, told Dane that surrounding towns were making capital of it. The manager attempted to explain the "catch," but the member of the board could not be convinced other than that Dane meant just what the billing quoted as regards this city.

The advertising in the dailies by Manager Dane for his St. Louis theatre has been attracting attention for some time. It has been of a unique character. To prevent copyists robbing it of the originality carried, Mr. Dane had the advertising copy copyrighted.

MORE BOX-OFFICE SALES THAN EVER

Selwyns and Hammerstein Declare Against "Buys"—Brokers Turned Down Jane Cowl's "Juliet"—Say "Buy" Ruined "Kreisler's" Chances

HOPKINS' EXPERIENCE

The Selwyns and Arthur Hammerstein, following disputes with the ticket brokers, have declared themselves "off" buys and have stated the sale of tickets directly with the box office preferable to dealings with the agencies.

Efforts by a number of managers to attract patrons to the box office by having a goodly proportion of tickets on hand have progressed for several seasons. It is believed there are more direct sales now than for years.

When the centralized ticket agency plan was under discussion.

MAYBE KNEW TOO MUCH

"Masked Man from Hollywood" Only Worked First Half

"The Masked Man from Hollywood," a man supposedly knowing the inside life of the picture colony, opened Monday at the Orpheum, New York, for three days.

The masked one answers questions asked him by the audience regarding the picture people.

When he asked the Loew office if he worked the last half they replied "no."

MUSIC SALES BOOMING

The music business as far as sheet music sales are concerned is reported booming at a rate unusual compared to recent conditions. This is reflecting also on the record and roll sales and the unusual speed the "mechanical" companies are "canning" and marketing popular selections.

Something that has not prevailed of late months is the causing of the music printshops working overtime on rush orders.

VALENTINO AND WIFE IN DANCE ACT IN DETROIT DRAW MILDLY

Majestic School of Dancing Reduced Admission from \$2.50 to \$1—Only 250 Present Opening Night—"Sheik" and Partner Guaranteed \$7,500

FAY BAINTER REFUSES \$75,000 FOR 20 WEEKS

Passes Up Visit to Australia—How "Crooked Square" Became Misplaced

An offer of \$74,000 of an engagement of 20 weeks in Australia, tendered to Fay Bainter, has been declined by that young star. Henry G. Musgrove, the Australian producer now in New York was behind the offer. One of the stipulated plays for Miss Bainter's overseas term was Samuel Shipman's "East Is West," produced by William Harris, Jr.

Constance Binney has been seen.

GROWING WITH SECTION

Loew's Seats 2,000 on Burns' Je Ave., Bronx, New York.

The Loew circuit has taken over the new theatre on Burns' Je Ave. in the Bronx. It will seat 2,000 and play pictures.

Located opposite the theatre is the new Roosevelt apartment house, the largest in the world, covering at two large city blocks, accommodating 1,200 families. The apartment is nearly complete and is partially filled at present, the rentals having been made as the building progressed.

Burnside avenue is located between Fordham road and Tremont avenue in the Bronx, composing what is really a third neighborhood of that section. It is anticipated the Burnside section will grow up to the theatre, which is now without theatre opposition of any description within a mile radius at least.

St. Louis, Feb. 7. Ground has been broken and plans filed for a Loew picture house here, in the business section. It will have a capacity of 2,500.

Rodolph Valentino and his wife, the former Winifred Hudnut, known professionally as Natascha Rambova, opened for a week's stay at the Majestic School of Dancing here. The couple do four tango dances nightly, performing on a guarantee and percentage basis. Although Carl Fisher, the dance hall proprietor, expected to reap a harvest, the Valentinos' turn proved a flop the opening night. At \$2.50 admission only 250 were present. Monday Fisher reduced the general admission to \$1, which includes indefinite dancing privileges, but this helped matters but little.

The Valentinos make their first appearance at 10:45 nightly. They are said to be guaranteed \$7,500 on the percentage basis.

The screen star made several statements to the local press, including his decision to revert to the former style of spelling his given name as Rudolph and not the present Rodolph. He repeated his statement that Famous Players treated him unfairly; that it would not accept any of his suggestions in directing pictures; that it supplied him with weak story vehicles. He contends he is a "he-man" and wants to play such parts.

The "Music Box Revue," playing here this week, announced from the stage that tomorrow night (Thursday) will witness the entire company present at the Majestic.

It is reported that upon Valentino's success this week depends any further engagements along similar lines. He is slated for a Washington, D. C., appearance next week.

Arthur Butler Graham, spokesman and legal adviser for Rudolph Valentino, reiterates his oft-repeated statement the film star will never work for Famous Players, which.

COSTUMES

Foremost Makers of Stage Attire for Women and Men. We Invite Comparison of Design, Price and Workmanship. BROOKS-MAHIEU 1432 Broadway N. Y. City

FAMOUS AND ORPHEUM LEAD AS AMUSEMENTS ADVANCE

All Break Through Recent Trading Areas—Loew
Exception by Reason of Pool Control—Public
Participate for First Time—Trend Seems Sure

In a steady advance over four sessions up to Wednesday Famous Players gained nearly six points and got within a fraction of 90, two points below its best for the year. Transactions were moderate. Under its leadership and governed by inside buying Orpheum shot up about two points, touching 20 flat around noon Wednesday, getting to that level for the first time since it slumped from 28 last fall.

It was significant that Loew did not get into the movement appreciably. But partisans of that stock (Continued on page 23)

ETHEL LEVEY'S PLAY WITH LORD LATHAM

Producing in London Next Sep-
tember—Will Appear Prior
at Coliseum

Paris, Jan. 7.
Returning from Switzerland, bound for London and stopping off here, Ethel Levey states she is writing a play in collaboration with Lord Latham that will have its production next September in the English capital.

Meanwhile Miss Levey expects shortly to reopen in vaudeville at the Coliseum, London.

BOGUS PEERESS

And Bogus Concert—Only Disap-
pointed Audience Appeared.

London, Feb. 7.
A bogus peeress and a bogus concert caused something of a furore in theatrical circles, when a "framed" performance failed to materialize after the admissions were "in."

For some time a concert had been advertised, in aid of the London hospitals, to take place at Kingsway Hall. Tickets ranging from a guinea down were obtainable at the usual libraries and agencies with the prompter of the concert alleged to be "Viscountess Belairs."

When the time of the performance arrived the audience gathered but the doors were closed, never opened and the lady, herself, was missing. She is still missing. Inquiries of the Belairs family elicited the information there was no viscountess of that name.

The woman of the phoney title had a room at the Russell Hotel for the night of the show but did not remain there. The hotel management described her as a woman of about 50, loud, overdressed and of eccentric habits.

A. A. VOTES

795 to 126 for Standard Touring
Contract.

London, Feb. 7.
The Actors' Association has voted to support its council's efforts to secure a standard touring contract. At a general meeting Feb. 4, the members cast their ballots as 795 for the support of the measure to 126 against.

Meanwhile the touring managers refuse to treat the actors as an organization.

ACTS IN REVUE

Moss Empire: Taking Care of Old
Contracts in New Y.ay.

London, Feb. 7.
Moss Empire Circuit is trying out a new scheme here, utilizing the acts under old contracts.

Commencing Feb. 12 it will present at the Hippodrome, Newcastle, a sort of revue to be entitled "Bang," written by Joe Hayman, who will also stage the piece. In the cast will be Hedges, Rogers, Jacobsen, Ida Crisp and Manny Roberts.

PEARL WHITE SECLUDED; TO WED ITALIAN NOBLE

In a Convent Until Duke of
Valombrosa Secures Pope
and King's Permission

Paris, Feb. 7.
Pearl White, the American movie star, is going into a convent, near Paris. It is generally believed that her purpose is not entirely devotional life, but contemplates studying the language, and acquiring a cultural polish that will help her grace the foremost European society, into which she is expected to marry within a year. The report is believed, in confidential circles, that she is engaged to the Duke of Valombrosa, one of the wealthiest and most blue-blooded Italians, who is a banker in Paris.

De Valombrosa is a Yale graduate, and was recently divorced from Marie Theresa, daughter of Mme. de Bozas, a famous millionaire widow here. His divorce is civil. It is understood his rumored re-marriage has not yet been sanctioned by the Pope and by the King of Italy. Meanwhile, his bride-to-be will sojourn to a secluded retreat.

Pearl White was divorced a little more than a year ago in Providence, R. I., from Wallace McCutcheon, former professional dancer and later a major in the British army. McCutcheon disappeared from the Lamb's Club, New York, and has never been heard of since. Reports have had him dead in Mexico and in Canada. Miss White charged habitual drunkenness, desertion and cruelty. McCutcheon was badly wounded and carried a large silver plate in his skull. It was generally believed that his wounds had caused him to be affected with aphasia and other unfortunate symptoms at times. Miss White has not worked in several years. She is best remembered for her starring film serial, "Perils of Pauline."

AMERICANS ABROAD

Paris, Jan. 20.
Winifred James, the authoress, is sojourning in London; Henry M. Matthews, novelist, has gone to the south of France after a tour in Austria; Florence Walton, dancer, and her husband, Leon Lettrim, left Paris last week for a honeymoon trip in North Africa; her former husband, Maurice, dancer, who has been very ill, is recuperating in France; Lole Fuller, recently undergoing an operation, is here convalescent.

"IF WINTER COMES"—BIG HIT

London, Feb. 7.
"If Winter Comes," which opened at the St. James Jan. 31, looks to be a tremendous success for London.

The piece had been on tour 20 weeks previous to its initial performance here to record business almost.

Owen Nares is starred.

DUPREZ IN COLLIER'S ROLE

London, Feb. 7.
It's reported Charles B. Cochran has engaged Fred Duprez to handle the William Collier role in the London production of "The Music Box Revue," also that Joe Coyne has been engaged for the British presentation of "Kalinka."

ELSIE ENTERTAINS AT ATHENS

Paris, Feb. 7.
Elsie Janis, touring with her mother on the Adriatic through the Mediterranean, upon arriving at Athens, Greece, Feb. 7, gave an entertainment in that city for the American Orphanage.

OTHER FOREIGN NEWS

on page 23



These "ads" are hard to write week in and week out. Last week I wrote about the old-fashioned "Cutter" causing so much excitement as it went up Broadway. Well it's snowing again tonight and the old-fashioned "Cutter" came back down Broadway, but no one turned to look. They saw it ONCE on the big street. It's old stuff now. These are the days you gotta drop sentiment almost entirely. Once around, and, unless like Frank Van Hoven and can stand the "Gaff," your old "Cutter."

FRANK VAN HOVEN

Next week (Feb. 12) Keith's Orpheum, Brooklyn, and then around and in New York for ten weeks.

DRAMA REFORMER IS A RUINED MAN

Growcott Meets Disaster—
Promoted Shakespearean
Theatre

London, Feb. 7.
J. R. Growcott is one of the reformers who have suffered for trying to improve the drama. Coming out of the army with leg and head wounds but no pension he conceived the idea of a commonwealth Shakespearean theatre.

Growcott started by reciting on his own and gradually acquired enough to rent a small hall. This he decorated and converted, himself, whence he gradually rounded up a company. The next move was to Shrewsbury where he was looked upon as a madman. No admission was charged but a collection was made. The initial passing of the hat realized six pounds which grew to 150 pounds the last three nights of the third week when "Macbeth" was offered.

The local people saw trouble accumulating and set to work to crush him. They succeeded. Growcott is a ruined man, ill and penniless but still fighting.

PALLADIUM CHANGES

Unprofitable Vaudeville Try Leads
to Indifferent Revue

London, Feb. 7.
The unprofitable return of the Palladium to a vaudeville policy was abandoned and the house reopened Monday with an indifferent revue.

The variety revival, however, was hardly a fair test, as the Palladium was burdened with old bookings.

"PEER GYNT" AGAIN

Paris, Feb. 1.
"Deux Belles de Cadix" having proved a slip the management of the Mogador has fallen back on Ibsen's "Peer Gynt," with Creig's music. It was a great success, unexpected by the directors of that house when produced at the Mogador last year.

The Gaité is renewing the run of "Fille de Madame Angot."

"VIA CRUCIS" NEW

London, Feb. 7.
At the Garrick Monday the new adaptation of the morality play, "Everyman," was produced as "Via Crucis" with Martin Harvey starred.

Scenic and lighting accessories relieved the former monotony of inaction in the original without much else left to be said for the present piece.

Wilson Staging Empire Revue

London, Feb. 7.
The new revue for the Empire, to be produced by Sir Alfred Butt and Albert de Courville, will be staged by William Wilson.

\$16,000 NOT ENOUGH

New Covent Garden Revue Costs
\$18,000 Weekly

London, Feb. 7.
"You'd Be Surprised," the new Stoll revue, which opened at the Covent Garden Jan. 27, played to \$16,000 its initial (last) week. This figure fails to show a profit for the producers, as the weekly overhead amounts to \$18,000.

The piece is continually being revised, and is much improved since the opening performance.

DOUG FAIRBANKS' SON IS REHEARSING STUNTS

13-Year-Old Son of Picture
Star to Be Exploited by
William Elliott

Paris, Feb. 7.
Douglas Fairbanks, Jr., is here, rehearsing stunts under the tutelage of William Elliott, the picture producer.

Young Douglas, 13 years old, is Fairbanks' son by his first wife, now Mrs. Beth Evans.

Elliott intends taking young Fairbanks with him to the Hollywood picture colony, on the Pacific Coast, for appearance before the screen in semi-emulation of his father.

William Elliott over here was a former partner with F. Ray Comstock and Morris Gest. About two years ago Mr. Elliott went abroad, after leaving the firm, with the expressed intention of producing pictures. He has been on the other side ever since.

LONDON RENTING TOO

Laurillard Takes House from Mel-
ville for New Show.

London, Feb. 7.
Edward Laurillard is temporarily renting a theatre from Walter Melville, commencing Feb. 26th, for the production of a new musical play.

MOGADOR'S "PRINCESS CZARDA"

Paris, Feb. 7.
The Mogador expects the Viennese operetta, "Princess Czarda," with Regine Flory, although an immediate production of the operetta, "Hans le joueur de Flute," had been looked for there as a revival.

Rene Peter is adapting the French book for "Czarda," and Henri Falk is arranging the music.

STOLL'S 'PRODIGAL SON' ENGLAND'S FINEST FILM

Ran 41-2 Hours at Private
Showing—Going Out in
Two Sections

London, Feb. 7.
"The Prodigal Son," the new film production of Sir Oswald Stoll, ran four hours and a half at the private showing held at the Covent Garden Feb. 4.

Due to its length, the feature may be released in two parts, with the second section to be titled "The Return of the Prodigal."

It is probably the finest British film production ever made.

BETTY BALFOUR'S PLAN

English Film Actress Appearing in
Legit with Max Dearly in Paris

Paris, Feb. 7.
From English films to the Parisian legitimate stage is the expectation of Betty Balfour, the London picture actress.

If the arrangement is completed Miss Balfour will play in a piece with Max Dearly.

DEATHS ABROAD

Paris, Jan. 25.
Mlle. Marthe Fabris, French vaudeville and revue actress, died Jan. 22, following an operation in Paris.

Marius Plateau, French journalist, staff of "Action Francaise," royalist organ, was shot dead by a woman in his Paris office Jan. 22.

Maurice Normand, editor of L'Illustration, Paris.

Max Nordau, Jewish author and sociologist, whose book "Degeneration" caused turmoil in art circles 30 years ago, died in Paris, Jan. 22, aged 74. His famous book attempted to prove modern artists and criminals are psychologically identical, and that modern art has degenerated. Deceased was born in Austria.

Pedro Seebold, head of the Spanish picture producing company Principa! Film, died at Barcelona, of pneumonia, aged 32.

A. Saugey, director of Palais d'Hiver, Pau, France, born in Algiers, 1865, died Jan. 24, at Pau. He was formerly manager of Gaité, at Paris, and president of French Syndicate of Provincial managers.

"Charley's Aunt" Picture Rights
London, Feb. 7.
Picture rights to the old farce, "Charley's Aunt," have been secured by the Ideal Film Co.

IN LONDON

London, Jan. 22.
Leslie Henson reappeared at the Winter Garden Jan. 22 in the part he should have originally taken in "The Cabaret Girl." He had a good reception, but seemed somewhat off color until the last act, when he rose to his old form in a new song and a clever burlesque. He is said to be drawing a salary of £350.

The present season of the British National Opera came to an end at Covent Garden Jan. 20. It is announced there will be another season in the summer. The present season will probably show a profit, and in any case there has been no loss.

A ballet will be staged with the Martin Harvey production of "Via Crucis" at the Garrick. The subject will be "The Rose and the Dagger," and the principal dancer will be Dorna Leigh, who was for a long time at the Gaiety, and partner of the Polish dancer, Oy-Ra.

Jack Melford of "The Cat and the Canary" at the Shaftesbury, has married Lella Tufnell, daughter of Brigadier-General Tufnell, C. B. The bride, professionally Lella Langley, is playing in "When Knights Were Bold."

The revival of "Alice in Wonderland" for matinees finished at the Court Jan. 20. "When Knights Were Bold" finishes Jan. 27.

Cowley Wright, who died recently,

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CITIZEN STOCKHOLDERS WANT SUNDAY SHOWS

North Jersey Towns Carry Fight to State Legislature— Slush Charges

The New Jersey legislature is expected late this week to start probing charges of "slush fund" operations in behalf of a bill to legalize Sunday picture shows throughout the state. The charges were made by Rev. Frank S. Ritter, Congregational minister, of Hoboken, as part of the ministerial association campaign to oppose Sunday shows, but the picture theatre men have mustered a mass of evidence to present to the legislative committee and are demanding that the investigation be a thorough one.

The Sunday question is especially interesting in Hudson county, the north county opposite Manhattan, from the fact that most of the picture theatres in Jersey City, Hoboken and nearby towns are owned in part by citizen stockholders. It was the citizen stockholders who started the movement for Sunday picture shows and it was their demand that inspired a bill to legalize Sunday shows introduced in the state senate by Senator Simpson.

A group of ministers called a meeting and publicly disapproved the plan. To offset this the theatre owners on Jan. 27 secured an injunction from Vice-Chancellor Bentley sitting in Jersey City permitting them to operate their houses over Sunday, Jan. 28, and setting argument for a permanent restraining order for the following Monday. At this proceeding the Vice-Chancellor dismissed the injunction, placing the theatre men on the same basis as before the court action. Last Sunday all Jersey City houses were dark. The ministers had secured a bench warrant for Mr. Quinn, commissioner of public safety, and on advice of counsel he declined to issue Sunday permits.

The ministers then spread their activities over the whole county, which includes Hoboken, West New York, Bayonne and Union Hill. While this agitation was in full swing Rev. Mr. Ritter gave out to the newspapers a statement intimating that a slush fund had been raised with the object of improperly influencing passage of the Simpson bill for Sunday shows. Senator Simpson immediately met the attack by demanding a legislative inquiry.

KICK ON UP-STATE TAX

Rochester, N. Y., Feb. 7. The city assessors have placed a taxable valuation on the Eastman School of Music and the Eastman theatre of \$1,250,000. The plant is valued at \$2,500,000, and it was decided that only half of it would be assessed. The reason for this is that the school proper is an institution of learning deeded by George Eastman to the University of Rochester.

It is said that local theatres, which are paying high taxes, objected to the Eastman being relieved of its obligations. The assessors take the view that as the theatre charges admission it ought to pay taxes, but that only half of a fair valuation should be assessed.

The matter is subject to revision, as the assessors have not yet held their annual hearing for kicks by taxpayers. No statement in regard to the matter has been made by the university or the management.

NO SPACE; NO TICKETS

Kansas City, Feb. 17. Representative Miles Bulger, of Kansas City, will introduce a bill in the Missouri house of representatives making it a felony for owners of theatres or other places of amusement to sell more tickets than there are seats in the house. The bill provides a penalty of two years in the penitentiary for violation.

The passage of the bill will hit directly at some of the picture theatres here where tickets are sold when not even standing room is available.

Cochran Cajoled \$22,500 from Diners
London, Feb. 7.

Charles B. Cochran presided at the annual dinner of the Actors' Benevolent fund, held at the Savoy hotel Sunday, and cajoled the diners into contributing £5,000 for this charity organization.

NEW GAMBLING LAW

Measure Introduced in Albany—No Hope for Mutuels

Albany, N. Y., Feb. 7.

Assemblyman O'Connor, from Tammany Leader Murphy's own district, is sponsor for a change in the penal law which enforces a prison sentence for pool selling and other gambling. If it is passed a bookmaker, policy seller or other gambler might be punished only by a fine.

The introduction of the measure aroused anew the idea that some progress might be made by the present Legislature toward legalizing the use of pari-mutuel betting machines on the New York race tracks. Outdoor amusement men would welcome such a change, for it would mean an enormous revenue to the State and a part of this income would automatically go to the agricultural fairs.

Among the politically well-informed, however, it is generally recognized that there is no possibility of this kind of legislation. The administration is committed to a broad program of liberal legislation, but it does not want to jeopardize its policy by dealing with the gambling question, which has strong opposition among the people.

NEW TEXAS TAX BILLS FAVORABLY REPORTED

One Bill Quadruples Tax on Theatrical Productions— Other on Open Air Shows

Dallas, Texas, Feb. 7.

The lower house committee of revenue and taxation last night at Austin favorably reported two bills which aim to increase the tax on amusements.

One of the bill quadruples the tax on any theatrical production, with the tax graduated according to the population of the town where the performance is given. Performances for charitable, educational or where no private profit is sought are exempt.

The other bill advances the tax on "circuses, shows, carnival companies, wild west shows and other shows traveling from place to place."

It is declared the two bills have better than an even chance of passing.

Before the committee a wired protest was read from the Texas State Fair Association against any tax that would prevent carnivals or other amusements showing at state and county fairs.

UNTERMYER IN DEBATE

Will Meet Morris Hillquit at Lexington O. H., Monday

A telegram sent by Samuel Untermyer to Albany, in which he advocated government supervision of labor unions, is said to have resulted in Mr. Untermyer accepting a challenge to debate the subject with Morris Hillquit, among the Socialist leaders in New York, and a former defeated candidate for the mayoralty.

Upon the message reaching Albany, union men in New York suggested Hillquit issue the accepted challenge.

The debate will be held Monday evening at the Lexington Opera House, New York. Many of the foremost labor men in the State are expected to attend.

Mr. Untermyer was the counsel for the Lockwood Committee, and has been prominent of late years in New York's civic affairs.

"SUNDAY" ELECTION

Mechanicsville, N. Y., Holding Special Election Feb. 28

Albany, N. Y., Feb. 7.

The question whether moving pictures may be exhibited after 2 p. m. on Sunday in Mechanicsville, in Saratoga county, will be decided by special election Feb. 28. The Common Council voted to submit the question to vote with three in favor and one against.

A liberal wave has been spreading over that section of the State for the past year and it is expected the vote will be in favor. For the first time in 20 years Saratoga county gave a Democratic gubernatorial candidate (Al Smith) a majority at the November elections.



LEDA ERROL

Sister of LEON ERROL (the brilliant star of "SALLY" fame). Miss Errol now featured in C. B. MADDOCK'S production, "THE SON DODGER," playing Keith's Alhambra, New York, this week (Feb. 5).

FILM MEN INDIFFERENT

Paying No Attention to Proposed Missouri Censor Law

Kansas City, Feb. 7.

The church people of the State, headed by the "Committee of Fifty" are making a determined fight for a picture censorship board in this state. The committee is backed by many religious and women's organizations of the state; the State Sunday School Association and the Missouri Branch of the Federation of Catholic Churches. The bill which is being urged is patterned after the Pennsylvania law, but differs in that the latter omits films shown before fraternal organizations from censorship, which the leaders of the committee declare has caused the very worst class of pictures to be shown before "stag" audiences. The similar bill was passed by the house two years ago but was defeated in the senate. For this reason it is predicted that the bill will cause one of the hardest fights of the current session.

For some reason, however, the picture interests have not taken any concerted move to oppose the measure. None of the representatives of the film companies has even appeared before the committee.

ARGUE WET RESOLUTION

Albany, N. Y., Feb. 7.

A hearing held before the judiciary committee assembly yesterday on the Walker-Donohue resolution memorializing Congress to modify the Volstead act to permit the sale of light wines and beers left a favorable impression with the committee. The committee did not act, however, on reporting the resolution out, due to several members being absent.

Those appearing for the opposition were: Rev. O. R. Miller, New York Civic League; Orville S. Poland, Anti-saloon league; Mrs. Ella Boole, president Women's Christian Temperance Union, and John P. Deven, M.D., for New York Medical association, the latter apparently without official authorization for the body. The dry people made their usual stock arguments about the drunkard reeling home at night, but admitted the action in New York state, while it would not affect Congress, would probably influence other states.

Appearing for the resolution were: John M. O'Hanlon, for the New York State Federation of Labor; Joseph S. Schwab, for the Allied Business Men's Protective Association; Charles L. Fasullo, member of assembly, and Col. Ransom H. Gillette, who made a feature argument, appealing to the committee to report out the resolution.

Probably the resolution will be reported out next week.

RADIOING CONCERT TO EUROPE

An attempt to radiophone a complete concert from this country to Europe will take place Feb. 23 at midnight by the Bamberger Broadcasting Station in Newark, N. J. The entire program, which will last one hour, is to be given by Edith Bennett.

It is alleged that WOR, the Bamberger sending station, has been clearly heard in France, Italy, Belgium, England, Scotland and Sweden. The super test is to prove to skeptics its claim is not without foundation.

R. I. BILLS

Working Time, Divorce and Amusement in Legislation.

Providence, Feb. 7.

Six 48-hour-week bills have been introduced in the Rhode Island general assembly. All the measures apply to women and children and for a 48-hour week instead of 54 as at present. Two bills relating to divorce proceedings were presented in the Rhode Island senate by Senator Frederick B. Cole of Warren. One amends the present divorce laws and provides that after a final decree for divorce neither party may remarry. The other provides that in all divorce cases the testimony shall be given viva voce in open court.

A bill requiring all amusement houses to run the same show as advertised, at every performance, except in a case of emergency, was filed by Representative J. Frank Sullivan of Providence. The act also prohibits the operation of picture machines at a speed greater than 1,000 feet of film to every 12-minute period. The Motion Picture Operators' Union is said to be back of the measure.

SUNDAY B.T.L. IN MASS. STRONGLY SUPPORTED

To Prohibit Admission Charge On Sabbath—Worshipping Gold Instead of God

Boston, Feb. 7.

A bill accompanying the petition of Attorney Clarence W. Rowley which would prohibit the charging of admission fees for Sunday entertainments, was strongly supported before the Committee on Legal Affairs last week by a group of religious leaders representing the Massachusetts Methodist Ministers' association, the Massachusetts Federation of Churches, the Boston Y. M. C. A., the Boston W. C. T. U. and others.

In his arguments Mr. Rowley said the bill is aimed as a death blow to Sunday movies and summer amusements on the Sabbath. He declared that the commercialization of Sunday amusements has resulted in the worship of gold instead of God; and that the morals of the youth of the State are not properly safeguarded at the present time.

BILL ON "HOME FILMS"

Albany, N. Y., Feb. 7.

Assemblyman Steingut this week introduced two bills changing the law governing miniature picture apparatus. Paragraph 18-a of the General City law is amended so that the exemption of "apparatus of such construction that films ordinarily used on full-sized picture apparatus cannot be used therewith" is eliminated and the exemption is confined to "so-called miniature apparatus which uses only an enclosed incandescent electric lamp and approved acetate of cellulose or slow burning films."

The effect of this proposal would be to bring under the fire regulations certain miniature films made from full-sized originals and sold or leased to owners of miniature projectors.

Mr. Steingut is author of another bill requiring that all such machines shall be operated in a fire-proof box so constructed that it may be entirely closed in case of fire. Both proposals would have the effect of restricting the operation of non-commercial pictures.

Ask for Two Cent Rate

Kansas City, Feb. 7.

A bill to restore the old two-cent a mile passenger rate, reduce freight rates and to abolish the extra charges on Pullman fares, has been introduced in the state legislature. Under the terms of the measure railroads would be required to handle intrastate commerce independent of trains engaged in interstate commerce.

Gladys Cooper Denies Engagement

London, Feb. 7.

Gladys Cooper has denied she is engaged to Ivor Novello and states that her visit to America was for purely business purposes. She returns to the Playhouse in March with a new production.

SEE PLAN TO DIVERT CENSORSHIP REPEAL

Scheme to Block Repeal of the Picture Censorship Com- mission's Function

Albany, N. Y., Feb. 7.

A scheme to sidetrack the outright repeal of the picture censorship commission by throwing the commission's function into the hands of the state department of education is being heard at the capitol.

The result, friends of liberal government declare, would be a step back from the present board. The department of education is ruled by the regents elected by the legislature for 12-year terms and is a Republican stronghold of the state machine. It appoints the officials of New York University and is heavily scholastic and straight laced.

The whole censor repeal program of the new administration is being sacrificed by political jockeying. There seems to be no strong leadership on the proposition and little rivalries are endangering the whole legislative plan. After a member has introduced a bill and secured all possible publicity out of it he lets it drop. Nobody has even asked for a public hearing on a bill, although he has that right and if his purpose is sincere he would hasten to exercise it under the rules.

Assemblyman Louis A. Cuvillier of New York, who gummied up the censor repeal plan by his hasty introduction of an individual bill, jumped over the traces again Monday night by introducing a resolution conferring authority on the judiciary committee of the assembly to investigate William H. Anderson. It cannot accomplish anything or get anywhere, legislators agree, because it is improperly drawn. It allows the committee expenses, but puts no limits on expenditures. This is a sample of superfluous and bothersome tactics that have become general in Albany and which threaten the administration's program of constructive legislation.

AMERICAN PICTURES EXTEND LONDON RUN

"Robin Hood" and "Prisoner of Zenda" Enjoying Pros- perity in England

London, Feb. 7.

The engagement of "Robin Hood," the Fairbanks picture, originally scheduled for eight weeks at the Pavilion, has been indefinitely extended. "The Prisoner of Zenda," at the Palace, will also continue for an additional two weeks. It opened to play but a fortnight several months ago.

"YOUNG IDEA" IN FOR RUN

London, Feb. 7.

Noel Coward's new comedy, "The Young Idea," opened at the Savoy Feb. 1. It was generally praised by the press. The piece, from its reception, is probably in for a run.

AMERICAN JAZZERS AT "TROC"

London, Feb. 7.

Hughie Barratt's American jazz band opened at the Trocadero restaurant Sunday and scored strongly. The orchestra, of six pieces, is in under an eight weeks' contract with an option.

Got \$3,000 in A. & H. Safe

San Francisco, Feb. 7.

The safe of the Ackerman & Harris State, Oakland, was blown by robbers Sunday morning. They got the Saturday receipts, something like \$3,000. Loss covered by insurance.

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ORPHEUM CIRCUIT'S MEETING OF IMPORTANCE IN CHICAGO

Directors' Meeting February 8 Settling Future Plans and Policies—Factions Merged and Generally Harmonious Relations

Chicago, Feb. 7. The directors of the Orpheum circuit will meet here tomorrow (Thursday). They will be representative of the entire directorate which represents the principal stockholders.

What were formerly known as the eastern and western factions in the circuit each reported to have been seeking stock control, have merged into a harmonious business and understanding, according to the meagre information secured from advance rumors.

It will be on the basis of this generally friendly feeling, according to the rumors, that the directors' meeting tomorrow will discuss advisable plans and policies for the circuit to follow in the future. Among these plans may be considered an extension of the present big Orpheum vaudeville chain, with new and acquired houses.

A report says that Martin Beck, now abroad on a visit of six months or so, left his resignation before he sailed with the result Thursday's meeting may possibly result in the election of his successor as president of the Orpheum circuit. While it is customary to elect Orpheum's officer in March, the selections are usually made at the February gathering.

The directors' meeting will be presided over, in the absence of Beck, by Marcus Helman, the Orpheum's first vice-president.

While the voting control of Orpheum is 270,000 shares of common stock, it is reported the question of control will not enter since authority by all interests has been vested in certain directors.

The Orpheum circuit will issue an announcement following the meeting, it is expected.

SIMMONS PARDONED

Gave Good Performance in Penitentiary—Acrobat in Auto Theft

Chicago, Feb. 7. William J. Simmons gave such a splendid performance the pardon paroled him from the state penitentiary at Joliet. When members of the board inspected the penitentiary they were entertained by the inmates.

Simmons, a vaudeville gymnast, was loudly applauded. "I hope," said in his curt, in speech, "you will try as hard to please me as I have endeavored to please you."

Simmons had been given a furlough to his home in connection with the theft of an automobile.

CARROL McCOMAS COME-BACK

Carrol McComas formerly a single in vaudeville who has been starred in the legitimate within the past few seasons will return to the two-day in "The Business of Life," produced by Lewis & Gordon.

The playlet has a cast of six and calls for seven scenes. It was written by S. Jay Kaufman who has supplied another vaudeville turn being readied. It is called "The Real and the Real," calling for six players. Jeanne Trotterbridge will head the cast.

PAULA IVES CONFESSES

Los Angeles, Feb. 7. Paula Ives, actress and musician, pleaded guilty in police court to having dope in her possession. Her appearance before Judge Richardson came as a sequel to a sensational raid on her Hollywood home by members of Sheriff Trager's narcotic squad. When she was taken to the county jail she gave the name of Paulina Jones. Miss Ives is also well known in vaudeville. She admitted using drugs for the last four years.

DANCERS FALL INTO PIT

Gary, Ind., Feb. 7. As the Dancing Hagans were on the stage at the Orpheum last week with the man swinging the woman by her feet, both fell into the orchestra pit. Miss Hagan was unconscious when lifted up, and Mr. Hagan was also hurt.

SECOND MARRIAGE TRY FOLLOWS LINE OF FIRST

Houghs Again Legally Tangled—Divorced, Remarried and Now in Court

Chicago, Feb. 7. The matrimonial affairs of William M. Hough, playwright, and his wife, Florence Lord Hough, are tangled again. Mr. Hough lives at the Lambs Club in New York and Mrs. Hough makes her home with her father in New York. The father, Daniel M. Lord, was formerly head of the advertising agency of Lord & Thomas here and president of the Chicago Athletic club not long ago.

The couple married in 1910 and traveled for two years until April 1, 1912, when they were divorced. Two years later they remarried.

After four years of wedded life the second time, Mrs. Hough alleges that Hough was guilty of misconduct with a vaudeville actress.

A motion argued in New York this week, which indicated that the tangle is snarled again, is for \$2,500 counsel fees and \$250 alimony.

AMATEURS IN FILMS

Loew Circuit Trying New Neighborhood Scheme

Amateur motion pictures will be taken in the local Loew vaudeville houses commencing Feb. 2 at the Delancey Street, under the direction of Edwin August. People from the audience will be selected to appear in the pictures, which will be taken on the stage and shown the following week in the same theatre.

A certain number of professional actors will be used to play the principal roles, with some scenes to be taken in the Metro studios.

Blanche Merrill has supplied the story, which will carry the title of "The Great Love."

If the picture making proves successful at the downtown house it is planned to send out three or four directors to handle it throughout the circuit.

ATTACHED "20TH CENTURY"

The receipts of the "20th Century Revue" were attached at the State, Cleveland, Feb. 1, by Al White (Kranz and White) as the treasurer of the Betty Amusement Co. of Chicago, 60 per cent owner of the unit. The other 40 per cent is held by Kranz and White and the Four Marx Bros. equally.

The unit put up a \$2,000 bond to proceed to the next stand. Kranz and White are members of the cast but left the attraction following the Cleveland engagement. Morris and Campbell replaced them.

\$2,500 WEEKLY FOR LOPEZ

The Lopez Band finishing its third week at the Palace, New York, this week, will play the Orpheum, Brooklyn, for two weeks consecutively, returning to the Palace, Feb. 26, for an indefinite run. The Lopez Band is receiving the same vaudeville salary paid the Paul Whiteman Band, \$2,500. Lopez started in vaudeville at \$1,200 weekly.

JIMMY O'NEIL DIVORCED

Chicago, Feb. 7. Hazel Kik has been granted a divorce from James O'Neil, formerly of the Chicago Pantages office.

Sol Levey Managing 125th St.

Sol Levey has been appointed manager of Proctor's 125th St., succeeding Dave Robinson. Levey was formerly manager of the Harlem opera house. He has been on the personal staff of J. J. Murdock Keith's general manager since the opera house passed out of the Keith office.



Chas. McNAUGHTON Cecil
This Week (Feb. 5-7), Loew's Victoria; (Feb. 8-11) Loew's American, New York
Third Season for Mr. Loew
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Now doing their new act by Billy K. Wells
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COMPETITION CLOSING WATERBURY THEATRES

City Prosperous—Show Business Upset—Three Houses Stopped After Xmas

Waterbury, Conn., Feb. 7. Although Waterbury actually is going through a period of prosperity, business in theatrical circles has proved one of the biggest upsets of the present young year. One of the Poll theatres that has been playing stock closed Saturday. The scenic and Hamilton, picture houses, are closed, while two or three theatres on Waterbury's Broadway are losing money daily.

Since Christmas a decided falling off in patronage has been noted. Many have come to the conclusion that the condition is caused by too much competition.

PUBLIC WELFARE!

Boston, Feb. 7. Speaking before the legislative committee on legal affairs last week Judge Albert Brackett, representing the theatrical interests and in opposition to bills to compel the theatres to print the prices of admission on tickets and to hold to those prices, said the last 12 attorney generals have ruled that "theatres are not public but private enterprises and can be regulated only as far as the health, safety, moral and general welfare of the public are concerned."

Continuing he said the theatre ticket is not a public thing. It is a symbol of private property and the state has no right to regulate it, even so far as the price is concerned. He added: "The ticket speculator has a right to get any price he can levy and the state can't put him out of business."

This declaration from Judge Brackett caused one of the advocates of the bill, Ex-Senator Frank W. Thayer, to declare, "if it isn't in the public welfare to regulate against these jumps in the prices on Saturdays and holidays I'd like to know what the public welfare is."

DOGTOWN THEATREGOERS

(Continued from page 1)
ceeding attractions and finally lost the habit of going to the theatre at all.

An instance was the showing in Syracuse last week of "Sun Showers," which came into the Astor, New York, this week. This show, playing the same house where "Tangerine" did such terrific business a few short weeks ago, drew less than \$2,000 in three days. There was something of a weather break against the show, but otherwise there were excellent notices after opening to \$199. The second Friday night the show did \$400, and got \$1,400 on the Saturday performances.

Sadler and Frisch in Act
Howard and Sadler, a sister team of several years' standing, have agreed to disagree. Verne Sadler is teaming with Billy Frisch, the song writer.

STUDENTS IN SKETCH

Carnegie Tech Furnishing Act At Davis, Pittsburgh

Pittsburgh, Feb. 7. The Davis, playing Keith vaudeville, is introducing an innovation in its bill next week, when students from the Drama School of Carnegie Institute of Technology will present a one-act play dealing with the life of Abraham Lincoln.

Thomas Wood Stevens, Director of the school is in charge of the production.

HEADLINERS' SALARIES REVISED BY KEITH'S

Shubert Vaudeville Debut One Cause—Male Unit Did Not Prevent Loss

Salaries of so-called headliners have been drastically revised by the Keith Circuit since the debut of Shubert vaudeville.

The Shubert headline acts considered "draws" before the advent of Shubert vaudeville were turned down by the Keith people recently, in both cases the act asking the same salary the turn last received when playing the Keith Circuit.

One of the acts, a male headline, offered to cut several hundred dollars weekly but was not acceptable to the Keith people who claimed he had demonstrated he was not a drawing card, heading a Shubert vaudeville unit which consisted of lost money.

The other, a woman who closed with a legitimate musical comedy, was offered to the Keith people who refused to book the turn at \$1,200 weekly. The act subsequently asked and received in the neighborhood of \$3,000 weekly on the Shubert Circuit as a unit strengthener and at the head of a straight vaudeville bill.

FAY BAINTER'S OFFER

(Continued from page 1)
lected by Mrs. H. E. Harris to take the lead in Shipman's newest play, "The Crooked Square." Miss Bainter has completed her picture contract and is free from the camera until June.

The interviewed angles of the Shipman plays, the Harris and Miss Bainter may result in Miss Bainter remaining off the stage for the balance of the season unless Mr. Harris runs across a play he believes is suitable for her. He is diligently searching for it.

Variety's Inside Stuff on Legitimate in last week's issue told of how Mrs. Harris secured "Crooked Square" without the further details in connection.

"Crooked Square" was written by Sam Shipman for Fay Bainter. It had been a studios effort by the author extending over two years, by far the longest period this rapid writing playwright ever had devoted to any script. Possessed, however, of a self-secured superstition that the same author, producer and star could not deliver in succession two "hits," Mr. Shipman was inclined to "stall" as "East is West" approached its finale with Miss Bainter. When learning Miss Bainter had been given the "Lady" piece by Mr. Harris, Shipman started to finish the "Square" play.

As the "Lady" piece was withdrawn in New York, Shipman then in Atlantic City, placing the period to the manuscript for "The Crooked Square" was accosted on the Boardwalk by a New Yorker. The Broadwayite asked Shipman what he was doing by the sea. Shipman replied he was leaving the next morning to give Mr. Harris the script he was waiting for, intended for the new Bainter show. "That's funny," said the New Yorker. "Guess Harris couldn't wait for you. I was in the office the other day and heard orders given for the new Bainter show to get into rehearsal immediately."

Assuring Shipman he had not been mistaken, the rest of the story is as was related, how Shipman met Mrs. H. E. Harris (sister-in-law of William, Jr., and herself a producer) on the train going to New York and how Mrs. Harris read, also accepted the play before the train stopped.

When Shipman reached William Harris' office that producer remarked: "Well, Sammy, it's about time; where's the play, we can't afford to lose another minute?" And Sammy, paralyzed of tongue, could only say "I sold it."

DISPOSSESS IN BUFFALO FOLLOWED BY JUDGMENT

Spiegel and Herk Involved in Action Against Tenant of Criterion

Buffalo, N. Y., Feb. 7. Following a dispossession issued against the Criterion Operating Company as the tenant of the Criterion theatre, judgment was given for \$6,000 for back rent against Max Spiegel and I. H. Herk.

The Criterion formerly played Shubert vaudeville. It was procured by Messrs. Spiegel and Herk as a link for the Shubert vaudeville unit shows. Leased to the Criterion Operating Co. by the Strand Securities Corporation, the holding company the latter instituted the dispossession proceedings.

No Shubert unit is reported to have broken even at the Criterion during its unit days through the limited capacity at the unit scale of admission. At the utmost the house could play to \$7,500, and the one unit that did play to this amount actually lost \$26 on the week's engagement.

N. V. A. BENEFITS

Another Method of Ticket Distribution—Shows on May 13

The National Vaudeville Artists will hold their annual benefit performance this year on Sunday, May 13. Two houses will be utilized for the N. V. A. benefit shows—Hippodrome and Manhattan Opera House, New York.

This year a different method of distributing the tickets will be followed. Tickets for the benefits will be sent direct to N. V. A. members. Previously agents, managers' acts and others connected with vaudeville were supplied with tickets, and resulted in considerable confusion, with conflicts between acts and agents over ticket sales. The number of tickets to be allotted for sale to each N. V. A. member will be determined next week.

VALENTINO IN DETROIT

(Continued from page 1)
refutes the reports in several of the New York dailies that Adolph Zukor would welcome Valentino back to the fold at a "salary commensurate with his popularity."

Graham repeats and reaffirms that Valentino's fight with his employers has been for a principle which does not permit him to back down, despite the most tempting F. P. overtures.

The press report also that Famous was contemplating contempt proceedings for alleged violation of their injunction by Valentino's appearance all this week in a dance act with his wife in Detroit has not materialized as yet. Mr. Graham says Valentino will continue this means of livelihood up to the trial of the actual issues.

The trial will be delayed because of Famous Players' motion, due for argument next week, asking for judgment for \$30,000 against the actor. They sued for an injunction and damages. They won on the injunction, although it was modified from prohibiting Valentino from engaging in any vocation to merely restraining him from stage or screen appearances. Now F. P. wants judgment for the \$30,000 damages and dismissal of Valentino's counterclaim for \$250,000.

Graham says Valentino would welcome any legal attempt to prevent his cabaret (floor) appearances so as to decide that point at once.

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ADDRESS

Variety, New York

UNIT VAUDEVILLE CIRCUIT REDUCING NUMBER OF SHOWS

About 12 Houses Open Next Week—Three Straight Vaudeville Bill—Units Confined to Shuberts' Own Theatres

The Shubert vaudeville unit circuit will not have over 12 of its unit theatres open next week, according to Arthur Klein, of the Shubert vaudeville agency. Three of the 12 will hold straight vaudeville bills.

Some of the units are due to leave the circuit at once or shortly. Among these is Klein's own unit, which starts Feb. 26 at the Majestic, Boston, for a run of four weeks. That will remove the Majestic from the unit circuit for the season, as the Klein unit (Gertrude Hoffmann) opens there at \$2.

With the Belasco, Washington, reported, leased for stock early in March, it is said that the Shuberts stand ready to rent the Central, New York, or Garrick, Chicago, or both, at this time for legitimate productions, with the anticipation the unit circuit will be pretty well held down to its best attractions by March 1. It is likely at that time none of the present Shubert unit houses will have a Shubert-booked straight variety bill.

New units are preparing to take to the unit circuit. The first will be "Snap Shots" with Lew Fields opening at Newark, N. J., next week, and the following week the Shuberts reopen "Spice of 1922" as a unit at Philadelphia.

Lee Shubert left New York last Saturday for Palm Beach, to be away a couple of weeks. His absence will not be material in the operation of the unit circuit.

It was reported this week that the Affiliated Booking Corporation, of which I. H. Herk is president, has virtually lapsed as operator of the unit circuit, through the circuit now being confined wholly to Shubert theatres.

E. A. WOOLF'S IMPRESSIONS

Recital at Aeolian Hall—Direction Jenie Jacobs

Edgar Allan Woolf, the vaudeville author will give a recital, offering a series of impressions of theatrical celebrities, at Aeolian Hall one evening during the week of April 1 (Easter Week), under the direction of Jenie Jacobs.

Woolf will be supported by other concert artists with the recital his initial appearance in public.

GUS EDWARDS' SCHOOL

Gus Edwards is working on plans to establish a dancing school and general theatrical educational institution where all branches of the theatrical work will be taught. Edwards expects to have his school in operation between now and April 1.

It will be located in or around the Times square section of New York.

IRENE CASTLE'S DOUBLE DATE

Los Angeles, Feb. 7. Irene Castle will appear both at the local Orpheum theatre and Ambassador Hotel for two weeks, commencing Feb. 19.

Following the local Orpheum engagement arranged by Harry Weber, the New York agent, Miss Castle will proceed Eastward over the Orpheum time, appearing intermittently in Eastern vaudeville during the spring.

MOSCONY FINED ON 2 CHARGES

Philadelphia, Feb. 7. Charles Moscony is leaving Philadelphia to give his attention to a school of dancing in New York. That is what he told the court when pleading guilty last week to running a gambling house and making a hand book on the races.

The court fined Moscony \$500 and suspended sentence for one year with Moscony on probation during that period.

BIRTHS

Mr. and Mrs. Malcolm, last month, daughter. The mother was professionally Esther Jarret and formerly in vaudeville.

Mr. and Mrs. Richard Barthelme, in New York, last week, daughter. The mother is professionally Mary Hay.

ANOTHER 'WALKING ACT' MUST PAY DAMAGES

Tracey and McBride Assessed \$175—Left No. 2, at State, Jersey City

Tracey and McBride "walked out" of the State, Jersey City, objecting to the No. 2 spot assigned the act. Following the precedent established by Allman and Harvey, the Keith office notified the Edward Keller not to submit the Tracey and McBride turn for further bookings until \$175, the amount of the salary for the State last booking, was paid on the contract book.

The turn had been playing at Keith houses booked on a week to week basis. No further Keith time had been booked to follow the State engagement. The unit will not be booked for any further Keith time until the State salary is adjusted.

HERK NOT INTERESTED

Nothing to Do With Any Gerard Produced Unit

It was reported in last week's Variety in the story concerning the bankruptcy petition of the Unit Producing Co. that I. H. Herk was associated with Barney Gerard in that company. Mr Herk was not financially or otherwise interested with Gerard in any Shubert unit production.

Harold P. Coffin has been appointed referee.

The Unit Producing Co., Inc., produced two units for Shubert vaudeville, "Town Talk" and "Fun-makers." Mr Coffin, as referee, has granted Barney Gerard permission to amend his schedules of liabilities to include \$1,723.12 due to himself (Gerard) on an open account and \$5,705.58 for money loaned. This raises the total liabilities from \$57,000 to \$64,000 of which \$40,000 are due in actors' salaries to the casts of "Town Talk" and "Fun-makers."

LIGHT FOR UNIT

Straight Vaudeville at Belasco, Washington, Draws Little

Washington, Feb. 7. The straight vaudeville bill headed by Frances White, with the second feature Mason and Keeler, besides a local "Follies", and placed for this week at the Belasco by the Shuberts, on Monday night had 10 rows filled downstairs with about 50 people in the balcony.

It was cold here Monday evening and another reason the Shuberts could advance for the light attendance might be the opposition of the Chicago Opera.

JOE MAXWELL BANKRUPT

Pittsburgh, Feb. 7. A voluntary petition in bankruptcy has been filed in the U. S. court for this district by Joe Maxwell, manager of a local Shubert (unit) theatre. The liabilities are placed at about \$30,000. The majority of Maxwell's creditors are New Yorkers.

OPENINGS FOR 2 NEW UNITS

Lew Fields' new Shubert unit "Snap Shots" will open at the Shubert, Newark, N. J., Monday (Feb. 12).

A revised version of Jack Lait's "Spice of Life" also opens as a Shubert unit show at the Chestnut street, Philadelphia, Feb. 19.

The Palace, at Jamestown, N. Y., opened Feb. 5. It has a seating capacity of 2,000, and will play Keith vaudeville and pictures. The theatre was built and will be managed by Peterson & Woods.

SHUBERTS' UNIT "GAIETIES" CLASSED AS "MUSICAL COMEDY"



JANET IN ROCHESTER

(Dressed for Cold Weather)
"Janet of France, admirably assisted by Charles Hamp, gave an unusually agreeable musical playlet styled 'A Little Touch of Paris,' which won deserved applause. Janet of France is an exceedingly attractive young woman, who manages to convey the impression that she really doesn't know America, but that she likes it and hopes that it will like her, which it is sure to do."—Rochester Times-Union.

NO WOMAN ON STAGE IN REGULAR BILL

Single Woman of Program Among Audience—40 Men in Current Show

San Francisco, Feb. 7. The current bill at the Pantages, regularly booked, has but one woman on it and she does not appear upon the stage.

Of the several acts one is a band of 27 pieces and another, a Chinese group turn. There are about 40 men in all. Wilson and Beer are the team with Eddie Beer appearing among the audience, as a "plant." They had no trouble in making the hit of the show.

A womanless bill is so uncommon in vaudeville none is recalled unless a stag program should have been especially arranged, such as a minstrel performance as with the more frequent instance of an "All woman's bill."

TICKET AGENTS

(Continued from page 1)

by the Producing Managers' Association, it was proposed as a first step to eliminate buys at once. That move was blocked. The ticket plan was turned over to a working committee of nine several weeks ago, but there have been no developments.

Decision to pass up the brokers' buys by the Selwyns came when the agencies sidestepped Jane Cowl's "Juliet" at the Henry Miller, New York. The brokers said they were not over the shock of losses sustained by Ethel Barrymore's try at the role. An arrangement called for 120 tickets for the Cowl show. Last week it started to leap upward and the demand grew daily, with the agencies asking for more tickets. The managers saw that the sale at the Miller was so strong brokers were not needed and refused to increase the allotment. The show looks set for the season and the daily ads call attention to the availability of seats at the box office.

"Romeo and Juliet" with Miss Cowl appears to be repeating the business record of "The Fool," also a Selwyn attraction. When the latter show opened at the Times Square there was a similar arrangement for about 120 seats. The "Fool" then jumped to one of the biggest draws on Broadway and the brokers sought an increase in allotments. That was granted but no part of the additional tickets can be returned. Further than that the box office at the Times Square was instructed to turn no one away. Patrons buying in advance were accommodated if possible and that has resulted in the theatre sales

Stage Unions Refuse to Classify It as Vaudeville—Other "Units" Similarly Formed—Extra Salary for Over Nine Performances

KLEIN'S UNIT SHOW OFF SHUBERT CIRCUIT

Refuses to Play Return Dates—Road Traveling as \$2 Attraction

Arthur Klein's unit show, "Hello Everybody," with Gertrude Hoffmann, is deserting the Shubert vaudeville circuit this week. It will open next week on a road tour at \$2 top, as against the \$1 top admission it played for as a Shubert unit.

After appearing in Hartford, Springfield, New Haven and Worcester as split weeks, the Klein show is due at the Majestic, Boston, for a run of four weeks starting Feb. 26. The Majestic, Boston, has been a regular Shubert vaudeville stand, one of the 11 top houses. Hartford and Worcester have also played Shubert unit shows.

Klein is the vaudeville booking manager for Shubert vaudeville. He was given a unit franchise on the strength of his connection with the circuit. Miss Hoffman was engaged to head the company on an individual contract with Klein at a weekly salary of \$1,200, net, with no commission to the Shubert vaudeville agency and all transportation paid by the show.

AFTER-SHOW DANCING

Keith's, Syracuse, Permitting It This Week

Syracuse, Feb. 7. "Dancing after the show" is given its first vaudeville tryout at Keith's this week, with the members of the night audience invited to dance upon the stage after the performances.

The innovation was kindly received, and the idea looks like a winner. Raymond Fagan's dance orchestra, on the bill, supplied the music for an hour's dancing program.

"Gaieties of 1922," which the Shuberts remade from a road show into a Shubert unit attraction recently, has been officially designated as "musical comedy" and not vaudeville by the musicians and stage hands' unions and the Actors' Equity Association. The Shuberts' contention the "Gaieties" was a vaudeville show through playing the Shubert unit circuit houses was contradicted by the unions on the ground the show was practically the same in form as it was when it played on the road and at the Winter Garden, where it originated as the "Passing Show of 1921."

The difference in classification meant the Central, New York, had to pay each of its orchestra musicians \$74 a week, instead of the \$62 weekly called for by the vaudeville scale.

The stage hands' union calls for the carpenter, electrician and property man with a show to receive \$62.50 with a vaudeville, musical comedy or legit show, there being no variation in the scale, regardless of the branch of show business the head of a department like carpenter, electrician, etc., are employed in. With musical shows like the "Gaieties" there are also a number of extra grips and cleaners deemed necessary to put the show on by the stage hands' union in New York, the classifying of "Gaieties" as musical comedy and not vaudeville resulting in the Shuberts having to pay in the neighborhood of \$180 extra on the week for extra men.

The Equity entered into the classifying discussion on the grounds the show was a legit attraction, seeking extra payment for all shows over nine given by the "Gaieties." As the "Gaieties" gave 14 shows at the Central, the Equity's claim was for five extra performances. The matter is to be adjusted between the Equity and Shuberts.

Just what effect the classifying of the "Gaieties" will have on future remade musical shows sent out as units by the Shuberts is problematical. The "Spice of 1922" is similarly reproduced for the unit circuit; also "The Blushing Bride."

At the stage hands' and musical unions it was said no action was ever taken regarding the classification of any show unless the respective members of either union employed at a New York house called for a reclassification, or complained that a show had been improperly classified.

40-YEAR RECORD

(Continued from page 1)

cal condition and was advised to "take it easy." Leaving the show Mr. Heath went to Zanesville, O., where his wife had been confined with a slight illness, got Mrs. Heath and both went to St. Louis. Waiting a laboratory report there it disclosed the veteran was threatened with diabetes and displayed asthmatic symptoms, with a long list of medicinal expressions usually on that kind of an analysis. Coming to New York the Heaths left last Friday for the south and will be there until the doctors tell Mr. Heath he may rejoin the show.

Heath is 50 years old and looks 55, spry and active. This is the 49th year of his stage partnership with Jim McIntyre who continues with the production. The team of McIntyre and Heath formed in 1874. Since 1883 they never have been absent, singly or together, at any performance, and have played in their day every description of a theatre there has been. Of recent years the two famous blackface entertainers have been stars in Shubert productions.

First established at \$4.40. After the first week the scale dropped to \$3.30. Even at that price the brokers complained they could not sell the show and the tickets were "dumped." The managers claim further the agencies were responsible for much "panning" because of slow sales.

MUSICAL UNION SITUATION TAKING ON OMINOUS LOOK

Weber, Frayne and Vacarelli to Confer on Solution
—Talk of Merging Nos. 310 and 802—M. M. P. U.
(310) Special Meeting Feb. 8

The New York musical union situation after comparative quiet for the last year or so has reached a point where all sorts of trouble, strikes and general disturbances loom on the horizon again. With the election last week of Paul Vacarelli, as business agent of Mutual Musical Protective union, former No. 310 of the American Federation of Musicians, but ousted from the A. F. of M. three years ago and remaining outside since, a new spirit has been created in the so-called "outlaw" musical union. A special meeting is scheduled by the M. M. P. U. Feb. 8, at which a plan of action will be decided on as regards what the M. M. P. U. will do to regain its former prestige.

As matters now stand local union 802, of the A. F. of M. with headquarters at 54th street and Broadway, is the official American Federation of Labor organization in New York city, and the only union recognized by the legitimate, vaudeville burlesque and picture houses. About all the M. M. P. U. can do business with are the smaller dance halls and private house parties, etc.

The M. M. P. U. has a membership of 9,000 and while Local No. 802, the recognized official union has an equal membership of 802 also holds membership in the Mutual Musical Protective union. That means paying dues in two organizations, but it appears a necessary evil as the M. M. P. U. has a big office building on 86th street with reported assets of \$1,500,000. Members of the M. M. P. U. do not feel they should relinquish their interest in the M. M. P. U. for that reason as one of many.

Another cause why the M. M. P. U. members belonging to Local 802 continue their membership in the M. M. P. U. is that the M. M. P. U. has a sick benefit and death burial arrangement for its members. Still another reason advanced by hundreds of Local 802 members who also continue their membership in the M. M. P. U. is that they were practically forced through the exigencies of the moment two years ago to join the Local 802, to hold their jobs in the big theatres in New York, because the 802 local was the official union and holding membership in that was essential to working.

There long has been an undercurrent of feeling on the part of a majority of the 802 local men, also holding membership in the M. M. P. U. that the M. M. P. U. is the only logical union for New York, and that it is about time the 802 local was merged with the M. M. P. U. and the latter restored to its original status.

The stumbling block in the way of this plan has been Jos M. Weber, president of the A. F. of M., the national organization. Weber it is claimed heads a group of national association executives who want the present status continued. Local 802 does not elect its own officers, nor has it since starting the officers being appointed by the national executive board of the American Federation of Musicians. This means local 802 is governed by the national organization by proxy. A strong element in the 802 local membership has been agitating for an elective system of officers since it was organized, but without success.

Various efforts have been made by the M. M. P. U. to get back into the Federation since it was ousted. At the last convention of the Federation in May 1922 the matter was brought up, but it was decided to keep the M. M. P. U. outside. Several attempts have been made through the courts by the M. M. P. U. to secure reinstatement in the American Federation of Musicians, but all were without success.

Vacarelli's knack of getting things accomplished is illustrated in the arrangement of a conference that will be held Thursday, Feb. 8, at which Jos M. Weber, Hugh Frayne and Vacarelli will discuss possibilities of reinstalling the M. M. P. U. in the A. F. of M. The conference marks the first time since the M. M.

P. U. was ousted that Weber has consented to any sort of conference with an M. M. P. U. representative.

The appointment of Vacarelli is a matter of expediency by the M. M. P. U., Vacarelli entering the M. M. P. U. as a "drummer."

If the M. M. P. U. fails to secure reinstatement via the means of arbitration, conferences will be sought with the heads of the Vaudeville Managers' Protective association, representing the vaudeville and burlesque interests; Producing Managers' Association, representing the legit interests, and the association representing the picture houses. Vacarelli at the Feb. 8 meeting is to be empowered to present what will practically be an ultimatum to the different associations that something must be done to get the two organizations, local No. 802 and the M. M. P. U., together, with the plan favored by most M. M. P. U. men being the abolition of 802 altogether. While the question is one for the federation to decide, a large element in the M. M. P. U. takes the stand the big theatrical interests can force the issue with the American Federation of Musicians and have the M. M. P. U. made the official union instead of 802.

Talk of a strike if Vacarelli fails to get the M. M. P. U. re-established as the New York local of the A. F. of M. has been heard frequently around the 86th street headquarters of the M. M. P. U. Although it is understood the big vaudeville, legit and picture houses employ only 802 men, it is pointed out by M. M. P. U. advocates that all of the 802 men are also M. M. P. U. men and would be likely to obey a call to strike if the M. M. P. U. said so. A strike by the M. M. P. U. in 1921 was the cause of the creation of local 802, but few M. M. P. U. men at that time obeyed the strike call. Many M. M. P. U. members of the less radical class believe the situation is very different at present, and a call to strike issued to the musicians in the big New York houses would result in nine-tenths of the M. M. P. U. men, also members of 802, walking out.

Vacarelli in the several longshoremen's strikes conducted under his leadership was noted for strenuous tactics.

UNITS ON ONE-NIGHTERS

Davidow & Lemaire's "Troubles of 1922" will play three experimental one-nighters next week, starting Sunday (Feb. 11) at Fremont, Ohio; Tuesday at the Park, Erie, Pa.; Wednesday, Geneva, N. Y., with the last three days at the Grand, Worcester, Mass.

The first part of the week is a fill-in that would otherwise mean a layoff. If the experiment proves successful other Shubert unit shows will play the one-nighters.

The Four Marx Bros. Shubert vaudeville unit, "20th Century Revue," will continue to play the Shubert vaudeville houses for three more weeks when the unit will take to the one-nighters. Morris and Campbell will go into the cast of the Marx show next week at Cincinnati. The remainder of the unit bookings for the show are in St. Louis and Detroit.

AMATEUR CABARET ACT

Keith's Prospect, Brooklyn, N. Y., a split week, has Healy and Cross and "Their Brooklyn Cabaret" this entire week as an added attraction. Local talent in the cabaret scene is at tables and doing specialties with the talent selected from the various Brooklyn clubs near the house.

Leon Keimer, the manager of the house, won the managers' contest conducted by the Keith office with his "Greenprint Follies," which started the local talent "Follies" fad.

Rastelli, European juggler, will open at Boston, March 5, for 10 weeks on the Keith circuit. The act will comprise three people besides the juggler.



WM.—ELSA NEWELL and MOST

Following intermission, Newell and Most offered an act of considerable originality and wholesome humor. Just when the pair are about to leave the stage, the audience gets an earful of some harmony that makes it wish for more.

—Baltimore News.

This week (Feb. 5), Moss' Broadway, New York.

Direction: H. J. FITZGERALD

THURSTON LOSES SUIT

Virginia Court Refuses to Restrain G. G. George as "Unfair."

Richmond, Va., Feb. 7.

Howard Thurston, the magician, whose application for an injunction to restrain Grover G. George, a rival wizard, from reproducing tricks and illusions for which Thurston claimed exclusive exhibiting rights, was rejected by Judge Crump of the law and equity court, has failed to notify the court of intention of appeal.

The court's earlier decision in favor of George stands. Thurston's only recourse is to sue in Ohio for an injunction against The Mysteries Producing Corporation, by which George is shown by the court's record to be employed as a performer.

Charles Case, representing himself as former stage director for Grover George, magician, appeared Monday at the office of Wycker and Fulton, attorneys for Howard Thurston, in Thurston's suit against George and asked that suit be entered against George for salaries and other money alleged to be due him and other members of the George company. The company was in Petersburg, Va., he said.

The attorneys advised Case to institute proceedings outside of Virginia against the Mysteries Producing Co. Inc., of Ohio.

ANOTHER UNIT AS PAN BILL

"Gimme a Thrill" (Jos. M. Gaites), the Shubert vaudeville unit which closed recently on the Shubert time may tour the Pantages Circuit, following "Steppin' Around," the Weber-Friedlander unit now playing the Pan time as "The Sheikh's Daughter."

Negotiations are on between the local Pan bookers and the owner of the unit. Several of the former members of the unit have been approached to tour the Pan Circuit with the revised show.

The Weber-Friedlander unit was routed by the Pan Circuit at \$2,900 net weekly. The highest salary in the unit was that of James C. Morton, who did not go with it. The same procedure is to be followed with "Gimme a Thrill" according to report, which will be played as a whole vaudeville bill.

Theatre Reopens

Lowell, Mass., Feb. 7.

The Merrimac Square has been reopened by the New England Theatres, Inc., after having been rebuilt at a cost of almost \$150,000. Alterations include a new balcony, lobbies, seats and stage furnishings. The seating capacity has been increased to 1,800.

MARRIAGES

Milton Ager, song writer, to Cecilia Rubenstein, art student, in New York, Feb. 1.

Abe Friedman of the Loew publicity department to Belle Graf (non-professional), in Brooklyn, Feb. 1.

Harold Atteridge, librettist, to Jean Thomas of "The Dancing Girl" (Winter Garden), in New York, Feb. 1.

TALENTLESS "FLASH ACTS" NOT WANTED IN SMALLER CITIES

Straight Variety Bills Preferred—Census Shows Inclination of Audiences and Managers—"Flashes" Don't Draw

"RETURN DATE" PROSPECT

Englewood Goes on Orpheum Circuit Feb. 10—3 Shows Daily.

Chicago, Feb. 7.

The Orpheum Circuit takes possession Feb. 10 of the Englewood, which has housed Shubert Unit vaudeville so far this season. It opens with vaudeville Feb. 11, playing three shows daily, matinee and two performances at night.

The lease of the Englewood to the Orpheum Circuit is for five years with the privilege of five years more. The deal was effected on short notice; negotiations started Jan. 26 and closed Jan. 29.

Willis Jackson, who until recently managed the Orpheum at Lincoln, Neb., is the new manager of the Englewood, succeeding Charles E. Barton, who served under the Beatty regime.

The change of policy happened as it was not believed that the Englewood could prosper, playing unit shows on return dates.

The Englewood policy under Orpheum operation will be three shows daily with all seats reserved. Fifty cents will be the top price. There will be five acts with changes of bill Sunday and Thursday. The program will include one headline act and will be a standard Orpheum bill.

BUFFALO BOOKERS MIXING IT

Buffalo, Feb. 7.

Local small time vaudeville booking offices are in a mix-up. Following much friction when hard names became common, the local Gus Sun office posted a notice reading:

"How can any act expect booking from me after playing my opposition?" referring to another local agency.

The question started talk among the small timers and remains unanswered.

"LISTEN TO ME" IS TAB

Elkins, W. Va., Feb. 7.

"Listen To Me," tab show produced by LeComte & Fleisher, of Chicago, played at the Grand here. Its itinerary includes practically all the middle-sized towns and hamlets in this state as well as many others. Barbara Bronell is featured. Walter M. Roles is back with the show.

IN AND OUT

Low Dockstader's accident last week when he fell, hurting his ankle and head, prevented him opening Thursday at the State, Jersey City, also Monday at the Capitol, Union Hill, N. J.

Tracey and McBride refused to open in the No. 2 spot at the State, Jersey City, last Thursday, leaving the bill. Miller and Frear substituted.

Venita Gould dropped out of the bill at the Riverside, New York, Tuesday due to illness. Miss Gould was taken ill immediately after her act Monday night and a doctor was summoned to attend her at the theatre. Leavitt and Lockwood, doubling from the Palace, substituted Tuesday. She returned Wednesday.

Joe Roberts was forced out at the Palace, New York, Tuesday, due to a cold. Miller and Capman filled for the matinee with Rae Eleanor Ball going into the night show, doubling with the Alhambra.

"Bits and Pieces" was out of the bill at the Pantages, Los Angeles, after the Sunday night performance due to the sudden illness of the leading man.

Ernest Ball left the bill at the Royal, New York, Wednesday, affected by a heavy cold. Cecilia Weston substituted for him, doubling from the Alhambra.

Ulla and Clark, appearing at the State, New York, last week were mentioned in Variety's review of the show as Ulla and Lee.

With the exception of small time houses located in the largest cities, the "flash" production turn with one or two mediocre principals and four or more indifferently trained chorus girls has outlived its usefulness as a pop house feature. The smaller cities of from 10,000 to 50,000 population playing pop vaudeville appear to be unanimous in not further wanting the regulation flash turns. The same applies to jazz bands. The bands of five and six pieces and larger organizations are sought after for the big city small timers, but the smaller towns don't want them.

Pop houses booking through the Keith office, located in the smaller cities, generally report a regulation variety bill made up of teams, singles and the smaller vaudeville combinations such as a singing trio, quartet, etc., pull more business at present than a program headed and often made too heavy by a flash production, with usually nothing to recommend it other than that it holds a lot of released burlesque jokes and a flash scenic equipment.

One small time booker in the Keith organization, supplying bills for a number of towns of an average of 20,000 population, stated the small time house owners and operators, as a class, would rather pay \$400 for a standard team, as a headline attraction, with a couple of smaller turns at \$250 and be assured of a certain talent in their bills, than pay \$600 for a flash turn with consequent economy on the rest of the show.

While the standard team as a rule would have no appreciable drawing power in a small time house, the smaller city, neither would the pop house flash, the only difference being the standard team would have talent to sell and the pop flash as a rule had nothing to offer but scenery.

The "flash" has had a decided call for the last three or four years, but with a continued line of poor productions, dropped out of favor with small city pop house audiences, according to census of the houses in the third class cities taken recently by the Keith family booking department.

COMPLAINS TO V. M. P. A.

Chicago, Feb. 7.

Billy Diamond has entered complaint against the States Exchange of St. Louis with the Vaudeville Managers' Protective Association, alleging he has a contract with George Bentley in which he (Bentley) agreed not to open a Chicago office for a period of five years. Messrs. Diamond and Bentley were associated in the Webster agency, when it was first purchased from Mr. Webster, but later Bentley withdrew from the concern. He has recently opened a Chicago office with Jack Fine in charge.

LOEW REPEATING "FOLLIES"

Loew's Orpheum (Eighty-sixth street), New York, will repeat with a local "Follies" the week of Feb. 26. The house played its first amateur turn three months ago and is the first local Loew house to repeat with an act of the same nature.

LOCAL LADIES' MINSTRELS

Th. 8th Ave., New York, next week will put on a ladies' minstrel with local amateurs and professional end men (women).

An "Opportunity Contest" for the selection of eligibles is going on this week at the house.

Theatre at 3rd Ave. and 64th St.—Lewis Steinhardt has acquired the northeast corner of Third avenue and Sixty-fourth street, New York, for a theatre site. Its policy is undetermined. Proctor's Fifty-eighth Street is the only theatre in the neighborhood.

Leases Colonial, Detroit

The Colonial, Detroit, will be a full week vaudeville stand. It has been leased from C. H. Miles by Ed Fay, the Providence small time vaudeville manager.

BUSINESS LAST WEEK ON COLUMBIA, BIT OFF

Several Attractions Drew Good Average—Too Many Weak Spots

Business on the Columbia circuit dropped a bit below the corresponding week's business of last year, the week developing a number of \$3,000 to \$3,500 grosses that lowered the general average. The topnotch shows did not hit their usual high marks through being in houses in some instances that have not been doing well throughout the season.

Gerard's "Follies" led the circuit shows again with \$10,250, at the Orpheum, Paterson, N. J. For third time this season the Gerard show gave an extra Saturday matinee. "Keep Smiling" was second with \$3,290 at the Gayety, St. Louis, and the Columbia, New York, third with "Step Lively Girls" and \$3,320 on the week. This was a drop for the Columbia, the previous week's show, "Let's Go," doing \$9,000, with the four preceding shows doing from \$9,000 to \$10,000.

The Gayety, Boston, was just behind the Columbia, New York, with \$3,150, for the "Big Jamboree." The Casino, Boston, did \$6,795 with "Broadway Flappers," "Town Talk" at the Gayety, Pittsburgh, got \$3,900.

The weak spots were the Empress, Chicago, with the "Greenwich Village Revue," and \$3,750 on the week; Majestic, Jersey City, which has been bad all season, did \$3,425, with "Broadway Brevities," Gayety, Milwaukee, another bad spot all season, getting \$2,440 with "Bubble Bubble," "Giggles" at the Gayety, Omaha, did \$3,820; Empire, Toronto, with "Hippity Hop" got \$3,880. The Grand, Worcester, Mass., with "Rockets" last week did \$3,750. "Flashlights of 1923" at the Gayety, Buffalo, got \$4,710; "Big Wonder Show" at Colonial, Cleveland, \$4,700; "Bon Tons" at Gayety, Kansas City, \$4,690; Yorkville, New York, fourth week as a Columbia stand, dropped to \$4,000-\$5,000 gross class with "Hello Good Times," getting \$4,400 on the week.

The Casino, Philadelphia, with "Folly Town" did \$4,950; Empire, Providence, ("American Girls") \$4,900, and Gayety, Rochester, with "Step On It" \$4,070.

The shows doing what is considered a good average business on the Columbia wheel last week were "Broadway Flappers," Casino, Boston, \$6,795; "Record Breakers" at the Palace, Baltimore, \$6,995; "Let's Go," Casino, Brooklyn, \$6,575; "Radio Girls," Columbia, Chicago, \$6,300; "Youthful Follies" at Gayety, Detroit, \$6,600; Dave Marion's show at Hurlig and Seamon's, New York, \$6,600; "Mimic World" at Empire, Newark, \$6,900; "Chuckles" at Empire, Toledo, \$6,990; "Temptations," Gayety, Washington, \$6,300.

The New York state split week took a bad drop with Newburgh getting \$1,470 and Poughkeepsie \$1,895. Utica with Frank Finney, three days, did \$2,595.

THREE WEEKS TO FIX

"Step Lively Girls" Must Be Re-paired—A Sheridan Franchise.

Before George Jaffre's production of the Columbia wheel show, "Step Lively Girls" left the Columbia theatre, New York, Saturday, Jaffre was notified three weeks had been allowed by the Columbia censoring committee in which to fix up the show to pass the censors' approval. Phil Sheridan, holder of the Columbia franchise under which Jaffre is operating, was similarly informed.

The "Step Lively" show did \$3,000 last week at the Columbia. While not alarmingly under the average gross there of the past few weeks, the business was not taken into consideration, since the box office impetus of the immediate previous attractions held at the Columbia was looked upon as a result for this Jaffre business, with the fear expressed the poor showing of the "Step Lively Girls" would find a reflection after its departure. Jaffre, of Pittsburgh, secured the "Step Lively Girls" when dissolving his burlesque managerial partnership with Arthur Peats n.

BURLESQUE CHANGES

Helen Tarr replaces Dolly Rayfield as prima donna with "Folly Town" (Columbia) next week.

HERK JUDGMENT

Court Allows It for \$5,000 on Moving Papers.

Isaac Oestreicher was granted summary judgment for \$5,000 on a note against I. H. Herk by New York Supreme Court Justice Cohalan last week. Oestreicher sued on assignment, the note having been made by Herk to Slim Williams last May first. Williams assigned to one Clemons who assigned in turn to the present plaintiff.

Herk's defense was that Williams and he agreed that when the note matured in six months he (Herk) would pay \$1,000 and extend it for the balance of \$4,000. Herk alleged he offered to give Williams the \$1,000 and fulfill the agreement but Williams refused. Herk expressed a willingness to do likewise with Oestreicher.

Justice Cohalan did not consider this defense, stating "the moving affidavits and the original letters of the defendant (Herk) show conditionally that defendant has no defense. In his letter he acknowledged the existence of the note and that he owes the amount mentioned. Motion granted."

RETURN CHECK TIP-OFF ON GOOD OR BAD SHOW

Business Indicator Tells by Tuesday Night—Columbia Supply Out Weeks Ago

People connected with either of the wheel burlesque circuits, Columbia or Mutual, have developed an easy and unerring method of ascertaining by the time the Tuesday matinee has been reached, whether a show is going to do business or not. The return checks are the tip-off. If a show is liked the patrons who go out of the theatre during the intermission return with the coupons. If the show is a bust an increasingly large number of patrons fail to return after the first part, with a consequent depletion of the return checks through failure of patrons to bring them back. Several weeks ago a particularly bad show at the Columbia, New York, exhausted the crop of return checks by Wednesday, with the house having to secure an additional supply to last the week out.

The return check tip-off applies to all houses on both circuits, with some holding more first part deserters than others for a bad show.

'BUSINESS GETTERS' FOR BURLESQUE HOUSES

Columbia Wheel Producers Want to Try Them—Good for Vaude and Films

Columbia Burlesque producers are agitating a deviation from the beaten trails, and are in favor of introducing some of the successful "business getting" devices in several of the cities of the Columbia Circuit, where the grosses have been off all season.

Innovations such as "Local Talent Follies," "Opportunity Contests" and other box office stimulants found successful by vaudeville and picture houses are believed to be practicable for the burlesque stands. They will be tried out by several of the producers if the heads of the circuit will sanction them.

Burlesque has been the school for many of the present-day musical comedy and vaudeville stars. Any talent developed through the medium of the "contests," etc., could be used to advantage by the burlesque producers, who are on the lookout for new faces.

MOVE IN BURLESQUE SUIT

In the \$500,000 damage suit by the American Burlesque Association against the Columbia Amusement Company, John G. Jermon and Tom Henry, two of the co-defendant-directors of the Columbia, made a motion before Justice Platzeck, in the New York Supreme Court Monday, asking for a dismissal of the complaint on the ground it does not set forth facts sufficient to constitute a cause for action. Decision was reserved.

The A. B. A. charges the Columbia company with conspiracy to drive it out of the burlesque business.



ROXY LA ROCCA WIZARD OF THE HARP

Is back after an absence of about ten years, and has been received with open arms by the public. Just finished the Orpheum tour. This week (Feb. 5) he is doing it at the Temple, Rochester. It is a wonderful change that has taken place in vaudeville since Roxy has been away. No more ill-feeling between managers, orchestras or stage boys. It's just great. He is glad to be back. No wonder Van likes it over here. Roxy seconds the motion. Many thanks to Mr. Albee for telegram.

H. B. Marinelli, Ltd., is on the job for Roxy La Rocca.

JAS. E. COOPER'S ESTATE LEFT TO HIS WIDOW

Sister Provided For—Mrs. Cooper, Executrix, Without Bond

The will of James E. Cooper, burlesque man, who died Jan. 29, of pneumonia, filed for probate this week in the Surrogate's court, New York, directs his estate, after all debts are paid, to be divided as follows:

Leah De Bahlul, sister, \$25 a month for life. Lucia Cooper, widow, 325 Riverside drive, the remainder of his property, she, without bonds, named also as the executrix.

The will, executed at the Columbia theatre building, New York, on April 20, 1917, was witnessed by Henry Silberman, of 299 Broadway; William V. Jennings, of the Columbia theatre building, and Isaac Silverstein, of 936 Eighth avenue.

Mr. Cooper named his widow general guardian of his daughter, Henriette, now 19 years old, and directed that in the event that his widow had failed to survive him the legacy intended for her was to have gone to his daughter, in trust, until the latter became 30 years of age. In such event his brother, Jack Cooper, together with Samuel A. Scribner, were to have been the executors of the estate. He further added in a paragraph of the document:

"The reason that I have not made any provisions for my said daughter, Henriette, during the lifetime of my beloved wife, Lucia Cooper, is because I have sufficient faith in her to know that she will take good care and make ample provisions for our said daughter, Henriette."

Just how large an estate Mr. Cooper left will not be known until his estate is appraised for inheritance taxation. His widow, Lucia, is a former professional.

MUSICAL SHOW PLAYED SUNDAY IN SYRACUSE

Bastable Gives Full Show—No Police Interference—Legit Plays May Try It

Syracuse, Feb. 7. Contrary to expectations, the Department of Public Safety made no effort to prevent the Sunday musical comedy presentations at the Bastable.

Abe Epstein, business manager, had anticipated police interference, but the authorities permitted the performances in full.

Whether legit shows will attempt the Sunday idea remains to be seen.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Thirty in this issue

BURLESQUE REVIEWS

BIG JAMBOREE (COLUMBIA WHEEL)

Tony the Cop.....Frank Hunter
Professor Dope.....Low Kelly
Box Car Benny.....Bob Nugent
A Policeman.....Wm. P. Murphy
An Actor.....Charles Weason
Belle Broadway.....Theresa Adams
Betty Bowery.....Virginia Ware
Rhoda Riverside.....Alice Edwards
Bertha Bronx.....Gladys Stockton

"The Big Jamboree" at the Columbia this week is neither big nor a jamboree. It's a second grade Columbia wheel show at best, with a production that runs from good to bad.

The "Jamboree" is owned by Sam Scribner, general manager of the Columbia circuit. Inasmuch as Mr. Scribner must of necessity point out the shortcomings of the rest of the circuit shows, when there are shortcomings to point out, it must be rather hard for Mr. Scribner to forget the "Jamboree" when inspecting the other shows for flaws—that providing Mr. Scribner has seen the "Jamboree" recently. When it started out the "Jamboree" was looked over by Scribner, according to report, and Scribner didn't like it particularly, ordering many drastic changes.

Since inspected at the beginning of the season the cast has been revised, and Low Kelly was added. Whatever changes were made after the opening, or since, the show can stand a lot of additional pointing up. Outside of Wm. P. Murphy, who does character bits, and who owns a baritone that still retains considerable volume and tunelessness, there isn't a voice. Particularly so among the women. Theresa Adams, who does the stuff allotted to primas usually in burlesque, is a good ingenue, handling raggy numbers excellently and dancing well, but Miss Adams should not be asked to do songs calling for vocal qualifications. Gladys Stockton is a peppy soubrette, of the pint size order, dances nimbly, but she also has a voice that isn't. Virginia Ware doesn't pretend to sing, but she's a splendid character actress for burlesque, doing a "souse" bit with intelligence and real humor. The other woman principal, Alice Edwards, is a dancer.

Frank Hunter splits principal comic honors with Kelly. Hunter does a "wop" in the first half, and blackface in the second. Hunter is versatile, dancing, acrobating and comedizing competently. Kelly does his family dope character throughout the show, presenting a sincere and legitimate characterization of a type that is so frequently overdone. Possibly it was the material used by Kelly, but there is no question but that the show slowed perceptibly during most of the scenes in which Kelly was the central figure.

Bob Nugent was a subsidiary comic, doing tramp in both sections, but apparently held under wraps. He appeared to be a capable comic with the ability to do considerably more than permitted in the show. Ches. Weason was the straight or juvenile. There was little straight for Weason to do, Murphy handling most of that stuff in character, such as a cop, etc. Weason shone in a dancing bit that took a number of encores, with Miss Edwards assisting.

The chorus is a badly assorted lot, with a line irregular through the different sizes of the girls. The (Continued on page 9)

ROCKETS

(COLUMBIA WHEEL)

Comedian.....Harry (Dutch) Ward
Comedian.....Will H. Cohen
Straight.....Ed Lowe
Utility Man.....Pat Kearney
Utility Man.....Al Belasco
Utility Man.....Jerry Coenan
Prima Donna.....Kitty Glasco
Ingenu.....Sonia Mc-Off
Roubret.....Cecil Manners

"Rockets" started the season under the sponsorship of Jean Hedini and Rube Bernstein, but it failed to develop quality, as burlesque shows sometimes will, and after two weeks of tinkering it dropped out of the wheel. After a lapse of time Hurlig & Seamon purchased this production, which had been bought complete from George White after it had served its purpose with one of the bygone "Scandals" tours. It is at the Hurlig & Seamon Music Hall this week. The new owners gathered an entire new set of principals and the show made its debut last eight or ten weeks ago. It has been reported as doing fair to middling business coming into New York.

The new company is headed by experienced burlesque comics, and the material reflects just that. What they have put together is a rough-house, low-comedy, knockabout burlesque entertainment without class aside from its elaborate production equipment, but a lot of crude and noisy fun. It gets laughs a-plenty, but nearly always from the stereotyped device. They even resort to the inflated bladder more than once. Not very "advanced" burlesque goods, but of a reliable brand for a certain line of trade.

Ward has good moments of genuine humor and is distinctly superior to his surroundings. Some of his interpolations were especially laughable, like the line addressed to the flirtatious soubrette as she exited coquettishly murmuring "Mon babbie." "Little one, you're getting that speech much better since we played Wooster." A lot of Ward's stuff is smooth and unctuous. He is the only one of the trio who gets his effects quietly. Willie Cohen's style is fixed and settled. He makes his points noisily and perhaps over-emphatically, but they register, and it was probably good judgment that placed him opposite Ward. Young Lowrie is an extraordinarily likable straight worker, away from the wheel type.

Kearney travesties around, contributing more hokum. The material is old style and official, with only occasional new twists. But mere racket gets a certain amount of pretty sure returns, and for lack of better material, is the safest course. The show passes on just that.

What the show especially needs is a fast dancing woman, to give pep and spice to number leading. The three principal women they have are agreeable enough out front, and the prima donna, Kitty Glasco, has a strikingly good soprano voice for a medium burlesque show. In like manner the blonde and smiling Miss Meroff won her audience, and Cecil Manners was a sprightly little trick, but her dancing was not exhilarating. A good lively bit of stepping now and then would do wonders for the entertainment, for it has enough of everything else to please.

There are a number of diverting specialties worked in between scenes, of which there are a great variety and number, all of them neat indi- (Continued on page 9)

PARK CUTS SCALE

Drops "Burlesques" from House Billing

The Park music hall at Columbus Circle has reduced the admission scale from \$1.65 top for box seats to \$1. The Minsky Bros. have dropped the "burlesques" billing from the house and announce a change of bill weekly with their stock burlesque company.

YORKVILLE MAY QUIT

The Yorkville, New York, hasn't come up to expectations as a Columbia Burlesque circuit stand and unless business improves the house may revert to its former policy, leaving the circuit.

It started playing the Columbia burlesque attractions, but business fell off materially after the opening week. Last week the house got less than \$5,000, with the week previous gross about \$4,900.

HANDLING COOPER SHOWS

J. Herbert Mack will temporarily handle the three Columbia wheel shows operated by the late James E. Cooper, pending a settlement of the Cooper estate.

"Folly Town" was operated by Mr. Cooper on a direct franchise, controlled by him. "The Big Jamboree" and "Keep Smiling" are Sam Scribner properties, which Cooper operated for Scribner.

"BOZO" FOX IN LIMBO

Reconciliation With Wife Leads to Freedom.

Boston, Feb. 7. Eddie "Bozo" Fox rejoined the "Beauty Review" Monday after incarceration in the Schenectady (N. Y.) county jail up to Friday last week on his wife's charges of abandonment. A belated reconciliation secured the burlesque comedian's freedom.

Fox, in private life Edward Espernitta, was arrested in Utica, a week ago Saturday and taken to Schenectady where he was ordered to pay Mrs. Espernitta \$25 weekly alimony. Failure to post a suitable bond to insure the alimony caused the "Alimony club" confinement.

STOCK AT FORMER 8TH AVE.

Miner's Eighth Ave., now named the Chelsea, was sold last week to the late Joseph Shenk, a realty operator, who intended to lease the house to the Minsky Bros.

The purchaser died Feb. 1, at St. Luke's Hospital, but the lease terms will be carried out, according to report. Stock burlesque is to be the policy of the house.

Jules Hurlig Sailing for London

Jules Hurlig will sail for Europe shortly to arrange for the staging of "Just Married" in London. The play will be produced over there by Charles R. Cochran in association with Hurlig.

SMALLER FIREWORKS; POOLING DISCUSSED

Nearly a Score of Minor Concerns Show Up at Western Penn. Fair Meeting

The fair men who attended the Western Pennsylvania Fair Secretaries' association in Pittsburgh last week were surprised at the number of fireworks company representatives on hand, most appearing for smaller companies which have never before gone actively after business on a big scale. There was talk of a plan to form a consolidated bureau to put regular canvassers on the road to bid for business. The idea was that the companies might co-operate for the operation of such an institution, cutting the cost up on a pro rata basis.

It was figured that the sudden show of activity was due to the entrance of the Thearle-Duffield into the World Amusement Service merger of outdoor interests in Chicago and the smaller fireworks display people took the opportunity to discuss the probable effect of the development on their scattered interests. Nothing definite was done about the pooling proposition during the convention, the time being devoted to an exchange of opinion among the fireworks men on the situation.

Other outdoor lines are concerned at the Chicago amalgamation for the reason that it involves the possibility of a loss of business.

WINTER SHOW VOGUE

Five Main Organizations Reported to Have Done Well

The present winter has developed a distinct vogue for indoor circuses in connection with benefits for fraternal organizations. It is estimated that five major organizations have been supported by this means during the season, besides special shows booked in for single events, like the Detroit outfit playing the Armory this week and next, booked by the Wirth-Blumenfeld office.

John W. Moore has two shows out. The first outfit is in Norfolk this week, and is reported booked up to May. This is Moore's second year out, and he has already contracted some stands for next winter.

The Detroit show is headed by May Wirth, with Phil, Hal Jung Chinese Troupe (7 people), International Arabs (9 people), Hip Raymond and Mildred Mason, Celeste, high wire; Siegrist-Silbon Troupe (9 people), Spader Johnson with a clown act of 12 men, Aerial Shaws, Aerial Rogers, Hill's Comedy Circus, Silbon Sisters and others. The show is superintended by Edward Stinson, of the Wirth-Blumenfeld staff.

DRIVE OUT FAKER

Attorney Cooper Stands Only For Clean Shows at Fairs

Pittsburgh, Feb. 7. A plea for cleanliness at carnivals was advanced by speakers at the annual meeting of the Pennsylvania Fair Association held here last week. Attorney Samuel Cooper of Cincinnati, who was engaged to make the principal speech, himself noted as a strong advocate of county fairs, urged a continuance of many such events throughout the state and, if possible, the opening of more.

"But above all," he went on, "fairs must not be contaminated by the evils that have been known to crop up in carnivals. I believe in the concessionaire, in fact, I would back him so far as to protect him from the cheap unprincipled gambler with his tinsel effects. There are too many wonderful exhibits at a fair, and too much of the ideal at stake, to stand for this cheap faker, so I would appeal to you gentlemen, to drive this fellow out, just as we are driving him out of Ohio."

New Combine Has Indiana Fair.

Chicago, Feb. 7. E. F. Carruthers of the World Amusement Service Corporation has closed with the Indiana state fair, which is held at Indianapolis, for attractions for next fall's event.

Harry Baker, of Miller & Baker, ride builders of New York, was due back at his desk about mid-week after two weeks of illness.

EARNES' LIONS FIGHT

Dallas, Tex., Feb. 7. Two valuable lions in the Al. G. Barnes' Circus menagerie, wintering at Love Field near here, came together in a steel arena cage late last week in what looked like a death battle, but were saved by the prompt action of Lewis Roth, chief animal trainer, and his assistant, Allan King.

The big cats had been moved into the ring of training quarters for a winter workout when they began hostilities. Roth and King entered the cage and drove them apart with exploding blanks.

CONEY PROJECT BLOCKED

Political Wrangle at City Hall Likely to Halt Recreation Project

John Harmon, park commissioner of Brooklyn, N. Y., this week made public detailed plans for a \$4,000,000 recreation pier project for Coney Island, but outdoor showmen with interests in the big seashore playground figured that the deal is not likely to go through, at least for the present, because of the bitter political feud that has developed between Mayor Hylan and his Comptroller, Charles L. Craig, who has threatened to "bust the administration wide open."

As Comptroller Craig is head of the finance department and any special project of this sort, involving the letting of large contracts would be pretty sure to invite his opposition.

Harmon's plans call for the building of an ocean pier more than 3,100 feet long at the end of the Ocean Boulevard, with parking space for thousands of autos and all kinds of concessions. The plans attempt to show that the sale of concessions, such as food, confection and soft drink stands and a dancing pavilion would pay interest on the cost of the improvement. Coney Island concession men are against the scheme. While it might attract many excursionists, it is feared it would keep them from the amusement places on the island in favor of the municipal pier.

ANOTHER RIDE THRILL

"Caterpillar" Device Tried in Havana, Added to Revere Beach

The prospective fashions for summer park ride novelties appear to be drifting toward the rough-and-tumble kind. A new one which was tried earlier in the winter in Havana as a tryout is being placed in several American resorts. The newest one reported is being built at Revere Beach, Boston, by Roy Gil, one-time treasurer of "101 Ranch," and last year manager of the war cabinet with the Johnny Jones Carnival company. The Revere Beach ride replaces the old W. M. pool.

This device, like others being designed, like J. J. McCarthy's "Trip to Paradise," is as its appeal to the frolicsome young people. It is a series of canvas covered cars, made up in a train-like formation which is switched about swiftly on the snap-the-whip idea. To make it more difficult it has compressed air hurricanes which rush through the sectional air tunnels and play havoc with hats and petticoats.

CIRCUS GARDEN DATE

John Ringling made a flying trip from Florida to New York and back last week, witnessing the Dundee-Flores bout at the Garden, and attending to business connected with the circus tour.

The Garden opening has not been definite decided. It may be Thursday, March 22, or Saturday, March 24, but it will be one or the other. Last year the show opened Saturday, March 25.

HUTCHINSON SELLS

Fred Hutchinson is reported to have sold out his interest in the 12-car circus and Wild West show he operated last summer along the Atlantic seaboard.

The show did not prosper, owing principally to the difficulty of railroading during the strike of the railroad shompen, when transportation was rationed on a priority system by the government.

Ed Ballard Home From Florida.

The expected visit of Jerry Muggivan and Bert Bowers to New York last week failed to materialize. Instead friends of the circus firm learned that Ed. Ballard, who has been on a shooting expedition in Florida, had returned to French Lick, Ark. It was presumed that his two partners had probably changed their plans to go to Ballard's home for a conference.

THOS. P. WILSON'S ESTATE

Left \$13,754 Net—Was Interested in "The Whip" at Coney Island.

Thomas P. Wilson, a promoter of amusement enterprises, left a net estate of \$13,754.76 when he died March 18, 1922, according to a transfer tax State appraisal of his property filed this week in the Kings County Surrogate's Court.

Under his will, executed April 14, 1920, this passes over as follows: Agnes E. Wilson, sister-in-law, \$13,554.76; Helen Wilson, niece, \$50 worth of jewelry; Margaret Wilson, niece, a \$100 pair of diamond earrings, and Thomas F. Wilson, nephew, a \$50 gold watch. All reside at 199 Hancock Street, Brooklyn.

The gross value of the estate left by Mr. Wilson amounted to \$32,546.11, consisting of cash in four banks, \$684.39; jewelry, \$200; bonds and mortgages, \$1,754.81, and the rest in securities, which includes 50 shares of Pleasure Boat Company, owners of "The Whip" at Coney Island, \$11,195.10.

According to the appraisal the Pleasure Boat Company operates "The Whip" at Coney Island in three places—on Surf avenue, in Luna Park and on the Bowers. In 1919 the net earnings were \$18,760; a year later, \$23,760, and in 1921, only \$6,957.97. The company is a \$95,000 corporation.

The expenses, \$18,791.45, as charged up against the gross value of the estate, are: For the funeral, \$589.10; administration, \$725; creditors, \$16,711.79, all due on promissory notes to the sister-in-law, and executors' commissions, \$515.46.

The sister-in-law, together with Alexander Van Wagoner, the latter of 209 Hancock street, Brooklyn, without bonds, were named and qualified as the executors of the estate.

Mr. Wilson, who was 52 years old, died at the Long Island Hospital. He was found unconscious in the cellar of his home by his sister-in-law. It was his custom to attend to the furnace, and it is believed that he had slipped on the stairway leading to this cellar and in falling had struck a post at the bottom. His father was the late Thomas A. Wilson, for many years president of the Board of Assessors. He was also a brother of the late James A. Wilson, a prominent attorney.

YOUNG'S ACT'S MIX-UP

Two Prices Quoted for Revue to Canadian Fair Association

Chicago, Feb. 7. Ernie Young has been unwittingly drawn into the midst of a dispute between E. F. Carruthers of the recently formed World Amusement Service Association and Ed Marsh of the W. V. M. A., over the offering of a Young revue at the meeting of the fair association of western Canada at Calgary two weeks ago. Carruthers had a Young revue last season, but for the coming outdoor season the W. V. M. A. has it as a feature attraction.

When Marsh was going over his list of attractions with the Canadian fair men, he was asked about the revue, replying it lined up too expensively for use there, the price being quoted at \$7,500, including transportation, weekly. Marsh spoke glowingly of the feature, however, and the fair people were interested. Carruthers later, in showing his list, happened to display some photos of the Young revue handled by him last season. Asked if he could book it, he is said to have replied he could, and quoted the price at \$3,100, plus transportation. That led to a verbal battle between Marsh and Carruthers in a Calgary hotel. The situation arose whereby Carruthers is in the position of having to deliver the act. But as the revue is contracted with the W. V. M. A., there is no way for Carruthers to deliver except by a special deal with Young. The latter, however, is in between, and if he accedes to Carruthers' proposition, he would assume the risk of antagonizing the W. V. M. A.

3 PENNA. FAIRS SIGNED

Frank Wirth Closes for \$16,500 of Free Attractions

Frank Wirth brought back from the Western Pennsylvania Convention last week contracts for three county fair free attractions aggregating \$16,500.

The County-Fair Boards of three events met during the general convention and closed these agreements:

Lancaster, week of Sept. 24, \$8,000.

Warren, week Sept. 10, \$5,000.

Hanover, week Sept. 15, \$3,500.

RODEO DATES CLOSED

California Frank's Wild West, which ran the rodeo at Madison Square in November, has been closed for a number of Eastern fair dates through John C. Kackel, including the New York State fair, Syracuse, Sept. 10.

Other stands are Rutland, Vt., Labor day week, and Batavia, N. Y., Sept. 17. The attraction is under the Jaki management for the season. The same agent has signed Power's elephants from the New York Hippodrome for the fair and park season.

ELKS' AUSPICES

Considering Sells-Floto Run at Coliseum, Chicago

Chicago, Feb. 7.

The Chicago Elks may arrange a deal by which the annual engagement of the Sells-Floto shows at the Coliseum will be under the auspices of that order. The local lodge has the matter under consideration. Up to this time, the presentation of a circus under lodge auspices has been confined almost altogether to the Madison Square Garden. The Hagenbeck-Wallace winter circus played one engagement at Rochester, N. Y., under the auspices of the Elks, and all other engagements were with M. J. Jones.

The Sells-Floto show at the Coliseum opens April 7 and the engagement, according to contract, will "not exceed 21 days." Its last engagement here was for 16 days.

NASH PROMOTED

Succeeds Simpson With Eastern States Exposition

Springfield, Mass., Feb. 7.

Charles A. Nash, assistant general manager of the Eastern States Exposition since 1917, has been named as the successor to John C. Simpson, formerly general manager, who has become general manager of the newly organized World Amusement Service Association of Chicago. Milton Danziger of Washington, who has been in charge of the agricultural extension organization for the United States Department of Agriculture for the past seven years, has been named assistant general manager of the eastern states. He is a native of California. Receipts of the exposition in 1922 totaled \$287,857.48, and the expenses were \$215,857.48. Receipts from the July race meeting were \$9,804.25 and the expense was \$10,169.35.

\$100,000 FOR RIDER

Nettie McCree Awarded \$100,000 for Personal Injuries.

Chicago, Feb. 7.

Mrs. Nettie McCree has been awarded the largest sum ever given in a personal damage suit in the Toledo federal court.

Mrs. McCree was formerly a circus rider with the Hagenbeck-Wallace circus. The case grew out of the wreck at Ivanhoe, Ind., June 22, 1919. The suit was for \$150,000 and directed against J. C. Davis, general director of railroads, as the railroads were operated by the government at the time of the wreck. The award will aid other suits pending.

SOUSA'S 31ST TOUR

The 31st tour of John Philip Sousa and Band will open late in July, and will last 8 months. The tour starts in Willow Grove Park, Philadelphia, followed by a trip to the Pacific Coast, then South, terminating in Havana.

The tour concludes March 16, 1924, at Washington, D. C. The organization will consist of 100 bandmen and soloists, the largest Sousa has ever assembled, and will again be under the management of Harry Askin.

3 SHOWMEN'S LEAGUE TICKETS

Chicago, Feb. 7. Three tickets have been placed in the field in the coming election of the Showmen's League of America. It is expected one of the independent tickets will win over the regular ticket which was first placed in the field.

Contracts for Fairs Awarded

Lewiston, Me., Feb. 7.

The Lew Dufour exposition was awarded contracts for providing fairs in the state of Maine during 1923.

Contracts for the free acts were obtained by Keith Vaudeville exchange.

JONES AND PARK ASSN.

Park Men Correct Story Carnival Man Sought to Give Them

Editor Variety:

In a recent issue of your publication there appeared a story with reference to Johnny Jones, carnival man, making application for membership in this Association.

We assume that it is the earnest endeavor of your publication to publish only the truth and injure no one. The facts as given are entirely erroneous. In the first place, Mr. Jones has never made application to this Association, as far as the writer knows, and the writer is a member of a committee of three which passes upon all applications for membership. Mr. Jones is a member of the National Outdoor Showmen's Association, which had in its membership circus and carnival men, in addition to showmen and managers. Because of the diversity of interests of the circus classes mentioned, the park men, who constituted the majority of membership in the original organization, withdrew and formed the National Association of Amusement Parks. This reorganization occurred three years ago next month.

Mr. Jones never contributed \$500 to this organization, although he did make a contribution of a lesser amount for a special expense. As I said before, he has never made application for membership in this organization nor would the purchase of a small interest in any park enable him to obtain membership, in my judgment so long as his main efforts in the amusement field were expended in the carnival field.

For your information, the late Clarence A. Worthman purchased Fair Park in Dallas, Tex., about two years ago and his application for membership for said Fair Park was passed at our December, 1922, meeting, said membership being entered in the name of the member of the park, Mr. Simpson.

We have no axes to grind with men in the carnival business and have nothing but the kindest feeling toward Mr. Johnny Jones, whom the amusement world recognizes as one of the outstanding characters in the carnival business. However, as above stated, men whose activities essentially in the carnival field are not eligible to membership in this Association.

Will you kindly publish these facts in a near forthcoming issue and greatly oblige?

NATIONAL ASSOCIATION OF AMUSEMENT PARKS.
A. K. HODGE,
Secretary.

GARDEN CONCESSIONS

Harry Stevens stepped out of the position of general concession holder at Madison Square Garden, Feb. 1, the privileges going to a new contender, David Lantini, who outbid the old concessionaire. Stevens retains the Polo Grounds concessions. The concessions for the new Yankee ball park in the Bronx have not yet been named.

The Garden concessions cover everything but the annual engagement of the Ringling-Barnum & Bailey Circus, when the big tops take everything for their own. But there are other rich events. It is estimated that the coatroom, food and soft drink stands and other privileges of the six-day bicycle race alone are worth between \$14,000 and \$18,000.

Lantini started his regime with an innovation. He is getting out a weekly publication called "The Garden Gazette," No. 1, Vol. 1, of which was dated Feb. 2. It contains programs of all events, including the weekly fight date, and is sold at the Garden gate and in the building. On Lantini's staff is Harvey Mayer, son of Joseph Mayer, who publishes the Ringling-B. B. circus program. Young Mayer is named after Harvey Watkins, former Barnum & Bailey general manager. He was graduated from New York University last fall, after playing fullback on the varsity. Lantini formerly ran the concessions at the Grand Opera House and other New York theatres.

EASTERN PA. MEETING

The fair secretaries of Eastern Pennsylvania met yesterday and today (Wednesday and Thursday) at the Lorraine, Philadelphia. J. F. Seldonsbridge, secretary of the association, had arranged an interesting program of addresses on subjects connected with such matters of trade interest as "Rain Insurance," "Premium List Arrangements," etc.

CABARET

Once more like Bloom and his "Midnight Frolic" have given Chicago cabaret hounds something new to shoot at. The mid-winter edition of this revue, Chicago's only all-night cabaret performance, outshines any of the previous three editions given this season. Bloom has defied the usual tradition of cafe owners around here and is backing one of the younger producers who looks like 100 per cent. return on his investment. Roy Mack is the producer and surely stepping out, making a name not only for himself, but proving Bloom's judgment in him, and is bringing patronage, which is the nice term for dollars and cents.

"The Midnight Frolic" charges \$1 entrance fee and the first show goes on at midnight in four sections. Each frolic is different, the final one going on at 2:30 a. m. It is seldom the last patron leaves before 4:30. Bloom has helped by putting in a corking good chef and serving food at reasonable prices.

The present revue is the classiest and speediest in the city for a long time. It has 16 people, six principals and 10 coryphees. The costumes are splendid with a parade oriental number standing head and shoulders above everything else. Another novelty is a school day number with the 10 girls carrying desks and little camp stools and sitting but on the dance floor in regulation school-act manner. Each girl has a small bit with everything in rhyme. Another number, each girl acting as a post-mistress, delivered souvenir parcels to each guest at every table. Out of the ordinary trinkets were given away. A golf number, a jazz number, a wooden soldier number, follow in rotation. The Lester Shop furnished the costumes and did themselves credit. The cast of principals are Edie Mae, prima donna; Buster Brown, eccentric dancer; Marion Carl, ingenue; Jack Irving, juvenile; Betty Bennett, soubrette; Ralph Bart, tenor. The principals are changed every six weeks with the chorus girls remaining, although they have a system of probably four relief girls that allows each girl a week to 10 days' vacation during

every six weeks, which gives the steady patrons a little change.

Even with the corking show and the good food like Bloom still remains the star of his own cafe and revue. Whether his cafe was on the North, South or West Side, revue or no revue, his friends, who number into thousands, would still go out to like's place. For 30 years Bloom has seen them come and go, and is now taking care and treating the sons and daughters the same as he did their fathers and mothers. No matter what the official name of his cafe is, it is always referred to as "like Bloom's place."

Echoes of the raids by the police in Greenwich Village still come forth. The raid wherein young girls were placed under arrest without their parents having been aware of their Village association may lead to a cleaning up in the Village that will not stop at the dumps. The conditions there are amazing for the lure that "Greenwich Village" has to the silly girl throughout the country. It's not unlikely the few genuine artists living in the Village will shortly leave for a cleaner habitation if they have not done so by now. If the youth escape the joints they must fall in with the short-haired women and hisping men. Savoy and Brennan told the entire story of Greenwich Village in the "Greenwich Village Follies" when they said as a joke, "The women sing bass in Greenwich Village and the men sing soprano." But the below-street dumps, joints or dives are the curse for the children. It is true that little more than children frequent those places. One dump with a soda water fountain, to draw in the boys, allows little girls not over 14 years of age to hang around. There is visual evidence where this place sold a dish of ice cream to five girls, giving five spoons with the dish order that each girl could eat of it, through there being no boys around to pay for five dishes. With someone to serve the soda fountain could have disgorged liquor. Dissolute actions (Continued on page 32)

SPORTS

Bantams, feathers and junior lightweights made up the Garden card Friday night, with the main idea of bringing wallpapers rather than boxers together in each bout—a fixed program this season here—again the keynote. Last week found two championships in the round. Tuesday Harry Greb took on Tommy Loughran of Philly and got the decision, though many thought it was a bad fight. But that made two star bouts for the same week at \$7.70 top and as "ringside" extends for any distance back on the floor, attendance for the second championship bout Friday when Johnny Dundee whipped Elinio Flores, the game kid from Manila, was not up to the mark. It was the high priced seats that spotted the empties and there were rows. Also the west semi-circle of the arena was quite free of patrons. Cops stood ten feet apart all around the Garden with eyes fixed on the arena to spot smokers. A dozen or so were ejected but during the main bout the atmosphere became blue with tobacco haze just the same.

Dundee was just about due for a Garden appearance. There were stories going about that he was nearly through. Over in Jersey the new Young Shugrue was credited winning over him via a newspaper decision. The Shugrue kid with a snappy sock recently appeared at the Garden on the strength of that with Flores and the latter promptly floored him. Later Shugrue knocked Elinio to the canvas and came off with the decision, though it was noticed Flores was suffering with a bad hand and fought four rounds without using it. Elinio has showed his nerve and willingness to mix it and as he qualifies to go against any 130-pounder, the match with Dundee sounded right.

Johnny also was reported having been badly shaken up about four months ago when his motor car went over an embankment and that he has been going back since then. It looked that way for the first half of the Friday night battle. Flores was not afraid of anything Johnny showed. It was a laugh to note how Elinio followed instructions anent keeping away from the

Scotch-Wop when he pulled the rope bouncing trick. The crowd took exception to Dundee's severe body punching in the clinches particularly after the Oriental was badly beaten. When Johnny failed to show any of the jumping jack tactics, the wise fight followers started to believe he was "gone." The milling got tame around the eighth round and a voice implored the boys to "get mad." Strictly from the side lines it looked like Dundee has changed his style of fighting, for the purpose of being able to deliver a k. o. and that proved apparent later.

In the tenth round Dundee, realizing he would have to go in order to clinch the decision, did shake up Flores and for the first time. From then on they went to it. In the 13th Flores who had been able to connect with a number of uppercuts landed what looked like a real wallop. The crowd thought Johnny had gone down but it was Flores, the victim of a counter left jab to the button. He took the count of nine but was sent down again. Very groggy when he arose, Flores was saved by the bell. In the 15th, the brown-skinned boy from the East was sent to the mat three times. The house wanted him to stay and he did. Dundee was either too (Continued on page 34)

DCG AND CHOP SUEY

(Continued from page 1)

places and sometimes he has only a few, depending upon the demand of independent Chinamen for his stands. Just now he has closed out all his establishments except the one at 101st street and Broadway, in order to concentrate on the impending drive for summer park establishments.

Chinn closed two deals this week, both with J. J. McCarthy, one for a full sized restaurant and several small stands at Columbia Park, Hoboken, and the other for the new park at Freeport, L. I. Chinn has figured it out that Cone, Island and Rockaway are the only Long Island points where Chinese food can be had and he declares he is prepared to open establishments in all the shore resorts as well as in the parks.

FIREWORKS POOL

(Continued from page 8)

ability of the Barnes-Carruthers-Thearle-Duffield extending their purely booking function to contracting for outdoor events on the "blanket" plan, the agencies taking over all concessions and handling them from a central plant, instead of the fairs letting out concessions on a system of competitive bidding.

DOMINION FAIRS

Meeting Held—Opposed to Undesirable Shows and Pictures

Montreal, Feb. 7. A special dispatch from Stratford, Ontario, says: Discussions leading to the general improvement of rural fairs and the elimination of undesirable features marked the annual convention of the district Provincial Fairs Association here.

More than a score of delegates from Perth, Huron and Middlesex counties represented 15 of the leading agricultural societies in the three counties.

Motion pictures were strongly criticized, delegates voicing the opinion that the movies have a greater adverse effect on children than many of the games of chance and skill which make the rounds of the fairs. A proposal was advanced that Hon. Peter Smith, provincial treasurer, be urged to place a heavier tax on movies. No action was taken, being pointed out that the matter had no direct connection with fairs.

ALICE ARNOLDY DEAD

Former Bareback Rider Dies of Pneumonia, Uncared For

Albany, N. Y., Feb. 7. Alice Arnoldy, formerly a bareback rider with the Seils-Floto Circus, was found dead in bed in her room at 154 Hudson avenue early this morning. She had not been seen last night, although it had been her custom to have a late night luncheon.

When William H. Skinner, who occupied the room adjoining Miss Arnoldy's, returned home soon after midnight he found the ex-performer's door ajar. Investigating, Skinner found the woman lying cold in death on her bed. He notified Coroner John E. Mullen, who directed Dr. Thomas H. Holmes to perform an autopsy. The autopsy disclosed death was caused by pneumonia.

Miss Arnoldy was 54 years old and had lived in Albany for the past seven years. Her right name was Alice Saunders.

OUTDOOR ITEMS

Eddie Arlington, former circus man, now hotel keeper, tipped his friends to a hot one at New Orleans last week. It consisted of "Green Gold" and "Irish Kiss" for a parlay and they came through at 8 and 2½—1 or \$400 on a \$20 bet.

Harry B. Hessler has resigned as chairman of the attraction committee of the Reading, Pa., fair and has joined the Wirth-Blumenfeld fair department staff. He is representing the office on the road.

Richard Ringling, son of the late Alf T. Ringling and owner of an interest in the big show, inherited from his father, stopped a few days in New York late last week on his way home from Florida to Three Forks, Montana. Young Ringling experimented with the Richards Motor Circus some years ago, but since then has not been active among the tops. He has devoted himself to developing oil properties in Montana with "Doc" Keeley, former theatre manager for B. S. Moss in New York, as his general manager.

ILL AND INJURED

Bert Baker is recovering from an attack of auto-intoxication of the intestines. During his recent illness he lost 22 pounds in one week.

The curtain was run down on the Joe Fenton act at the Casino, Brooklyn, N. Y., Sunday night, when the rigging collapsed, all three members being thrown to the stage. Aside from a bad shaking-up none was reported seriously injured. Several boards in the stage gave way during Fenton's blind-folded ring stunt.

NEW ACTS

Emma Haig with two boys, Dick Keene and Midge Miller, two-act.

Misses Roma, sister team. Sam Rice (Ricé Brothers), single, written by his brother, Andy Rice.

OBITUARY

DOROTHY THORNTON

Dorothy Thornton, in support of James A. Hearns, E. H. Sothern and others in the 80's, died Jan. 31, in the Brunswick Home, Amityville, Long Island. Miss Thornton had been a patient in the home as a guest of the Actors' Fund for four years prior to her death. The husband of the deceased, Charles Hagan, died many years ago. Funeral services were held at Amityville, and the remains were cremated at Fresh Pond, L. I., Feb. 1.

WILLIAM H. THOMPSON

William H. Thompson, well known as a character actor, died Feb. 4 at his home in New York City from pneumonia, following a one week's illness. The deceased was 71 years old and recently celebrated his 55th year on the stage.

THE MOTHER

OF

URSA MCGOWAN
JACK MCGOWAN
RALPH MCGOWAN

Passed Away in Los Angeles Feb. 5th

MAY HER SOUL REST IN PEACE

FABER and MCGOWAN
MCGOWAN and KNOX

He started his theatrical career as call boy at the Broadway in 1865 and later appeared with several Augustin Duncan companies. His last stage appearance was with "Enemies of the Woman."

MILLIE MURRAY

Millie Murray (Mrs. Thomas Shiel), one of the best known of Broadway chorus girls of a decade ago, died at Saranac Lake, N. Y., Feb. 5, after an illness of approximately six months. Millie Murray was with a number of the Werba & Luescher shows, and appeared for a time as a minor principal in their production of "The Rose Maid."

ROBERT MEONHARDT

Robert Meonhardt, a baritone with the Metropolitan Opera for the past eight seasons, died Feb. 2 in the St. Marks Hospital, New York.

JAMES E. COOPER

We wish to acknowledge with sincere thanks the kind expression of your sympathy.

MRS. LUCIA COOPER
MISS HENRIETTE COOPER

from a complication of diseases. The deceased was born in Prague and is survived by a widow and two children living in Berlin.

The mother of Arthur Fisher (Fally Markus Agency), died suddenly Feb. 1 at her home in Italy.

Charles Elsom, aged 37, brother of Olive May (May and Hill), died last week at his home in Louisville.

The mother, aged 71, of John Burke (vaudeville) died Feb. 4 at her home in Atlantic City.

BIG JAMBOREE

(Continued from page 7)

costumes were old-fashioned, in general, and the costume color schemes at times awful. The numbers disclosed two tries for novelty, one an effect that had, one of the choristers carried out over the footlights via a crane arrangement, and the other a number on which the girls tossed balloons around. Neither caused any excitement.

Miss Adams does a ballad with the girls going through gesturing calisthenics. That is one of the old-school things that should go out. The show is clean. It has laughs and entertainment, but not enough consistently of either. What it needs is new material and a general tightening-up of the scenes, with everything that doesn't register thrown out. Even with that, without an up-to-date chorus and costuming the show would have a hard time approaching the top notchers of present-day burlesque.

If the "Jamboree" had played the Columbia about eight weeks ago it would have looked much better. There's been too much competition since then, with too many top-notch shows to show up the "Jamboree."

FRANK HERBERT

Frank Herbert, of the Eugene O'Brien "Steve" company, died in a hospital at Marion, O., following a sudden attack of heart failure.

IN MEMORY

of my beloved wife

MARY RICHFIELD

who passed away Feb. 11th, 1921

May her soul, through the mercy of God, rest in peace

THOMAS J. RYAN

He was unmarried and but past 20 years of age. The remains were taken to Chicago for burial. Two brothers survive.

ARTHUR WALLACE

Arthur Wallace, 57 years old, for many years manager of the Keene (N. H.) Opera house, is dead. He was connected with the opera house from the age of 15. He also was owner of the Keene Poster Advertising Co.

GEORGE HOLDEN

George Holden, for 30 years stage carpenter at the Orpheum, San Francisco, died Feb. 1 at the age of 69. He had been ill for about a week with pneumonia.

Jesse E. Allman

Jesse E. Allman, 43, manager of the Pike theatre at Dover, O., recently died. He is survived by his wife and mother.

Mrs. Leo L. Lewin died Jan. 24 at St. Bartholomew Hospital, following two severe operations.

She was the widow of Leopold Lewin, the American manager who went to Holland in 1901. He promoted the Rembrandt theatre in Amsterdam and was successful in importing acts from America.

The wife of Clarence Harris, treasurer of the President theatre, Washington, died Feb. 6 in that city after a brief illness.

Florence Barry, 14-year-old daughter of Frank Barry (Barry and Nickerson), died in Chicago Jan. 27.

Mary Moffett, aged 76, mother of Jack Moffett (Golden Gate Trio), died Jan. 17, at her home in New York.

The mother of Ruth Page Ruben, banjoist, died Jan. 27 of pneumonia at her home in Middletown, Conn.

The mother of Jack McGowan, stage juvenile, died Feb. 5 in Los Angeles.

The mother of Carleton Hoagland died Feb. 2 at Brookline, Mass.

ROCKETS

(Continued from page 7)

visual turns. One of the best of them is the tough chorus girl song, "Jewer Meet One o' Them Guys" by Miss Meroff, a first-rate bit of comedy character work. Miss Glasco's song specialty was one of the applause hits of the evening, thanks to her smiling, easy style and agreeable voice.

The settings are elaborate and unusual for burlesque, as might be expected from the fact that they once dressed a Broadway revue. They are not so fresh and bright as they once were, but they make a first-rate flash in their wheel environment. The women principals dressed up to the production. Miss Glasco was stunning in half a dozen slightly costumes, one of rich green material moulded to her buxom figure. The others had plenty of pretty clothes, a tan model on Miss Meroff being particularly easy to look at. A rather better-than-average chorus of 13 backs up the troupe. Rush.

ENGAGEMENTS

Helen Ware, Emily Ann Wellman, Frederic Burt, Ben Hendricks, Anne Mack, Berlin, Barry Townsley, Louise Muldener, Sydney Shepard, Royal Stout, William Cornett, Tammany Young, "The Wasp," Tyler Brooke, "Peaches."

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Ferdinand Zoeller has started erection of a 1,000-seat house in Farmingdale, Long Island.

Connolly and Quigley have opened the Strand, Nanticoke, Pa., playing pop vaudeville booked by the Keith office.

Ernst Lux, musical director for the Loew Circuit, has left for the west to inspect the musical equipment of the coast houses.

"The Blimp," produced by John Henry Mears and opening last week at Binghamton, N. Y., is by Naval Constructor G. E. Westervelt, in charge of aircraft construction at the League Island Navy Yard, Philadelphia.

Mayor Talbot of Fall River has taken the granting of licenses for theaters and dance halls out of the hands of the city clerk's department. Such licenses hereafter will be handled by the mayor's office. Mayor Talbot says that inasmuch as the law places the responsibility for conditions connected with such licenses upon the mayor he should be in closer touch with the granting and approval.

Bristol, Conn., jubilated last week over the premiere of "Rita Coventry," given there at the Community theatre. Bristol admitted it was the first time a Broadway play had pre-shown in the town, although it seemed doubtful if Bristol knew it was being used as a try-out or thought the piece had just completed a Broadway run. "Rita Coventry" is a Brock Pemberton comedy, adapted from the Julian Street book by Hubert Osborne.

The Clinton Square, Albany, N. Y., has been leased by C. H. Buckley and J. E. Tarches from Fred Elliott, owner and manager. The theatre will be run by the lessees in connection with the Leland, Oscar J. Perrin (formerly with Columbia Amusement Co.) taking the management of both. The property will change hands Feb. 5. The theatre is located in what was formerly the Third Presbyterian church, but has been used as a theatre for several years. It is understood that the lessees will take over other theatres and make a chain. It is proposed to re-decorate the theatre. Pictures will be continued.

"Lessons in Conjuring," by David Devant (printed in Great Britain), is a volume of 152 pages by the English magician, formerly of Maskelyne & Devant, famous London illusionists, where for years they had their own hall. Mr. Devant, also author of "Our Magic," in "Lessons in Conjuring" seeks to aid the beginners or amateur magicians by clearly, also concisely, explaining a number of tricks. Almost 30 explanations are contained in the book. Devant says if "Conjuring" is a success he will write another along similar lines. "Conjuring" was published in 1922. \$1.50, on sale in New York and London.

Sarah Ellen Stokes, widow of Charles W. Stokes, former well-known actor and a member of New York's oldest and best known families, left an estate not exceeding \$12,000 in personality and no will when she died on December 20, according to her daughter, Hazel S. Turner, of 25 Fifth avenue, in her application for the appointment of Rowland E. Cocks, of 69 Kensington road, Bronxville, N. Y., as administrator of the property, which application was granted by the surrogate's court, New York, last week. In addition to the already mentioned daughter, Mrs. Stokes is survived by two other children, May Stokes Graham, of 332 Highland, Mt. Vernon, N. Y., and Gertrude Stokes Cocks, of 69 Kensington road, Bronxville. Because of her failure to leave a will, all three are entitled to share equally in the property. Mrs. Stokes, who was 63, lived at 25 Fifth avenue, New York. Her husband, who was 49, died Dec. 22, 1904.

LEE SHUBERT ANGRY AT VARIETY

Lee Shubert promoted a flop and wants to keep it a secret. Because Variety won't be a party to the secrecy, Variety must be punished in the Lee Shubert way, which way is to withdraw advertising, also theatre courtesies. As Variety had neither from the Shubert for over 14 years it will again attempt to get along without them.

Everything in connection with Variety seems to break wrong for Equity. After the Equity chumps had sent broadcast for months that the Keith office owned Variety, they suddenly switched around. For the past three months the Equity propagandists have been telling anyone who would listen how and why the Shuberts owned Variety.

Now that the Shuberts have thrown Variety out of their offices, as Equity did before them, Equity and the Shuberts are together in their class. It is an open invitation for Variety to publish that remarkable agreement Equity secured from the Shuberts. It may indicate in a way why Equity and the Shuberts don't know their cues any better than they evidently don't.

The present barring of Variety from Shubert theatres and advertising is an individual act of Lee Shubert. J. J. Shubert is not concerned in it any more than he has been in the Shubert vaudeville failure. We want to make this clear, for in the past when Lee Shubert started his annual or less frequent fight with Variety, he involved J. J., and often to the displeasure, also annoyance, of both J. J. and Variety. It has been quite well known, however, among the insiders that J. J. Shubert, with a far superior knowledge of vaudeville and vaudeville conditions, "walked out" on Brother Lee when Lee commenced to think he wrote vaudeville. Lee thought that way very fiercely when he found out how easy it was to get \$100,000 out of Joe Lebling to start his vaudeville with the first season. Then came the second season with the Leblings and their ready cash, Shubert-shy, to be told later on.

Lee is not so bad personally, and he is a crack business man, as witness how he can rent theatres. Lee knows more about renting leased theatres than the men who built them. He also knows more about building new theatres with second-hand materials than any other theatrical manager, not to mention putting on "new" musical comedies with old scenery and costumes. Lee is in Palm Beach now, so he must have had a good season "renting" so far. He hardly went down there to get money or sell stock, as the only two men at Palm Beach with ready cash are Percy Williams and Paul Salvin. Both are tough eggs to give up; Williams because he knows better and Salvin because it cost him \$140,000 to find out (\$100,000 on a picture and \$40,000 on "Lassies").

Which brings everything up to the present, the Shubert barring present. Variety has been up against more bars than existed before prohibition. There's always some one with a grudge against us. But Lee ain't doing right by our Nell, any more than he did with Ed Davidow's "Nell," when he sent it to the roof with his own brother-in-law's coin sunken away in—and staying in. We ain't done noddin' to Lee; he done it himself. Why penalize Variety for the Shubert vaudeville flop? We even tried to help it from the start, when Variety waited or printed condensed stories in October that could have been foretold, if printed in full, the flop in December. And in other ways. Often.

Variety never would have held out for the Shubert vaudeville gamble had there not existed a possibility it would become "opposition." We knew it was a gamble, others knew it and we knew as the others did that Lee Shubert never started his vaudeville circuit in good faith; we knew it from the time he started and from the time he sent an emissary to the Keith office for certain concessions to call off his Shubert vaudeville. Lee didn't get the concessions, but he got \$100,000 from Joe and some more from others until the \$500,000 Lee says he lost the first season of Shubert vaudeville was a loss—but it wasn't Lee's.

When the second season came around and there wasn't so much easy money in sight for the vaudeville rainbow, the burlesque people happened along to make themselves the victims. They proposed producing the shows, the units and playing on percentage in Shubert theatres. Did that strike Lee as the goods? Yea, bo! Anyone who can produce anything and will stick it into a Shubert theatre can get the theatre as long as it isn't costing Lee anything. Although often the producer must pay rent. That's another story though, the story of how the American drama has been commercialized into a sure thing by Lee Shubert and his luncheon associates, probably at the ultimate cost of the American theatrical producer—and a third circuit. That third circuit stuff will set Lee wild down in Palm Beach, but Ziggy is there and he can ask Ziggy about it.

But let's get back to Shubert vaudeville. It's interesting, is Shubert vaudeville, more interesting to those who know it, know of it and knew all about it, which takes in Lee Shubert. Lee is a nice oily boy; puts you in mind of gas with water in it. When Lee wanted to start his vaudeville about three years ago he sent for a Variety man. A Variety man is usually sent for when they want to use Variety and the "they" goes for them all. A Variety man had been sent for before, but Lee didn't know that. So, therefore, Lee thought he was the original buller. Lee has a good looking office in the Shubert Theatre building, somewhat small, though. Arranged so that not over one legitimate producer can get in to make a kick at one time. Lee told the Variety man he intended to start a vaudeville circuit; to paralyze and pulverize all vaudeville. The Variety man withstood the shock and Lee, not noting any enthusiasm, asked the Variety man what he thought of it. The Variety man asked Lee what he thought of it. And Lee replied by asking the Variety man what he meant and the Variety man said something about he would believe it when he saw it or words to that effect, and Lee said he would see it by September, but the Variety man said nothing, neither did he print anything and he didn't see it by September, nor at any other time until the next September, in 1921.

Meanwhile Lee's gizzard had been gnawing at him. Lee had been spending as much as \$75,000 on a musical production and the Music Box had spent \$150,000. Lee thought they were crazy to spend so much, but Lee wasn't crazy enough not to realize his next show at the Winter Garden or elsewhere (though the Winter Garden's is J. J.'s) would have to cost \$150,000 or so to stand alongside of the "Music Boxes" and the two "Follies," Ziggy's and the Greenwich Village.

And the Shuberts had 13 houses in the best week stands in the East. That's jumping ahead, though. "Well," said Lee, "I'm going to play vaudeville. Why not? It's the softest thing I ever saw. Monday morning at 9 you have a theatre with bare walls. By 11 enough vaudeville acts have come in with their own scenery to fill back stage. Then all you have to do is to open at 2, play a couple of times, daily without paying pro rata for extra performances and by 9 that evening you are counting the gross, all your own and without it being necessary to think up extras against yourself," or words to that effect.

Vaudeville people were still dubious. Several were approached to join. They were tough eggs, too. Asked Lee for a personally signed contract. One even had the nerve to tell Lee he wanted his contract to read so if Lee sold out the vaudeville he would be declared in on the split. Think of that, Lee selling out! Ridiculous! Even worse! And the fellow unabashed agreed, but still insisted upon that kind of a contract. And he didn't get that kind of a contract. And he didn't go with

Shubert vaudeville, probably now much to Lee's regret, for Lee later found out he couldn't sell out.

Anyway, after the first season came the second, the eunuch season. Again Lee sent for a Variety man. But this time it was business. Great scheme, that unit thing, eh? said Lee or words to that effect. The Variety man, not being a professional yesser, answered the opinion was around the unit plan seemed a good idea if properly worked out. And Lee agreed, twice. Then he proposed his proposal; that Shubert vaudeville, bigger than ever, would need acts. He had concluded by that time he really needed Variety, but he held that out on the Variety man. And the innocent Variety man, having been told a few days previously Lee was going to send for him, could only guess if his information had been correct as to the purpose. It was. Lee wanted to advertise. Once more the Variety man refused to be shocked. He almost broke Lee's heart by asking Lee if he didn't have a paper of his own. Lee had forgotten it, the Shubert paper having only existed for eight years and sometimes doing as well as \$300 net for the week through making all the Shubert houses, also attractions in them, pay their quota for the Saturday spread. Well, said Lee, what's the difference, you know what that is, and he reiterated he wanted Variety to advertise in. But—and there are more butts to Lee's talk than there are busted unit producers along Broadway—you Variety fellows must write the ads. That's what he said, said Lee, and he shot of hint that the ads should be a "slug" at the Keith office. "I'll show that guy," said Lee, probably referring to anyone you want to read instead of "that guy."

Lee was informed he had a couple of press departments with nice boys in them and one department for vaudeville only. But they didn't know vaudeville, said Lee, and they couldn't talk to the actor the way he wanted to get to them, etc.

Got to skip a lot now, for it's almost time to mix with some fodder. But the Variety fellows didn't write the soaking Shubert advertisements Lee wanted, nor did they take advantage of Lee's generous offer to "say anything you want to every week; don't show me and I'll pay for it."

The units started. Most of them died under a heavy load of "extras," unfair percentages, extra attractions, not to mention poor theatres, and "Shubert Vaudeville." But the Shuberts still held the best 13 theatres in the best 13 towns on the Shubert circuit. As these unit producers started to flop they commenced to miss salary day. Acts weren't paid; chorus girls were not paid; nothing had been paid, only the Shubert houses seemed to get a ything out of the mess. The people from stranded unit shows returned to New York. They said the Shuberts owed them money, that they had been working in the Shubert unit shows. The Shuberts didn't owe them money and they had not been working in the Shubert units shows, but they had been working in shows that played under the Shubert name; that Lee Shubert had lent his name to build up the most complete theatrical fiasco America has ever known, and it was the Shubert name that made it as possible as it was impossible.

That's when Variety re-entered. It had held out for the Shubert circuit; it knew how many unit shows had started on a shoe string; Lee Shubert himself told a Variety man he wouldn't advance any of the units a dollar; Variety knew the entire proposition was a four-flush with one chance in a thousand it would get over, and it never got within 100 miles of that chance. When the Shubert units started to break up Variety commenced printing the full reports. When a dissatisfied "Shubert act" that couldn't get work elsewhere wanted to advertise in Variety what it thought of the Shubert unit circuit, Variety printed the advertisement.

Lee didn't like those advertisements. They interfered with his business of kidding actors. He sent another emissary, this time to the same Variety man, the cold blooded one who believes it needs a better man than Lee Shubert to bull him. The emissary said that the "darning ads" were bad for the Shubert circuit; Lee wanted to know if Variety would not turn down those ads and refuse to print them; Variety could send the bills just the same to the Shubert office so Variety wouldn't be losing anything. And no lightning calculator ever played on the Shubert time!

The Variety man told the Shubert emissary that Variety has never turned down a legitimate advertisement, that it never will, and that the Shuberts or anyone else had the same privilege of answering as the advertiser had of publishing—and also that the ads then printed were no different in character than the very ads Lee Shubert previously had wanted to publish about someone else.

So the ads kept coming in and Variety kept printing them; will keep printing them if they continue to come in, and we are rooting for them. Variety did not organize Shubert vaudeville; Variety had nothing to do with its flop; Variety can't hold the Shubert advertising if Lee wants to withdraw it; Variety can't even hold Lee's friendship if he thinks he can run this paper, as he has tried to run others, through advertising.

So there you are. That's why Lee barred Variety. Because Lee started something he couldn't finish; because one Shubert unit producer is in an insane asylum, another is in bankruptcy, another is in England, another had to give up his country home and is in a cheap apartment, and nearly all the rest of them are on the rocks. While Lee, himself, is at Palm Beach! Why blame Variety? Why agreeable to the boos and not to the slaps? Why try to cover the wreck of a circuit by an attempt to keep the actors in the wreck out of further work? Why not stand up and take the medicine attempted to be administered to others? Why make Variety the goat? Poor us!

THE AGENTS' SOLUTION

Dishonest vaudeville agents and grafting vaudeville bookers, as mentioned in articles in Variety of late, have had much attention attracted to them, mostly, however, through reading. Many letters have been received by Variety, nearly all from acts. The honest agent knowing he has nothing to fear has had nothing to say, while the crooked agent didn't dare to say anything. And the grafting bookers are tickled to death not to be mentioned in any way.

Several of the letters criticized Variety for bearing down so heavily on the small time and lightly touching upon the big time. The big time act is protected and so is the big time manager. It has been announced repeatedly by big time executives that any act mulcted for over 5 per cent. commission by an agent make it known, and of course that would follow for a big time booker. It leaves nothing for us to go after on the big time. If the acts are content we are content; and as for the big time manager, he is so limited he is self-protected.

It's different on the small time. That field is wider, contains more managements and more needy acts. There never has been a small time vaudeville booking agency, for itself, independently or for a circuit, that ever announced or informed acts that not over 5 per cent. should be paid by them to agents; nor has one attempted to stop connivance between agents and bookers on the small time. That left the outside small time manager without any protection; it left the matter of bookings up to those who seemed to be able to get on the inside and as those

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COURT RULES OUT ROYALTY - CLAIMS OF "PLAY DOCTOR"

Justice Guy Finds "Rewriter" Is Entitled to Compensation, but Owns No Part of Production—Paul Dickey Loses Suit Involving "Last Warning"

Paul Dickey's motion to restrain the production of "The Last Warning," at the Klaw, New York, was denied by Justice Guy in the New York Supreme Court Wednesday, as was the playwright's prayer to compel the producers—Michael Mindlin, Michael Goldreyer and the Mingold Productions, Inc.—to file a bond. Dickey is suing for a share of the royalties, alleging that he helped rewrite the Thomas J. Fallon script during its out-of-town break-in.

David L. Podell, counsel for the defense, showed that before Dickey ever saw the play the New England press, like newspapers in Hartford and Waterbury, acclaimed the show a success. "It may not mean much," said Mr. Podell, "but it refutes the statement of counsel just made that it was Dickey's genius that made the play."

"It means more than that," said Justice Guy, "because in literary matters New England has always had a high rank, and Waterbury and Hartford criticisms are not to be sneered at."

Fallon dramatized the play from a novel by Wadsworth Camp. Dickey was negotiating for a position of director of the company and made several suggestions concerning the scenery and props, such as "cut window," "changes of scenery," "repaint scenery," "put back the tarantula."

Justice Guy remarked: "A man who cuts a window in my house does not thereby become the owner of the house and the doctor who heals a broken leg does not become the owner of the patient, and, so, repainting the scenery or putting back a tarantula does not entitle a man to claim authorship of a dramatic production where the producers are under contract with the author of a book and the writer of the play."

Judge Guy inquired whether all great authors and dramatists gained their reputations by repainting scenery and cutting windows. "If so," he said, "it looks like an easy business."

Upon this point Dickey's lawyer differed with the court and argued that the doctor who heals a broken leg is entitled to be compensated. "But," said the judge, "he is not entitled to stop the patient from breathing or living, and so you are not entitled to stop the production. You may sue at law for such compensation as you may have earned, but there can be no injunction in this play."

Dickey's lawyer then urged that the defendants be required to furnish a bond. Judge Guy refused that application on the ground that Dickey did not claim to have any contract and that his part in the production, even according to his own claims, was of such minor character that he saw no justification for exacting a bond.

MISS FREDERICK LOSES

No Error in Will—Jury Decides Against Pauline Frederick

Norwich, Conn., Feb. 7. A jury in the superior court here upheld the will of Richard O. Libby in an action brought by his daughter, Pauline Frederick, who had appealed from the decision given by the probate court. In the will Mr. Libby left his \$30,000 estate to relatives of his second wife, the stepmother of Miss Frederick.

A clause in the will referring to his daughter read: "I give and devise to my daughter, Pauline Beatrice Rutherford, nothing, and I mention this omission to show that the same was intentional and not a mistake."

DIPPEL'S OPERA CIRCUIT

Baltimore, Feb. 7. Plans have been formulated, according to Andreas Dippel, grand opera producer, for the organizing of a six-city opera wheel, to be titled the Inter-City Grand Opera Association, and to have Baltimore, Cincinnati, Pittsburgh, St. Louis, Milwaukee and St. Paul as its centers.

TINNEY LIABLE, CLAIM MADE BY PRODUCER

Arthur Hammerstein Com- plains to Joint Arbitra- tion Board

Arthur Hammerstein has filed a complaint against Frank Tinney with the Producing Managers' Association-Equity arbitration committee. Although the charges have not been submitted in detail, the manager will ask the arbitrators to consider the liability of the player in his contract relation. Hammerstein contends he is entitled to liquidate damages against Tinney, the amount to be judged in proportion to the losses sustained with "Daffy-Dill," in which Tinney starred and which has cost the manager \$80,000. Part of this is production outlay and the balance losses during the play of the show in New York and on tour.

The grounds of the manager's claim are based on the alleged conduct of Tinney while on the stage during many performances. Hammerstein alleges that Tinney resorted to frequent ad-libbing, which made for poor performances and resulted in bad business.

"Daffy-Dill" was out about 23 weeks, including the Broadway engagement, and was brought in from the road recently because it was losing money.

The claim of damages for loss through the alleged short-comings of an actor is a new principle so far as the awards thus far given by the P. M. A.-Equity committee are concerned. It is argued, however, that if the player can recover from the manager for contract breach, the latter is entitled to consideration for destruction of property.

The manager also has declared his intention of preventing Tinney from appearing in vaudeville, as was reported several times since the closing of "Daffy-Dill." Hammerstein claims the comedian is under exclusive contract to him and that Tinney can not appear under other management this season. He explained his contract with Tinney called for a guarantee of \$1,200 weekly, with 20 per cent. of the gross applying if more than that sum. In consideration for his being starred and the salary, it is stipulated Tinney's services are to be exclusively Hammerstein's. Also that Tinney is guaranteed 20 weeks a season and that as more than that time has been played, Tinney can not professionally appear without his consent until next season.

The manager does not seek to have the contract declared breached. The agreement has two years to run and it is intended to send Tinney and "Daffy-Dill" through the small stands next season in the hope of recovering this season's losses.

MAY ROBSON DISTURBED

Noisy Fight Fans Heard in Ad- joining Theatre

San Francisco, Feb. 7. May Robson playing in "Mother's Millions" at the Columbia found herself with a problem that required all the skill of her many years as a comedienne and emotional actress last week while playing at the Auditorium in Oakland. The Auditorium immediately ad- joins a fight pavilion. It sometimes happens a theatrical performance occurs in the theatre while fistic events are being held next door. When the pugilistic encounters waxed heated and the crowd enthrall- ed proportionately it proved trying for the actors trying to put over the footlight a serious scene.

As frequently occurs some especially pretty speech from the lips of an actor will be accompanied by a leather-lunged voice advising a fistic favorite to "fill the big bum."

Miss Robson was in the midst of a tearful scene of "Mother's Millions" and found herself in competition to a crowd of excited fight fans urging their favorites to victory. Miss Robson, despite her fistic rivals next door, held the attention of a large audience through her big scene.

DREW-CARTER "CIRCLE" OFF

"The Circle" starring John Drew and Leslie Carter will be withdrawn by the Selwyns Jan. 24 at Washington. The show has been running two years and has used up all the major stands.

There is another allstar company of "The Circle" on tour.

GERMAN SINGERS DREW \$40,000; HAD TO ACCEPT HALF SALARY

Orchestra Paid Before Last Performance in Balti- more—Troubles Follow Wagnerian Opera Co. in First Stop

MANAGER GIVES 'DULCY' TO PLAYING COMPANY

Show Will Continue Without Geo. Tyler Participating— Company Co-operative

"Dulcy," which was to have closed this week, will continue on tour. An arrangement to that effect was arrived at Wednesday when the members of the company agreed to go co-operative. The plan is one of the most generous commonwealth ideas ever given players by a manager.

George Tyler, who produced the play, has turned over "Dulcy" in entirety to the company. All the profits are to be divided pro-rata on the basis of present salaries. None of the proceeds are to go to Tyler, nor will the manager receive any of the earnings for office expense.

The manager has decided to close the show and leave the production on the lot. He, therefore, considered that as after this week he would have been entirely out of "Dulcy" anyway, if the show is capable of making any money it can go to the players altogether.

George Kaufman and Marc Connelly, the authors, joined with the manager in making it as easy for the company as possible, and have cut their royalties.

"CHAUVÉ SOURIS" WILL RETURN NEXT SEASON

Sailing Back Home May 1— Road Tour to Cover Coun- try Under Gest

The company playing "Chauve-Souris" on the Century roof, New York, will leave for their foreign home about May 1, after completing the phenomenal run of 15 consecutive months in New York City at a continuous admission scale of \$5 top.

Morris Gest, who imported the Russian group, will bring the show back again next fall, where it will play for four weeks in Manhattan before starting on a tour taking in all of the country.

"Chauve-Souris" opened at the 49th Street theatre, New York, Feb. 4, 1922. It played there until the commencement of last summer when it was moved to the roof, where it since has remained.

Mr. Gest followed the importation of the Russian "Chauve" players with the Moscow Art theatre, the season's sensation at the 59th Street, New York, also at \$5 top.

Gest is the only American theatrical manager who ever had two productions in New York appearing simultaneously at a \$5 top admission scale—and with both "hits."

SOUSA'S "BRIDE ELECT"

Philadelphia, Feb. 7. The Philadelphia Operatic Society, a powerful amateur organization of that city, produced Sousa's "The Bride Elect." Sousa in person conducted the performance and he had previously spent several weeks here, rewriting parts of the operetta and introducing two new song numbers and a new ballet. Musically the revival was highly praised, but the general opinion was that the book was hopelessly lacking in up-to-date humor.

It is rumored that Wassili Leps, who directs the operatic society in most of its efforts, was opposed to the presentation of this particular opera, but was persuaded by Sousa, who is reported to be anxious to bring about a professional revival.

"Miss Daisy" on One-Nighters at \$1. William Hawthorne is producing "Miss Daisy" to play one-night stands. It will be scaled at \$1 top.

Baltimore, Feb. 7. Artistically, the Wagnerian opera company is one of the biggest successes ever in Baltimore at any price. William A. Albaugh, the local impresario, who sponsored their appearance at the Lyric last week, claimed \$38,000 as the gross for the five performances. Prices ranged from \$1.50 to \$7 for seats, and at all performances standees were in evidence.

The company had its financial troubles before its American debut in Baltimore, and while playing here ran into more. The cast was penniless. Albaugh was compelled to allot a small sum to each artist. Because of this they were housed at a small hotel in the city. Their first financial difficulty, the securing at the last minute of a bond covering the imported scenery, guaranteeing the return of the scenery to Germany, prevented the use of it for the first performance, "Die Meister Singer."

After the Saturday matinee "Tannhauser," the orchestra, 75 pieces, struck for \$10,000, their weekly salary. Demanding immediate payment, the money was available, but not in the theatre. The musicians refused to take Mr. Albaugh's checks. About 15 minutes before the first curtain for the Saturday night performances of "Fledermaus," the musicians were paid.

From the gross of the five performances \$8,000 was sent to the U. S. Shipping Board. The Shipping Board bought the singers to this country without payment, taking a lien on the receipts in various cities where the company would sing.

After the Saturday night performance Albaugh threatened to send the scenery to the New York Customs officials, thereby cancelling his bond, if the Philadelphia supporters refused to take over a part of the bond of \$57,000 when the company sang there this week. One Philadelphia subscriber \$15,000, and several others contributed \$10,000 for this purpose, dividing the responsibility with Albaugh. He will also try to have New York interests take over the bond when the company goes to the metropolis for three weeks.

Despite the capacity houses and the income the majority of the artists were compelled to accept half salaries. None was paid in full. John Tjarkis, proprietor of the Armistead Hotel, where the singers were lodged, gave monetary assistance to many.

Attendance at all performances was greater than at any of the Chicago Grand Opera Company presentations here except "Traviata," with Galli-Curci. Over 13,000 people heard the five operas, an average of 250 standees attending.

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"BLOSSOM TIME'S" GROSS

\$29,000 Last Week Broke Wash- ington's Record for \$250 Top

Washington, Feb. 7. "Blossom Time," scaled at \$2.50 top, grossed just under \$29,000 last week at Poli's. It broke the house record at this scale. The piece had a particular appeal to music lovers locally and the advance publicity campaign was one of the best put over here.

McIntyre and Heath in "Red Pepper" next week (Feb. 11).

'REAR CAR' AFTER MRS. FISKE

"The Rear Car," a drama by Edward W. Rice, produced recently by the Selwyns in Boston and brought in for fixing, is again in rehearsal and will succeed Mrs. Fiske in "The Dice of the Gods" in Chicago Feb. 25, the latter show having a booking limited to four weeks. Taylor Holmes will again be featured in "The Rear Car," the cast otherwise having been somewhat changed from the Hub line-up.

The new drama was regarded as likely following suggested changes. Interested in it along with the Selwyns are Sam H. Harris and H. H. Frazer.

INSIDE STUFF

ON LEGIT

It is reported an out-of-town theatre in one of the week-stand cities has been seized by the government for failure to pay admission taxes. The house is said to be fourteen months behind in its payments. To what extent the supposed seizure goes is not known, though there has been no attempt to interfere with the current attraction and none is expected. The house changed policy some weeks ago, having started with vaudeville early in the season. It is surmised the tax moneys may have been used to counter some of the vaudeville losses. The house in question is under lease to a Broadway managerial firm which has a string of houses. The firm's orders call for all admission tax moneys to be sent to the New York office and from there it is checked out to the internal revenue collectors in the various districts in which their houses are located. In that way the firm has the use of the tax moneys for thirty-three days, as the law provides the tax is to be paid the month after collected. Under the time limit taxes for December taxes could be remitted Jan. 31 without fines attaching. It is believed that the omission of payment of the admissions might provide an "out" for breaking the firm's lease on the house.

R. H. Burnside was recently annoyed by a petty grafter using his name. The Hippodrome director lives in a New Jersey town in the metropolitan district. An impostor visited another town close by and, representing himself to be Burnside, secured a radio outfit from a local store. The thief explained he wanted to experiment with the set at the Hip and desired to borrow it for a few days. To show the shop keeper he was grateful the man gave the dealer a pass on the Hip, signing Burnside's name. The pass was stopped at the box office, as Burnside never issues a written pass. The director on interviewing the Jerseyite discovered the trick.

Playwrights may be interested in a raised point during the recent trial of the action against Jack Lait by one Jo Swerling, wherein Swerling alleged he had been partially responsible for the Lait play, "One of Us." He asked the Supreme Court in New York to allow him an accounting from Lait for all profits. That would have included the proceeds to the author of the long tour in vaudeville by Valeska Suratt in "Scarlet" which was the first act, almost intact, from "One of Us." The action was tried before Justice Ford, without a jury, and the Court evidently with a keen insight, dismissed the Swerling action from the bench at the conclusion of the trial stating it had no merit.

A jury might have been impressed with the single point that should secure the attention of playwrights. It's not easily conveyed to the layman the laxity of theatricals in general and often authors in particular. "One of Us" when presented in the Bijou, New York, had the byline, "Jack Lait assisted by Jo Swerling." Lait testified he had written the billing himself, against the protest of Oliver Morosco, who produced the play. Lait said "I wanted to help the kid," referring to Swerling, and further cross-examined as to why he felt so cordial toward Swerling as to give him credit without reason, Lait answered, "Because I was a sentimental sucker."

It's not unusual for playwrights to seek assistance or suggestion. Lait swore Swerling was merely his typist for "One of Us," he having taken Swerling off of the Chicago streets and given him his first job at newspaper work. But Swerling did while typing the play at Lait's dictation volunteer, a suggestion here and there, and Lait remaining friendly toward the boy he thought to "give him a boost" by jolting his name on the program of a Broadway theatre. However, the trial developed that Swerling had preserved letters and office data in connection with Lait for several years back, presumably with a purpose since all of it was introduced into the evidence.

Innumerable instances abound where liberal thinking authors have mentioned a collaborator, who, although receiving program publicity, has received but a minute if any portion of the play's royalty. Frequently the playwright will call upon a hack to stick in a comedy line here and there for a laugh or as in another case now current in New York, use the name only on the program of the man who suggested an idea while the actual author wrote every word and situation in the piece.

A New York playwright lately has been threatened with publicity through a person with an imagined grievance asserting he had given the writer the title of a hit, without receiving remuneration. Almost any day in the Astor or any theatrical dining room may be heard an author requesting an idea for a title without anybody offering one believing an obligation follows.

The program mention, however, appears to be evidence per se as the lawyers say. In court it calls for a great deal more in the way of an explanation than is required in Times square.

Philip Barry's Harvard prize play, written in Prof. George Pierce Baker's Workshop 47, practical course of playwriting, has been changed in title from "The Jilts" to "You and I" to avoid conflict with a forthcoming picture of similar name. Richard G. Herndon is sponsoring "You and I."

A New England newspaper man waxed wroth last week, so much so he informed the federal tax bureau of a theatre that had obliged him to pay 50 cents as tax on a pass for two matinee tickets that had a top price of \$1.50. No admission tax was ever exacted by the Government for a newspaper man calling at a theatre in the course of his business, and the tax on all theatre passes was officially dropped some time ago. The tax bureau receiving the complaint intends investigating as in other instances, to find out just where that 50 cents finally landed.

Dr. Grant, who has kicked up some noise of late through professing liberal religious views, took occasion last Sunday during his sermon in New York to mention marriage and divorce. He suggested anyone looking for information see "Why Not?" at the Forty-eighth Street. That is the Equity Players stand and play. The Equity used the notice in its daily advertisements, but it failed to help business either Monday or Tuesday night. One actor, who had just witnessed the performance, when asked what he thought of "Why Not?" replied, "What can you tell when there are nothing but empty seats to play to?" The Forty-eighth Street intends giving Friday afternoon and Saturday morning performances shortly of "The Chastening," by Charles Rann Kennedy, who wrote "The Servant in the House." Meantime preparations are proceeding for "Roger Bloomer" to succeed "Why Not?"

There is a story going around that Frank Tinney while downtown on an expedition to buy Christmas presents was crushed between two push carts. The gag was really lifted from one of Tad Dorgan's nifties. Tad pulled it about one of his "wop" friends who had gone to the East Side to buy a friend a necktie for his birthday.

For the first time in several years the turntable stage device at the Century is to be utilized. Just before "The Lady in Ermine" was moved there from the Ambassador last week it was discovered the turntable would be practical. By its use the house is able to operate the show for \$500 less than ordinarily, the saving being represented in fewer men used back stage. There are but two sets in the three acts of "Ermine," and they are set up for the run at the Century "back to back." The play, however, has three acts. The turntable was not feasible for "Blossom Time," which has three scene changes.

The announcement that Charles Dillingham will present Cyril Maude here in "If Winter Comes" brings in several interesting angles. The play, adapted from Hutchinson's novel, only opened in London last week, though Owen Nares was in the provinces with it for six months

before the metropolitan debut. The novelty of seeing Nares and the wide reading of the book doubtless account for the long tour minus a London reputation. It will be Dillingham's third English importation this season. His presentation of "Loyalties" is one of Broadway's hits, but his first try with "Tons of Money" never passed the try-out bookings. "If Winter Comes" has been sold here for pictures, but the screening will probably be held up until the show is produced. There should be no surprise in Maude being selected for the lead, which calls for a middle aged man. Most of Maude's characterizations have been old men. He can easily pass in character for 35.

Butler Davenport aroused the curiosity of uptown show circles by his advertising and reopening of the Bramhall playhouse as a free theatre last week. It was announced there would be no admission charge for the performance of "The Fool's Revenge." That obtains only for the first four nights, but regular box office prices are charged for the final performances of the week. The latter information was contained in the press notices sent out, but not mentioned in the daily advertisements.

The Bramhall is one of the smallest of downtown's little theatres, seating about 225. The play dates back 100 years, and is free of royalty, being written by Tom Taylor and is the same story upon which the opera "Rigoletto" is based. It is reported the players in support of Davenport agreed to take the engagement on a small salary basis, since they would receive an opportunity to be caught in action by the critics.

Davenport is playing the lead. On the opening night he was afflicted by a series of knee-cap dislocations and was in trouble in every one of the four acts. He audibly asked someone to "pull my leg" and the pain caused him to topple over several times. The final dislocation caused the curtain to be drawn, but a player announced the show would proceed and did. That won Davenport a vote of gameness.

Among some members of the "Hamlet" company Shakespeare is partly blamed for the disaffection of Cecil Clovelli, second grave digger in the play, arrested Tuesday by a prohibition enforcement agent charged with being the go-between for the sale of booze. In one scene Whitford Kane, as the first grave digger, in directing the second grave digger, has the line: "Go get thee to Yon and fetch me a stoop of liquor." Yon is a town. Other players in the show laughed when news of the pinch got around because of the connection between Shakespeare's line and Clovelli's jam. Clovelli sold a pint of rye to the federal agent, so the latter avers, at the stage door of the Sam Harris theatre recently and told the agent if he liked the stuff two cases of it could be secured. The agent called again and Clovelli is alleged to have taken him to a drug store in the Bronx, where the two cases were bought at \$35 per. Then came the pinch.

The most recent meeting of the sponsors of the proposed American National theatre was not productive of any announcement. Those at the meeting refused to talk. At the first meeting there was mention of "As You Like It" with Marjorie Rambeau. When it was reported in the press that that would be the opening attraction it is said to have drawn objections from some of the sponsors who are prominent persons not identified with theatricals. The feeling appeared to be that for an American national theatre to select a play 300 years old was hardly in keeping with the object of such an institution. That the Shakespearean play had been selected was not definitely announced nor apparently it is official. At the session Augustus Thomas displayed photos of Miss Rambeau as Rosalind and it was agreed they were very pretty, but there was no action taken.

McGregor and Vincent, who made a production try with "The Invisible Guest," announce another play soon to be done. When the script was closely read, however, it was alleged to be "Remnant," an adaptation from the French in which Florence Nash appeared a season or two ago. The play had been submitted as an original work. Its production has been called off. The managers do not charge it was lifted, but that the similarity in plot is quite apparent.

Meggie Albenes, another prominent English actress, arrived here last week, and, like Gladys Copper, she is said to have come merely for a visit. Miss Albenes played the London lead in the Clemence Dane plays, "A Bill of Divorcement" and "Will Shakespeare," and also was the feminine lead in "Loyalties" there. Her most recent appearance was in "East of Suez." The latter play was put on here as a drama, but was made more of a spectacle in London at His Majesty's. There were 50 Chinamen used in one scene and that brought about an objection from English players, who resented the use of the Orientals.

A column "controversy" between Heywood Brown in The World and Alexander Woolcott in The Herald anent the closing of John Barrymore in "Hamlet" brought a written response from the star, his letter being published in last Sunday's Herald. It had been suggested that as Barrymore would attain a new American record of 101 times for "Hamlet," or one performance more than Booth's record, it looked as though the star's hastening away to Europe upon gaining the goal as a sort of "thumbing the nose" at Booth. Barrymore declares that he intended playing "Hamlet" until the 1st of March, but illness in his family, who are overseas, made it imperative the engagement be shortened and that he sail Feb. 10 (Saturday).

Setting forth his regard for the former star, Barrymore wrote, "I do not in sincerity believe there is any human being alive who has a deeper reverence for the isolated grandeur and the perennially beautiful and touching figure of Edwin Booth than I have . . . and anyone who would be self-destructive as enough to wittingly 'thumb his nose' at him would be putting himself in the unenviable and somewhat masochian position of doing the same thing to himself in a fashion that would be unforgettable."

Barrymore concluded with the idea that he does not think anyone plays "Hamlet" to make or break records, as "it is too noble a vehicle to use as a stripped iceboat."

The script of "The Marriage of Hamlet," successfully produced in France, has arrived in New York, and will be adapted for presentation this spring. The play was written by Jean Sarmant, who was a juvenile in the French company under the direction of Jacques Copeau, which played here several years ago at the Garrick, the house changing its name for the engagement to "Vieux Colombier." The lead in the American production will be played by Remy Carpen, a French girl who has been here a number of years, but who returned to France during the war and went on the stage. Her first American appearance was early this season in "The Plot Thickens." The author of the new play has conceived the Shakespearean characters coming to life again and there and therefore two Ophelias. On their second time on earth the characters decide to become farmers.

Geraldine Farrar, while her divorce action against Lou Tellegen was expectedly awaited in New York, was concert touring. At Watertown, N. Y., Miss Farrar, playing on percentage, secured \$2,500 as her share of one concert. But the date called for Miss Farrar to be in the up-state village for three days, during which time she lived in her private Pullman. That set back the net \$1,000. Paderewski is another concert star who doesn't ask for a guarantee. He is ready always to gamble on a percentage. His concert at New Orleans last week drew \$8,000. Tellegen, playing in vaudeville in the west, is wishing his wife well in her divorce action. A New York daily yesterday (Wednesday) stated one of the correspondents named by Miss Farrar is Lorma Ambler, who appeared with Tellegen in his vaudeville sketch, "Blind Youth." The paper said Tellegen first met Miss Ambler in the Palace Theatre building, New York.

The Elmira (N. Y.) Gazette printed as "inside stuff" the closing in that city of "The Sporting Thing to Do" was through the refusal of the Morosco Holding Co. to replace, at the demand of the play's author, Thompson Buchanan, a member of the cast.

LEGIT ITEMS

Lawrence Anhalt who has been managing the Casino, New York, and its attraction "Sally, Irene and Mary," moved with the show to the 44th Street Monday, taking charge of the house also. Ed Rowland, managing the 44th Street, switched to the Casino.

Jack Blake master of ceremonies for the beefsteak dinners given occasionally by Broadway treasurers, has gone to Lake Placid for a winter vacation.

Florence Lee, ill at Stern's Sanatorium, New York, expects to rejoin "Kiki" at the Belasco within a few days.

Louis Cline, formerly associated with George Broadhurst as general press representative, is now with the Morosco forces assisting Louis Macaloon and doing the publicity for "Lady Butterfly" at the Globe, New York. Cline was lately associated with Frank Pope in a free lance publicity bureau.

Mrs. Richard Walton Tully, wife of the playwright-producer, arrived yesterday (Wednesday) from abroad. Mrs. Tully crossed with her husband early in the fall. Taken ill, she had to submit to an operation. The press of business compelled her husband to leave her abroad until she recovered.

In the cast of "Cinders," by Eddie Clark, now in rehearsal, under direction of Edward Royce, will be Nancy Welford, Queenie Smith, Mary Lucas, of Royce's recent "Orange Blossoms" company, and its entire chorus, in addition to four new girls and Margaret Dale, Fred Hildebrand and George Bancroft.

While "The Hindu," with Walker Whiteside, played Oklahoma City at the Coliseum, burglars broke into the dressing room of Harold Vauxburgh, of the company, and stole everything in the room, even including his street clothes, collars, shoes, neckties, etc. They took, besides, \$300 in jewelry and money.

"Old Man Smith," the Green & McIsaac production featuring Tom Wise and Juliette Day, opens Monday at Hartford, Conn. The cast includes William Wadsworth, Theodore Westman, Joseph Baird, Thomas Carnahan, Catherine Dale Owen, Stuart Wilson, Lois Francis Clark, John Ray, Maud Allen, Mrs. Charles Willard, Teddie Hammerstein and Herbert Japp. Ira Hards staged the piece.

Percy Hammond, dramatic critic of the New York "Tribune," has been confined to his home, recovering from injuries he sustained to one of his limbs while playing indoor tennis about 10 days ago.

KAUFMAN-CONNELLY SKIT

A benefit performance, the proceeds of which will be devoted to the Girls Service Club, will be given at the Booth, New York, Sunday night under the direction of Frank Crowningshield. Although there will be no reserved seats \$5 will be charged for the lower floor and \$2 in the balcony.

Several special playlets will be presented. One is by George Kaufman and Marc Connelly, and is called "If Men Played Cards as Women Do." Besides the authors, Robert Benchley and John Peter Toughy will appear in the act. Henry Clapp Smith president of the Amateur Comedy Club and regarded as the leading amateur player in the city will also appear in a special playlet.

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ADDRESS

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HOUSE SHORTAGE MORE ACUTE THAN SINCE WAR BOOM DAYS

Six New Shows Ready, Score in Preparation—Laurette Taylor Still Trying for House—Guarantees Sure Till After Washington's Birthday

The continuance of big business on Broadway is making the basis for a house shortage, which was seasonal following the war until last year when the record number of flops forced a normal condition. With something like a score of new plays readying and about six in shape for immediate entrance, it is doubtful if the situation will ease off until after Washington's Birthday, if then. As long as the demand for houses continues there is likely to be little change in the matter of guarantees asked and secured for houses. It is a condition when the house managers have all the best of it.

Among the new plays set for Broadway are "The Laughing Lady" with Ethel Barrymore, which succeeds "Extra" next week at the Longacre; Edgar Selwyn's "Anything Might Happen" succeeding "Jitta's Atonement" at the Comedy, Feb. 19; "Rita Coventry" which will succeed "Listening In" at the Bijou Feb. 19; "Hall and Fare Well" coming to the Morosco on the same date ("Mike Angelo's" time extended until then); "You and I" slated for the Belmont the same week, succeeding "Passions For Men." All are non-musicals, in fact there are but three musical shows in the balance, they being "Peaches" the new George Lederer show, "Naughty Diana" the Woods attraction and "Take and Chance." The latter show is reported being off for fixing. The first two named are both mentioned for the new Dredon, the roof house atop the New Amsterdam which will be ready in another week.

"Humoresque" with Laurette Taylor has been trying for a house for weeks and may go into the Ritz as successor to "The Humming Bird." Wilmer & Vincent's "The Little Bigamist" (first called "The Blackmailers") is also named to come in soon. "The Wasp" which will bow in at Allentown Friday; "Old Man Smith" which opens at Waterbury next week; "Ladies for Sale" due at Buffalo, Feb. 19; "Thumbs Down" a production effort by Charles Wannamaker which opened last week; "Where The Subway Ends" also seen in the try-out stands as was "The Invisible

Guest" (reported off) and "The Sheikh's Love" a Wilson Collison play tried out in stock at Waterbury are among the Broadway candidates.

The Moscow Art Theatre continues to command the field through its record-making draw. The gross last week was close to \$44,000, and this week business is even stronger, "Czar Fyodor Ivanovitch" being repeated. The visitors will give extra matinees Lincoln's and Washington's Birthdays and the estimated total gross is to be revised upward. Morris Gest's other importation "Chauve-Souris" attained a year's stay last Saturday. But the manager's system of showmanship soft-pedalled announcement of the event, so that it could not interfere with the Moscow players.

The sign of the big business times could not be plainer than the announcements by a majority of attractions for special matinees on the February presidential holidays. The "Music Box Revue," which held to eight performances throughout the fall, has added on the extra matinees and the attraction figures to hold to \$29,000 and over until mid- Lent.

"Hamlet" with John Barrymore got nearly \$24,000 last week in nine performances at the Harris, the top gross of the run, which ends tomorrow night. All seats were sold out for the final performances 10 days in advance and last week standees were permitted for the first time. At one of the matinees there were 350 persons standing. The surprise dramatic hit developed with Jene Cowi's "Juliet" at the Henry Miller and indications are it will be one of the high lights of the Shakespearean vogue. The gross was nearly \$12,500 and a climb higher is sure this week. The house record was broken at the Saturday matinee, when \$1,941 was drawn. The Cowi success is to be measured by the fact that the house can only do about \$15,000 if capacity all the way.

"The Dancing Girl" at the Winter Garden entered the lists for extraordinary grosses. The takings last week are estimated to have been well over \$30,000. Remodeled the (Continued on page 15)

BENNETT STILL TALKING; "BONEHEADS" IN ST. L.

Star of "He" Verbally Assaults Audience—Leads in Sell-Outs Saturday

St. Louis, Feb. 7.

Richard Bennett continued his verbal assaults on the general public, inaugurated by him in Chicago, here with "He Who Gets Slapped" at the Shubert-Jefferson last week. Business, opening night, was away off. It prompted the actor to step forth for a certain speech in which he denounced the inhabitants for not filling the theatre to see his show and stated in part: "The next time I come to St. Louis I think I won't have advance advertisements but shall write a public letter that will read something like this—'Look here, you boneheads; I am coming to St. Louis next week. I'm going to bring a fine, beautiful play for you to see, if you're intelligent enough. I want you to come to see it; I want you to pack the house.'"

Business picked up a little each remaining day with the two Saturday performances being sell-outs.

Florence Anderson Receives Divorce

Chicago, Feb. 7.

A divorce has been granted Florence Anderson, prima donna, from Eli Dephillippi.

Miss Anderson is a sister of Arthur Anderson, of Greenwald and Anderson. Both of the producers gave evidence in her case.

"LILLIOM" IS CLOSED AFTER TWO YEARS

Interesting Record of Faith Held by Benjamin Glazer in His Adopted Play

"Lilliom," the Molnar play adapted by Benjamin Glazer and counted as one of the leading successes of the Theatre Guild, closed at Atlantic City Saturday. The piece was on the boards for two years. It opened at the Guild's Garrick in February, '21, originally moved to the Fulton, where it ran through the summer and after the first of the year, for a total stay of 38 weeks. It was secured by the Shuberts for the road and the tour was made unique by the fact that "Lilliom" was brought back to Broadway again for several weeks at the 44th Street theatre.

The attraction was out 11 weeks this season. It was known "Lilliom" would not continue much after Joseph Schildkraut left the cast, the star being under contract with the Guild for "Peer Gynt," which opened Monday at the Garrick. Schildkraut has been out of "Lilliom" since the first of the year, but business was claimed to have been as good without him for the final weeks. The reason for its withdrawal was that it had played all the eastern time.

"Lilliom" was kicked around by the managers for several seasons. It was originally called "The Daisy" and unsuccessfully produced in English. The United Players, a firm of famous players, when it started play producing several years ago made a film from the Molnar script but did not regard it suitable for the speaking stage. Glazer, then in charge of United Players, insisted confidently "Lilliom" was good show property and loaned it from Famous, later delivering it in adapted form to the Guild.

PHILLY BENEFITS NET ACTORS' FUND \$14,000

Biggest Affair of Kind Ever Over There—Mostly Talent From Local Shows

Philadelphia, Feb. 7.

The money realized by the Actors' Benefit Fund's three performances last Friday afternoon in this city, broke the Philadelphia record for these affairs.

The crowds compelled the use of three theatres for the performance—Broad, Forrest and Garrick. Oliver Jones, financial secretary of the fund, announced \$11,000 was made from the sale of seats, and \$3,000 from programs, etc. The total gross, \$14,000, is \$3,000 more than was ever realized in Philly before at an actors' benefit show. Jones also announced that the overflow, which compelled the use of three houses, also broke records and set marks for New York, Boston and Chicago.

The compelling attraction was, of course, Valentino, who is probably more of a craze here than anywhere, certainly more than in New York. His recent appearance here to speak over the radio, resulted in a riot, and this time, copious police protection was used to protect him. He was hustled from one theatre to another, and gave his tango with Winifred Hudnut in each house. The bills of the Forrest and Garrick were identical, with the Broad getting Valentino, and the pick of the various acts employed. A curtain speech was demanded of Valentino, and even then the flappers could not get enough of him.

Blanche Bates introduced him in a clever fashion, but, except for her and the presence of a number of stars, including Robert Edson and Patricia Collinge in the cast of John Kendrick Bangs, "The Real Thing," which made such a hit in the New York performance, all the talent was furnished from shows in town. This was quite different from last year, when a number of skits and sketches were imported from New York.

The usual society number, this time, entitled, "Resorts of the World," staged by Alexander Leftwich, and including 17 Philadelphia society girls in gorgeous costumes, was included on the program.

Harry Jordan, of Keith's, and Fred G. Nixon-Nirdlinger were announcers, and Mrs. John Eckel was chairman of the Hostess Committee.

STORM OVER DANCER

But Ula Sharon Dances at Yale Junior Prom

New Haven, Conn., Feb. 7.

An invitation to Ula Sharon, the 17-year-old premier danseuse in the Greenwich Village Follies, to attend the Yale Junior "Prom" here Monday created a storm of adverse comment in local social circles. But it finally was settled and Miss Sharon went to New Haven Monday night, and as she had promised she would do, to show the sub-debs of the city something about the fine art of dancing.

When the storm of protest rose against the coming of Miss Sharon, Hale Ellicott Cullom, from Memphis, class of '24, remained firm in his decision to invite the attractive little dancer, and his father backed him up.

There now is a general impression among the erstwhile complainants that an injustice has been done Miss Sharon, who happens to be the daughter of a prominent Kansas City civil engineer and who has been accompanied during her stage career by her own mother.

After Miss Sharon had received a special invitation from the Yale "Prom" committee she said, "I'll be there" and I'll show the New Haven sub-debs something about the fine art of dancing."

MISS RAMBEAU'S LESSON

Issues Orders Late Syracuseans Shall Not Be Seated

Syracuse, N. Y., Feb. 7.

Marjorie Rambeau gave Syracuse theatregoers a lesson in theater etiquette at the Wieting this week when, by her order, no late comers were seated until the curtain fell on the first act.

There was a lesson badly needed. There are a certain number of local theatre patrons who have made it a habit to walk in from five to ten minutes late, disturbing the rest of the audience.

SCANDAL CASE DISMISSED

Court Fails to Sustain Oscar Hammerstein's Widow.

Mrs. Emma Swift Hammerstein's charges against Carlos Valderama that the defendant made a statement with intent for "public scandal, infamy and disgrace" were dismissed by Justice Cohan in the New York Supreme Court with leave to the widow of the late Oscar Hammerstein to plead anew within 10 days and upon payment of \$10 costs. She asked \$25,000 damages. The motion for dismissal of the complaint was granted because "the words spoken by the defendant not alleged."

The alleged defamation in the complaint filed through Franklin Bien occurred Nov. 30 last in Apartment 5, of 452 Riverside Drive, New York, in the presence of Max Rubin and others. Rubin is the young Columbia University student who vainly tried to assist Mrs. Hammerstein last fall in a financial way by means of a benefit, which was a fiasco because of sparse attendance.

No Cut Rates—Dropped Dead

George P. Fallon, a teacher of mathematics at the High School of Commerce, went into the Public Service Ticket Office on Tuesday and asked Bill Lambert behind the basement cut rate counter for a couple of seats for "Rain," to which Lambert rather gruffly replied "Now, we don't carry those," and to his surprise the man collapsed to the floor in front of the counter. An ambulance was called from Bellevue hospital and the surgeon on duty pronounced the man dead from heart failure.

THOMASHEFSKY SETTLES

Denies Civil Arrest—Permanently Absolved from Further Payments

A report that Harry Thomashefsky, son of the Yiddish actor-manager Boris Thomashefsky, was arrested last Tuesday for non-payment of alimony obligations is denied by him. He was served with a sheriff's order for \$400 alimony arrears and \$29 costs, which he paid, and thus escaped the "alimony club."

Thomashefsky settled his differences with his wife, Ida, this week for \$1,200, which permanently absolves him from further payments and automatically lifts the New Jersey exile he has been forced into. Thomashefsky pursued this policy for some months, only coming to New York on Sundays, when he was immune from arrest. His metropolitan invasion last Tuesday proved that his divorced wife was intent on forcing him to fulfill the court order, with the result Abner Greenberg has been called in to settle the case.

"SIX CHARACTERS" CUTTING

The members of the cast of "Six Characters in Search of an Author" which has been running at the Princess will accept a salary cut starting next week.

The Pirandello play was produced by Brock Pemberton and it was claimed to be able to show a small profit at \$5,000 gross weekly.

The Princess is a 299-seater and can hardly beat \$5,000 on the week. It is understood the price was done more as a managerial achievement than with the expectation of profits.



FRANK E. WHITE

Dramatic Editor, the Denver "Post"

Frank E. White has been dramatic editor of the Denver "Post" for more than five years, succeeding his father, Frederick W. White, who won national fame as a critic and essayist as "F. W. W."

Prior to his father's death, Frank White was in the New York office of the Orpheum Circuit as publicity representative and previously was the press representative of the Denver Orpheum theatre. He went to Denver as a youth and received his education there.

ANN NICHOLS' VERDICT

Given Judgment for \$14,000 Against Oliver Morosco

Ann Nichols, playwright and author of "The Irish Rose," entered judgment for \$14,000 against Oliver Morosco who produced the show in Los Angeles. The \$14,000 indebtedness is for money loaned the manager in 1921. Morosco agreed to pay off the indebtedness by installments but failing to do so caused O'Brien, Malevinsky & Driscoll, counsel for Miss Nichols, to take summary action.

M. L. Malevinsky states there is some \$30,000 due his client, in private life Mrs. Anna Nichols Duffy, for back royalties on the Los Angeles production.

Miss Nichols is producing "Abie's Irish Rose" at the Republic, New York, independently.

COHAN FOR RENT

No More Musical Shows There Without Guarantee

No more musical shows at the Cohan theatre, New York. The management has set its foot down within the last few weeks against any future housing of musical attractions there, except on an outright rental of the four walls at a figure that would guarantee the house a substantial profit.

Musical shows played on terms necessitate a heavy gross before the house can show a profit, and a non-musical attraction can play to a gross of anywhere from \$5,000 to \$7,000 less on a week and show the house a greater winning than what they would get from a musical attraction playing to a 25-30 greater gross.

STOCKS

ALHAMBRA PLAYERS

The Child.....Miriam Battista
The Butler.....Sumner Gard
The Friend.....Bernard J. McOwen
The Wife.....Jane Magrane
The Husband.....Charles Cahill Wilson
The Secretary.....Grant Ervin
The First Passenger.....Mable Montgomery
The Doctor.....S. K. Fried
The Second Passenger.....Fay Vocht
The Third Passenger.....Peggy Murphy
The Steward.....A. Paul D'Mathot
The Woman.....Jane Gilroy
Young Farmalee.....C. W. Seerest
The Captain.....Louis Albion
The Sister.....Lenore Phelps

The Alhambra Players in their second season at the Alhambra, Halsey street and Knickerbocker avenue, Brooklyn, are appearing during the current week in Porter Emerson Browne's "A Fool There Was." The company installed when the Alhambra was under the Ward & Glynn management was retained intact when the house was taken over by Loew's. The new management has found the stock policy profitable with a record gross established last week with Bernard J. McOwen's "Step Lively Hazel," the author being a regular member of the company.

This week's bill is a standard stock piece. It has been done many times and in many ways. As presented by this company it proves equally as effective as some of the newer plays and as a drawing power for women appears to have the edge on anything in the newer crop. The stock presentation includes six tableaux, with Kipling's "The Vampire" used as a foreword, the poem recited by McOwen, the second man of the company.

The piece is played in three full stage sets and one in "two." In the production the management did creditably with the settings, worthy of a Broadway production.

It is in the manner in which the plays are mounted that has materially aided the Alhambra Players in establishing themselves as the representative stock organization of Greater New York. It is generally known the management has never stinted in the way of a production to back up the company, and with a seasoned group of stock players, has had little to fear in the way of returns for their efforts.

Jane Magrane, the titian-haired leading woman, is in her second season with the company, and in "The Fool There Was" drew the wife role, which is in reality secondary to the vampire, handled by Jane Gilroy, the company's second woman. Miss Magrane has established a corking following and nicely fits requirements for the present day style of plays. Her work in the current bill displayed her ability, notwithstanding the limitation of the part.

Charles Cahill Wilson, the leading man, appears as the husband in this week's piece. Wilson, as well as Miss Magrane, has built up a following. His impressive work stood up strongly in the current bill. Miss Gilroy carried her difficult role with ease. Her acting has been one of the features of the company all season and is ably displayed in this week's vitally important part.

Miriam Battista, from pictures, played the child role, having been added to the company as a special attraction for the week. The little screen star is gaining a raft of followers from her stock appearance and displayed ability on the speaking stage well above that of many of the more seasoned players of the silent drama. Lenore Phelps and C. W. Seerest, ingenue and juvenile, respectively, drew minor parts this week. Sumner Gard carried off a character role nicely. The remainder of the cast held up to the high level of the leads, including two amateurs, who were given bits.

Harry Andrews, who staged the piece, retires from the company after this week and will take a rest. His direction has stood the test for several months with "The Fool There Was" a good example of his handiwork. George Ferrand succeeds him next week, his initial production being "The 13th Chair."

George Kann has been retained as house manager by Loew.

Heavy snow Tuesday night failed to hurt attendance. *Hart.*

The Cincinnati Lodge of Elks has contracted to take over the Lyric, where the Dunbar Musical Comedy Artists are playing, Monday and Tuesday nights for three weeks. The company is in its seventh week, but business has only been fair since the organization opened. Harry Dunbar, the owner, is considering offers to locate elsewhere, but the management of the Lyric is trying to have the company remain.

The Stuart Walker Stock Com-

pany, which met with such disappointing business that it recently had to quit Louisville, will return to the Cox, Cincinnati, about April 1.

The suit of Edith M. MacMillan, leading woman, of New Brunswick, N. J., against the Chicopee, Mass., Playhouse, Inc., for \$5,000, as a result of injuries when ceiling braces in the Chicopee theater fell, was filed Tuesday in superior court. Birdie Flanders, ingenue of Knickerbocker Stock, in the house at the time, also has filed suit for \$20,000. The women occupied the same dressing room and both were injured when the ceiling collapsed.

George Marshall comedians take possession of the Shubert-Belasco, Washington, (now unit vaudeville) March 11 with a proposed list of bedroom farces. Ira La Mootie remains as house manager. Frances Howard will be the leading woman. She is at present with Marshall's company in Baltimore. George McClintock will direct both of the Marshall stock houses, Marshall has the Belasco leased until Sept. 1. He is in New York this week securing the remainder of the company.

Dudley Ayres, leading man at Wilkes-Alcazar, San Francisco, closed his engagement Saturday in "The Bird Of Paradise."

While a local stock company was playing "Up in Mabel's Room" at Newcastle, Pa., last week, a fire broke out in the attic of the theatre. Fire Chief Connerly had the curtain lowered and stepping in front of it, asked the 1,000 people in the audience to don their wraps, sit quietly and be ready to follow the commands of the police and firemen. The audience did so. In a few moments, the fire was extinguished and the players went on with the play.

The Hippodrome Players, which has been playing at the Hippodrome in Dallas, Tex., has lost Leslie Adams, leading man, resigned. Fred Wear, director of the Hippodrome, who recently underwent an operation, is fully recovered.

The Orpheum, Altona, Pa., booked by Frank O'Brien through the Keith office, will discontinue for vaudeville within the next two weeks. A stock organization, now being formed, will replace the old policy.

The Harold Hevia stock opened Monday at the Academy, Richmond, Va., in "Civilian Clothes." A female instrumental quartet playing in a stage box is being used in place of a pit orchestra.

The Colonial Players, Lawrence, Mass., close Saturday.

Arthur Bell rejoined the Keeney Players at the Bay Ridge, Brooklyn, N. Y., as juvenile this week. Bell was recently discharged from the Cumberland St. Hospital, Brooklyn, having recovered from an accident in which his arm was badly lacerated. His appearance was in a role in "The Broken Wing."

Richard S. Bishop has joined the Leon Brown Stock, Woonsocket, Mass., as leading man.

The members of the Corse Payton stock, which closed after a one-week engagement at the Strand, Newark, N. J., Jan. 28, are reported as having failed to receive their salaries for the engagement. The company was prepared to open Monday last week in "Up in Mabel's Room" when announcement was made the curtain would not go up for the matinee due to a lack of funds. Several of the people are reported being held up by hotel bills in Newark. Payton has opened in vaudeville in a sketch. The Fabians, owners of the Strand, who conducted it as a picture house prior to the installation of the Payton company, are to play stock under their own management, opening Monday.

Jack W. Lewis, juvenile with the Maude Fealy stock at the City, Newark, N. J., was forced out of the cast of "The Girl of the Golden West" last Thursday, due to illness. He rejoined the company Monday in "Buddies."

George Ferrand replaces Harry Andrews as director of the dramatic stock at the Alhambra, Brooklyn, next week. His initial production will be "The 13th Chair." Andrews

FOUR LOCAL STOCKS MAY BE IN WASHINGTON

Shubert-Garrick Leased—Also Shubert-Belasco and Poli's May Be the Fourth

Washington, Feb. 7.

With the leasing of the Shubert-Garrick for a stock to open there Feb. 26, this city may soon see four stock companies. Garry Mc Garry has the Garrick, and George Marshall takes over the Shubert-Belasco early next month. It is said Poli's may put in a stock before long. The President has been playing stock for some time and this is the 11th, also last week it is announced of "Able's Irish Rose" in that house, Leo Hoyt as the Jewish rather in the piece has been the continued hit of the stock production. The President stock is rehearsing "Buddies" as its next attraction.

The early passing of the Garrick as the Shuberts' legit stand to stock leaves only Walter Hampton for next week to finish out its regular season. The Belasco cuts out the Shubert unit vaudeville with its switch.

The stock star system may be tried at the Garrick, visiting stars weekly being in the current productions.

ALEX CARR SETTLES

Pays Wife \$6,500 in Alimony Claims

Mary Carr has settled her alimony differences with Alexander Carr, now co-starring in "Partners Again," in Chicago. Frederick E. Goldsmith, Mrs. Carr's attorney, reached the settlement figure, \$6,500, in New York. Mrs. Carr sued for over \$17,000 alimony arrears.

The S. I. Wynns, producers of "Partners Again," are guaranteeing the settlement which has been agreed upon at the rate of \$3,000 cash down and the balance in monthly installments.

resigned to go South for the remainder of the winter.

Charles A. Bickford, leading man of the stock at Auditorium, Lynn, Mass., has written a new play in a prolog and three acts.

The Poli stock in Waterbury, Conn., closed Saturday. The Poli Bridgeport company is scheduled to close Saturday.

The Keith stock at the Hudson, Union Hill, N. J., to close this week will continue on a week to week arrangement.

A strong demand for "Ten Nights in a Bar Room" for stock companies is in evidence with the piece having been played by several companies successfully. It recently established a record for the company in Manchester, N. H.

John Lorenze and Mildred Florence rejoined the Blaney Players at the Prospect in the Bronx, this week to play the leads. They recently closed in Waterbury and returned to the Prospect, where they played for three seasons, to open in "The Sheikh's Love."

Several complaints have been registered by out of town stock managers against dramatic agents from whom they have received actors who failed to live up to the reputations given them by the agents. The out of town managers are at a disadvantage in securing people by being unable to leave their companies to do their own selecting. They have been forced to take the word of agents in many instances. It has been the custom for some agents to give actors Broadway reputations which they can not fulfill upon joining the companies. The condition has gotten to the stage where the majority of out of town managers refuse to engage people they do not know personally. This seriously affects a large percentage of competent people who secure engagements only from managers for whom they have worked before and gives them little chance to become well known to all managers.

Frances McGrath the stock leading woman is slowly recovering from a severe attack of double pneumonia. Although on the mend it will be some time before she will be able to resume stage work.

SELF-APPOINTED CENSORS TRYING TO RUN BALTIMORE

Ministers Inspect Local Shows—Censoring 'Not Seriously Accepted'—Baltimore Liberal—"Ladies' Night" Withdrawn

Baltimore, Feb. 7.

"Ladies' Night in a Turkish Bath," at the Lyceum for seven weeks in stock, will close this week after having been the target of the ministers of Baltimore for over a week. Its closing is voluntary by Fred C. Shanberger, Jr., manager of the Lyceum, who said he was unwilling to see the Lyceum as a center of a discussion of morals. Next week the

Lyceum stock, controlled by George Marshall, will open with a new play by Kilbourn Gordon, called "Open All Night." The new opus has to do with the drug evil and will have Frances Howard and Orme Cadare in the casts.

"Up in Mabel's Room" was scheduled as the next production and rehearsals had been under way, but the management abandoned the production of the Hopwood type farce to avoid further criticism.

In a letter written to Norman Clark, dramatic critic of the Baltimore "News," George Marshall vigorously defended himself against a vicious attack made upon him by W. O. Atwood, local churchman and politician, who said that Marshall was a Washington laundryman who was washing his dirty laundry in Baltimore. Marshall in reply says that he is a laundryman and is proud of it, for he is a good laundryman. And in his closing thrust at the zealous church-going politician, asked to know who does his laundry.

The censor has arrived in Baltimore. But ministers form the body, self-appointed to pass on theatrical attractions played here.

Following the commotion raised by the ministers over "Ladies' Night," members of the Ministerial Union have organized a theatre censor committee composed of the Rev. G. W. Haddaway, Dr. J. Martin Gillum and Dr. John G. Fleck. Their first pronouncement came on "Follytown," at the Palace this week. Dr. Haddaway considered the appearance of the chorus girls on the stage in bathing suits as unbelievable.

"What!" he said, "they might just as well appear with all their clothes off." The clergyman told of another scene in which men get locked in two bedrooms with other men's wives. He wanted to know if the police had reported it. He also commented unfavorably on an innocuous story which Johnny Dooley is telling in "The Bunch and Judy" at Ford's this week. The story comes in the "Times Square" song as Johnny and the gang are pulling their satire on the ticket specs.

Johnny is reading the board and mixes the shows up as follows. "Just Married," "One Exciting Night," "Good Morning Dearie" and "It's a Boy." Dr. Haddaway said that such stuff should not be uttered before a mixed audience.

The manager of the Maryland, J. Lawrence Schanberger, said that the committee would be given seats in his house; William Proctor at the Palace made the same offer, while Simon Dreisen, manager of the Folly, playing Mutual burlesque, told a local newspaper to "Send 'em along; we'll take care of them." Leonard McLaughlin, manager of the Auditorium, said he thought they should buy their seats.

The local newspapers are treating the developments in daily "Josh Jud Stories," and no one is taking the reformers seriously.

This city is probably as wet as any in the country. Four riots have been caused recently by people in various sections of the city when dry agents have attempted to make raids. Reformers who have run for office have been snowed under and howled down. It is not likely that their effort at censorship will bear fruit.

IS SMALL DEAD?

Must Be Proven Through Will Contest—Wife Left All

Montreal, Feb. 7.

A dispatch from Toronto says:

Probate of will of Ambrose J. Small, missing millionaire and theatrical manager, is being sought in the Surrogate court. It leaves all his estate to his wife. The inventory gives the estate as amounting to \$1,087,831.

Frank Hughes, counsel for Mrs. Theresa Small and the Capitol company, will now endeavor to convince Judge Coatsworth that Ambrose Small is dead. This is a preliminary step to providing the will. The sisters of Small will fight the will. They have entered a caveat to deny that the will produced is the last will and testament of their brother.

The affidavit of Mrs. Ambrose Small says: "The said deceased, Ambrose Small, died, as I verily believe, on or about the second day of December, A. D. 1919, at Toronto, and the said deceased at the time of his death had his fixed place of abode at the city of Toronto."

It is probable that some question will be raised as to whether Small is or is not dead. No evidence has been forthcoming of the actual death of Mr. Small, although he has been missing since the date mentioned.

The will is almost 20 years old. Written on a sheet of note paper, it reads as follows:

"Toronto, Sept. sixth, 1903.

"This is the last will and testament of Ambrose J. Small.

"I devise and bequeath all my real and personal property whatsoever and wheresoever to my wife, Theresa Small, and I appoint her my sole administratrix and executrix.

"AMBROSE J. SMALL.
Witness: Mary Kormann and Madeline Holmes."

"SUNBONNET SUE" SHOW

Gus Edwards is collaborating with Jack Lait on a musical comedy to be called, "Sunbonnet Sue," which title belongs to him by virtue of his having created the song of that name.

It will have a light melodrama story.

One of the principals of his present vaudeville revue will play the title role.



DE PAUL UNIVERSITY BUILDING FUND CONCERT



DE PAUL UNIVERSITY BUILDING FUND CONCERT

PRESENTS ALBERTA CURLISS—JOSEPH REGAN

Soprano

Tenor

Cohan's Grand, Chicago, Sunday, Feb. 11, 3 P. M.
Accompanist, WM. SMITH-GOLDENBURG

BEDSIDE CHATS

By NELLIE REVELL

"Reader, dear, and did you hear the news that's going round?" One day last week I walked the full length of the hall outside my door. And when I reached the telephone at the end of the hall I could not resist the temptation to put in a call. I had not spoken over the phone in over three years and a half. I called a woman friend. She cried when she heard my voice. I rang off. I called another and she also cried at me. I rang off again. And then it was my luck to call a man (my boss). He was evidently busy or sleepy. "What are you doing out of bed?" he yelled at me. He did not seem near as much enthused at receiving my telephone call as I was at making it. I hung up and went back to bed. I'll be jiggered if I am going to spend my nickels and stand propped up against the wall to telephone people who either scold or cry at me.

In a few weeks I expect to hoist a book on the unsuspecting public. I am very happy at the interest manifested in the book, not only by the profession, who are writing in to order copies in advance, but by newspaper and magazine artists, who are very kindly donating their talents. Briggs' picture is called "When a Fellow Needs a Friend." The next one was from Rube Goldberg—and what a classic! There's another from G. G. Drayton, who makes the Campbell soup babies, and I am sure you will love it. Also one from Ed Hughes, cartoonist on the sport page of The Mail. Our beloved Irvin S. Cobb is writing the foreword. James Montgomery Flagg made the frontpiece, W. I. Johnson and Thornton Fisher drew pictures of me as they remembered me in action before my breakdown. Tony Sarg, Tad, Harry Hershfield, McCutcheon and John Cassell have contributed pictures.

If my description of the doctors' attempts to eliminate both poison and poison from me doesn't sell the book, I am sure the cartoons will.

My room seems very lonely without my bird. I had no idea one could become so attached to a canary. He seemed to know when I needed his talents to help cheer me up and never failed. But I also know that it's had enough for me to have to be shut in. I want him to have sun and care. I have no special nurse of my own and it was not always convenient to have him cared for without something else being neglected. I won't even allow the nurse to wind up the electric bird. I can not bear to listen to it. It would seem like being disloyal to my little buddle to listen to a mechanical bird.

A friend asked me how I managed to get along for over three years, to be so near and yet so far from the localities I once helped to clutter up. I told her it was pretty hard for me, but reminded her of the story that I once heard about a resident of Block Island.

A visitor learned that during the winter months when the sea was rough they had no outside communication, and asked one of the villagers how they got along without news of the outside world? The villager said, "Well, they don't hear much from us either."

If there is one thing calculated quicker than anything else to make me feel the length of time I have been here it was when I received cards announcing the betrothal of Sophia Scharf and H. Jesse Lefkowitz.

Jesse was a member of my staff four years ago—a boy just out of high school. He afterward entered the John Cort box office and I understand that now he can say "All sold out, nothing left" as well as the rest of them.

One of the many Christmas cards I received was from the old team of Melville and Stetson, Jennie Melville and Mrs. Sam Gompers.

"Hospital Using Oil for Fuel." There is another headline in the morning paper. Good! Now they have found out that it is good for fuel, maybe they will stop giving it to the patients.

"A marriage license costs only \$1, while a dog license costs \$2 in Hoboken, proving that it costs less to be a married woman than a dog over there," says my morning paper. Having been married in Hoboken, I can testify that the initial cost may be less, but the upkeep is more.

James Cullen says "D'ever hear the story about the stingy Scotchman who awoke one morning, found his wife dead and shouted to the cook, 'Only one egg for breakfast this morning?'"

No, Jim, what is it?

The nervous male patient, about to have ether administered, anxiously inquired, "Will it make me sick, doc?"

"Not at all," replied the anesthetician, who was also his pal.

"How long will it be before I know anything?" was his last question as the mask was adjusted. It mercifully shut off the doctor's retort, "Aren't you asking a good deal?"

Hiram Green, whom I knew years ago as editor of the Illustrated Sunday Magazine in Buffalo, sent me a note sometime since to inquire if I remembered the luncheons he and John Oishe, then manager of the Teck theatre there, bought for me. He added he deduced from my column, I was tremendously interested in circulation, apropos of which he related the following:

Dr. Harvey came into the front office one day and with an air of large importance announced that at last he had discovered the circulation of The Blood.

"That's all very nice," was the reply, "but for heaven's sake don't say anything to the advertising manager about it."

Billy Burke, the booking agent, dropped in during the holidays not long ago to see his old friend, Sister Marguerite, and to make his annual donation to the charity fund (which, by the way, the nuns tell me he never misses). Later both came in to see me. I was informed that their visit had been prefaced by a sightseeing tour through the hospital laboratory, of which Sister Marguerite has charge.

"I saw more appendix there than you get with a set of the Encyclopedia Britannica," Billy told me proudly.

Being naturally concerned about my possessions whether present or past, I asked if he had seen mine.

"Oh, no," came from Sister Marguerite. "Yours has been sent over to the college."

Well, it's comforting to know that even one's appendix is never too old to learn, and I hope the present guardians will bring it up right and give it a good education. I suppose when it gets a college degree it won't speak to the person it grew up with. At that I don't care so much about chumming around with a high-brow appendix.

Bert Savoy claims that Germany stole the line out of their act when they said to France, "You must come over."

BROADWAY STORY

(Continued from page 13)

Garden is one of the most attractive theatres in the country. Its scale at \$3 top with \$2 for matinees gives it an edge for popularity and it is claimed the house can gross \$45,000 at those prices.

Moderate admission is expected to favor the presentation of Arthur Hammerstein's "Wildflower" which opened at the Casino last night. The top is \$2.50 except Saturday night. The show came in with excellent reports.

There is no change in the pace of the big money getters on Broadway. "Rain" is \$15,300 weekly, meaning all the Elliott can jam in; "The Fool" clicks at nearly \$20,000; "So This Is London," \$17,000; "Seventh Heaven" over \$15,000; "Polly Preferred," \$12,000; "Merton of the Movies," \$11,500; "Merchant of Venice," \$17,000; "Loyalties" and "Secrets" at \$14,000 or better. Ziegfeld's record, "Follies," \$26,000; "Greenwich Village Follies" between \$25,000 and \$26,000; "Little Nellie Kelly," \$23,000; "Music Box Revue" \$29,000; "Clinging Vine" and "Gingham Girl," \$18,000. "Lady Butterfly" the new musical at the Globe picked and got nearly \$17,000.

"Johannes Kreisler's" stay at the Apollo is in doubt. The novelty got strong box office support, but is too costly to operate, except at exceptional grosses. This week the scale was dropped to \$2.50 and the run is dependent on the business at the reduced prices. A new attraction may be brought in to succeed in two weeks, but there is a chance of "Kreisler" holding on for some weeks. Until then plans for sending it on tour are indefinite.

"Icebound" was made an added starter on this week's list, and it will be opened tomorrow night at the Sam Harris, succeeding "Hamlet."

"The Demi-Virgin" topped the subway time last week, getting \$12,300 at the Majestic, Brooklyn. It was a repeat engagement and was not much under the first date in September, which grossed \$12,900. "Humoresque," at the Montauk, Brooklyn, drew around \$7,000, the same figure approximating "Dulcy" at the Broad Street, Newark. "To the Ladies" did much better at the Riviera. "The Man Who Came Back" pulled about \$6,700 at the Bronx Opera House.

Five New Buys Boost Total

With five new buys added to the regular list in the brokers offices this week the total jumped from 21 to 26 by Wednesday. At the same time the proposition of attractions offered for sale at cut rates remained at the same number as were carried last week.

The Shuberts put over "Mary the Third" at the 39th Street for a small buy, "Give and Take" at the 49th Street after a week of negotiation was also included as was "Jitta's Atonement" at the Comedy and "Wildflower" at the Casino. The Morosco office also managed to get a buy for "Lady Butterfly" at the Globe on the strength of the business for the show picking up. "The Lady in Ermine" on moving from the Ambassador to the Century was again placed on the buy list although during the last weeks of its stay down town the buy was off.

Buys for four attractions end this week of which two will be renewed. The two that will not be extended by the brokers are for "Johannes Kreisler" and Warfield's "Merchant of Venice." The renewals will be for "The Masked Woman" and "Secrets."

The complete list of buys include "Caroline" (Ambassador), "Johannes Kreisler" (Apollo), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "The Lady in Ermine" (Century), "Jitta's Atonement" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliott), "The Masked Woman" (Eltinge), "Rose Briar" (Empire), "Give and Take" (49th Street), "Secrets" (Fulton), "Loyalties" (Gaiety), "Lady Butterfly" (Globe), "So This Is London" (Hudson), "The Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Merchant of Venice" (Lyceum), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Mary the 3rd" (39th Street), "The Fool" (Times Square), and "The Dancin' Girl" (Winter Garden).

In the cut rates the 21 shows that were offered included "Caroline" (Ambassador), "Johannes Kreisler" (Apollo), "Sun Showers" (Astori), "It Is the Law" (Bayes), "Passions for Men" (Belmont), "Listening In" (Bijou), "Whispering Wires" (Broadhurst), Shubert Vaudeville (Central), "The Lady in Ermine"

THE TRIUMPH OF JANE COWL

It is the ambition of every actress to play "Juliet" and though Jane Cowl was equally imbued, it was some time before the persuasion of Arch Selwyn won her assent to essay the role. The preliminary tour of the star won ovations from the press, yet the business was not salutary. Miss Cowl's managers, however, were fired by the warmth of her characterization of "Juliet" that they insisted she appear in New York at once.

The confidence of the Selwyns was marked by the placing of "Romeo and Juliet" at the Henry Miller theatre under a guarantee arrangement, whereas they have three houses of their own on Broadway and could have spotted Miss Cowl's opening in one of them by waiting a few weeks. The ticket brokers declared themselves against taking a chance with the new "Juliet" because of Ethel Barrymore's failure in the role. For that reason only 100 seats are given the agencies with the box office selling all others. So quickly was the new "Juliet" accepted that towards the end of the second week it jumped to capacity, and last Saturday's matinee went for a new house record.

The critics hailed Miss Cowl as the greatest Juliet of the generation. The torrent of praise in the reviews and follow-ups equals if not exceeds that given John Barrymore in "Hamlet." Arch Selwyn, leaving for Europe Saturday, expects to arrange for Miss Cowl's appearance as "Juliet" in London, and his firm hopes to establish her here as the greatest feminine exponent of Shakespeare. The remarkable outburst by the critics included:

John Corbin, New York "Times"—"This 'Romeo and Juliet' is a thing of life and beauty. Of Miss Cowl's 'Juliet' it is difficult to write with moderation. The balcony scene was as familiar as a caress, utterly ingenuous and impassioned; yet it positively sang with lyric exaltation. Never in modern memory has it been rendered with such virtuosity and at the same time with such simple conviction.

Heywood Brown, New York "World"—"The most persuasive factor in Miss Cowl's extraordinary success in the creation of adolescent love lay in the amazing swiftness of her gesture. Upon her balcony under the moonlight she seems as deathlessly young as any newly smitten person.

Percy Hammond, New York "Tribune"—"The presentation of 'Juliet' by Miss Cowl is the most gratifying of the generation—the thrill of pity and terror that you have a right to expect in what is said to be 'the loveliest lyric and the swiftest, vividest drama in our language or in any other.'

Alexander Woolcott, New York "Herald"—"Miss Cowl's performance represents the first break from a long line of popular but eminently forgettable roles, and in the seasons ahead we shall all look forward with a new interest to her advents in New York.

"Christian Science Monitor"—"It is a joy to state Miss Cowl's 'Juliet' has put the seal of safety for this generation and the ones to follow.

J. Rankin Towse, New York "Evening Post"—"For Jane Cowl the evening was a triumph and marked a big step upward in her professional career. Her Juliet displayed more dramatic power than Miss Cowl has heretofore exhibited. It is by all odds the best we have seen hereabouts since the early days of Julia Marlowe.

Burns Mantle, "Daily News," New York—"The best of the Juliets of our time is Jane Cowl. Counting that time as covering the last twenty-five years, none is or has been more beautiful than she in our generation. None has been more intensely or seriously in love.

Alan Dale, New York "American"—"Miss Cowl—a delicious 'Juliet'—could be understood without any Shakespearean references, and there is no need to compare it with any of its predecessors. It can hold its own, and it will.

New York "Evening Telegram"—"Miss Cowl is the 'Juliet' of the present generation. Hers is a beautiful performance, transfigured with intelligence and emotion.

James Craig, New York "Evening Mail"—"Jane Cowl took her place among the deathless 'Julietas.' Once every so often a great actress and a great inspiration meet in this immortal role and when they do what happens is something nobody can ever forget.

GERMAN SINGERS' SALARY

(Continued from page 11)

each. This marked an unusual departure, for Baltimore audiences, who must usually have an artist of great name to attract.

The soloists, particularly the men, have well-trained Wagnerian voices. Outstanding were Jacques Urieux and Paul Schwarz, tenors; Elsa Alsen and Lorenz Hoellischer, sopranos; Friedrich Plachte, Alexander Kipnis and Adolf Schwartz, basses, and Otilie, Metzger and Latterman, contraltos. Their performance of "Tannhauser," "Tristan and Isolde" and "The Flying Dutchman" equaled any Wagnerian performances heard here in the last 20 years.

The orchestra was conducted by Dr. A. Brech (called the Toscanini of Germany); Eduard Moerie and Eugen Gottlieb.

The final performances was a revival of Strauss' "Fledermause," given with a lightness and piquancy, which displayed the versatility of these talented singers.

There was a great farewell ovation, the singers being showered with flowers. The German Ambassador, accompanied by members of his official family, attended this performance.

Negotiations are now under way

(Century), "The Love Child" (Cohan), "Jitta's Atonement" (Comedy), "Liza" (Daly's), "Wh' Not?" (48th Street), "R. U. R." (Frazee), "Extra" (Longacre), "Mike Angelo" (Morosco), "Will Shakespeare" (National), "Up She Goes" (Playhouse), "A Square Peg" (Punch & Judy), "The Humming Bird" (Ritz), "Dogma" (Selwyn), and "Mary the 3rd" (29th Street).

to bring the singers here in the spring with the famous "Ring" series of Wagner.

Philadelphia, Feb. 7.

The German opera company opened a week's engagement at the Metropolitan Monday night with "Die Meistersinger." It started out with a wallop. The scale was tilted from \$1.50 to \$7. All the seats at \$1, \$2 and \$3 were sold for the opening performance. The gross for the evening was a few dollars over \$6,000, decidedly above expectations. The chief weaknesses consisted of four or five vacant rows in the \$7 orchestra section.

A heavy snowstorm, assuming almost the proportions of a blizzard, cut into the last night's gross for "Lohengrin," but it did not fall much below Monday's opening. There is no performance tonight, with "The Flying Dutchman" tomorrow night, and "Tristan and Isolde," the matinee of the same day. The sale for these, for "Tannhauser" Friday and "Die Fledermaus" Saturday night, is very big.

A switch will bring "Die Meistersinger" back Saturday matinee instead of "Die Walkure."

The success has brought forth rumors of a second engagement later in the winter or in the spring. All the dailies have been more than kind, with display stories Sunday on the arrival of the organization. Morton Schumaker, who handles the publicity for the opera house, is given credit for the friendly reception of the company in the press.

The notices of "Die Meistersinger" were extravagant in praise of the organization.

Keith's press department mentions that Fashion Shows as extra attractions on vaudeville bills are being formed for several of the Keith-booked theatres.

FLIV AUTO SHOW AND DEPRESSION BOTH IN CHICAGO LAST WEEK

"First Year" Going Out in 18th Week Instead of Enduring Anticipated Year's Run—Floundering of Attractions in Loop

Chicago, Feb. 7. Auto week was a flivver. That sentence isn't intended as a pun. Last week's report stated some of the less enthusiastic managers weren't depending much on the auto show to whoop up trade. These few managers took their cue from the experiences of the last four years.

Good crowds at times at the auto exhibition. In some instances the hotels held the atmosphere of auto week but the general situation was far from the old time auto week in Chicago. Hotels had plenty of room.

Several noted incidents didn't help show business at the hands of the auto visitors. Banquets at show hour kept many visitors away from the theatres. There appeared to be a great tendency on the part of the auto salesmen to renew acquaintances at private gatherings. No theatre-going spirit prevailed any time during the week in the ranks of those who were auto-show inclined. This year's disappointment will have to be greatly overcome next year if auto week here will ever again mean anything to loop show houses.

At present there is the greatest floundering of attractions recorded for loop houses for sometime. Before comment is presented (and same will tell of the departure of "The First Year" from the Woods for the first of a series of surprises) attention must be directed at the managerial success of Frank Gazzolo and Thomas Hanks at the Studebaker. They are serving as hosts to William Hodge's play, "For All of Us," which continues to stupify wise-ones who joined thoughts with some of the critics when the piece was terribly mangled in adjectives at its La Salle opening.

"For All of Us" continues to soar high in averages, promising to hit 20 weeks at the Studebaker. It had to be a good managerial gamble to accept Hodge's play at the Studebaker, such as Gazzolo-Hanks did, after the apparently death knell was dealt out in the newspaper reviews. There was considerable booking juggling at the time, but the Studebaker management acted independently, and as the result will check up a big winner. Hodge's campaign is the talk of insiders who know what is being done to keep high the weekly gross.

A double dose of worry came to many of the houses the past week—the auto show flop being linked with a wave of depression which carried over into this week, helped by three degrees below zero weather Sunday, Feb. 4. The floundering has been caused both by new shows that Chicago evidently doesn't want and by the existing conditions mentioned.

As this report has repeatedly stated, as the result of being at the very heart of theatrical conditions in the loop, "The First Year" finds it impossible to withstand the odd angles which constitute local conditions—angles that Broadway magnates are either unaware of or else don't act to overcome the consequences. "The First Year" departs from the Woods, March 10, opening a road tour at Minneapolis. The first alarm over the possibility of "The First Year" not living up to expectations arrived shortly after the \$21,000 Thanksgiving week gross. After the big figure the attraction kept slipping, and for the last month has had a hard fight to keep above the stop clause.

There is only one reason to give for the disappointing business of Frank Craven's piece, and that is the play was booked in the wrong house. The Woods' lower floor is altogether too big for a play of "The First Year's" type. In a more intimate theatre perhaps Craven wouldn't be leaving town. Of course that's guesswork, but it can be stated "The First Year" made more of an impression with bona-fide players than it did "Thank-U," which reversed Broadway tabulations for both of the Golden office plays by outliving the Woods attraction in the number of weeks each remained here. "Thank-U" departed with logical reasons to advance that the piece could have lasted more than 22 weeks at the Cort. "The First Year" will depart with only 18 weeks to its credit, contributing much disappointment for those who were reckoning on the Craven piece sticking here for one season year.

The experience of "The First Year" is not to make the Broadway booking offices more careful about the houses they select for various

New York hits and of the number of weeks certain shows are probable to remain here. Experiences this year are at least afflicting the booking offices in New York closer with conditions in Chicago, particularly with the local playgoers displaying a marked independency for their own selection of plays to patronize despite the trade-mark attractions may cart with them from New York. It's a great reason for the independent idea, with more apparently "good things" going wrong than ever before.

For instance, the fate of the stage's so-called "set stars"—now the latest, Mrs. Fiske. Names don't attract local playgoers any longer. The plays got to be the thing. "Dice of the Gods" isn't a play that Chicago wants. Mrs. Fiske's business at the Cort since the premiere, and at the premiere, proves this. It was announced as a new play. So strongly did the playgoers remain away from the premiere until the word-of-mouth advertising got around that the Cort experienced one of the smallest gross figures for a premiere this strongly fortified theatre has checked off for years. The critics did the rest. The reviews were a personal triumph for Mrs. Fiske with the second thought writings by O. Hall and Ashton Stevens adding to Mrs. Fiske's personal success. Quick managerial work sends "Dice" out of the Cort on Feb. 24 with "The Rear Car" announced on the strength of Taylor Holmes, as the star, and a Cort theatre favorite, as a possible "draw" for an apparently unknown piece.

The other premiere of the week, Grace George, in "To Love," comes to a quick halt Saturday. The idea of three people in the cast (Miss George, Robert Warwick, Norman Trevor) talking love for two hours and a half never did set right, even in the anticipation of this premiere. Sad was the business at the Playhouse (\$750 at the premiere), that it rapidly juggled things around town, with "The Twist" moving to the Playhouse Sunday, leaving the La Salle ready for the local premiere of Gailes' "Monster." It is understood that Lester Bryant is assured of financial success with "The Twist" because of the guarantee made him to take "The Twist" on top of the play's weak showing to progress at the La Salle.

The Playhouse had some added fireworks to list with the season's pyrotechnics when William A. Brady made good newspaper copy by telling the patrons what his idea was about the Chicago critics. Brady got front page copy and then returned to New York. He promised to return next month for a slated premiere of "The World We Live In" at the Auditorium.

"Shuffle Along" also makes a surprise announcement for farewell weeks. This will come in next Sunday's newspapers when the final two weeks of the sensational engagement at the Olympic will be announced. It's getting so that, regardless of what a hit a show is, the time after 10 weeks is tough sledding nowadays in Chicago. The colored aggregation has done remarkable business at the Olympic, only starting to slip two weeks ago. It showed big weakness last week, and a quick decision to withdraw was made since the company took advantage of the high stop clause to depart. At this time no new attraction is spoken of for the Olympic.

"Sally" kept within the shadow of the \$40,000 marker while Eddie Cantor's show, "Make It Snappy," came within \$100 of equaling the previous week's business. Cantor's Saturday night "draw" checked \$4,342 with the Saturday matinee hitting \$2,700, just enough to hoist the week's gross to \$27,400. Sunday night (Feb. 4) Cantor was off \$500 over the previous Sunday night, but the zero weather made it an off-night throughout the loop houses except at "Sally" and "Partners Again," both shows selling out, as has happened for each Sunday night since their respective premieres.

"Elsie" showed more improvement in business at the Illinois. "The Torch Bearers" got nowhere near the \$9,000 the Sunday night business of \$1,150 promised. "Zeno" held its hit pace for the Great Northern, but it will have more opposition to show its real worth in the coming of "The Last Warning" (opened Monday at the Blackstone). "Cat and Canary" is feeling the effects of the "Zeno" popularity.

"Captain Applejack" is without a box office "draw," getting its "pushing" to keep from falling to pieces at the hotels. The critics, as has

been previously reported, gave "Applejack" corking reviews, but inside gossip had it the play would not be bought by Chicago.

"Partners Again" keeps going at a furious pace, but it will be watched to see if it can outdo the ruling here this season that successes can't hold up after the eighth week for lofty figures. The Selwyn is waging a campaign to overcome the clumps around town Monday night.

Harry Ridings had his famed Harry Ridings Club all primed for the expected arrival of George M. Cohan at "So This Is London" Friday night, but "the great little guy" was forced to postpone the visit. Ridings' campaigns are keeping the Cohan piece going at good clip, and Cohan's arrival will be anticipated, because it is known it will bring plenty of good news for Chicago playgoers, as he always does.

This week's report tells of the floundering of the attractions now in town. Old stagers, who know their loop house trade, claim this is the time of the year that Chicago features the noted mid-winter slumps, and unless the writings on the wall noticed in alarming instances in important spots last week aren't hurriedly erased, next week's report will prove the old stagers have the situation hereabouts at their finger-tips.

Last week's estimates:—
"To Love" (Playhouse, 1st week). Didn't get over. Society invited en masse at premiere. Goes out Saturday with "The Twist" taking house on transfer from LaSalle. Lingered around \$6,000.

"Dice of the Gods" (Cort, 1st week). Drug story idea failed to interest for premiere, reported one of lowest figures for some time at this house, usually good for sell-out at premiere. Play severely handled by Sheppard Butler, who again held right sient on new plays, judging from business done throughout week. Gross figured around \$7,000.

"For All of Us" (Studebaker, 12th week in Chicago). Crackjack achievement for managers of this house. Clever engineering of campaign by William Hodge. Daily talkative ads big boosters, for each carries credentials from important citizens. Whacked out another \$14,000.

"Captain Applejack" (Harris, 4th week). Last three weeks' announced, only hope for business to hold over \$10,000. Should revert to big business on week stands, but wrong play for Chicago tastes. Week's gross estimated around \$11,700.

"Torch-Bearers" (Powers, 2d week). Strength to prediction show not wanted in larger cities. Should draw well in ordinary week stands, where more is known about amateur artists. No chance here now despite splendid cast. Checked close to \$7,300.

"Sally" (Colonial, 4th week). Still sweeping town at \$4.40, but with individual "diggers" running into themselves on Randolph street, furiously trying to dispose of "overstock" close to curtain time. Daring tactics of these independent ticket scalpers causes empty seats when Colonial's curtain goes up. Counted at \$39,500 on week.

"Shuffle Along" (Olympic, 12th week). Sensational engagement has stuck time to depart. Fell to \$12,200, good money for house, but not for show. Opened at Milwaukee Feb. 25. Michael Mantion has done wonder work with publicity for colored organization.

"Cat and Canary" (Princess, 29th week). Will now proceed at moderate pace, depending wholly on out-of-town patronage to hold up trade. Will own record all its own at end of season. Checked around \$11,800.

"The First Year" (Woods, 13th week). Planned one year's run has gone amiss with announcement piece will depart March 10, giving it 18 weeks in Chicago. Final weeks apt to help trade. No definite booking announced to follow, but "Light Wines and Beer" mentioned. Went close to \$11,000.

"Wheel of Life" (Blackstone, 4th and final week). Elsie Ferguson can chalk up successful stay here. Went around \$11,000 for farewell week, with "The Last Warning" taking house Monday premiere.

"Make It Snappy" (Apollo, 4th week). Held at \$27,400 in marked slump now holding town in grasp. This meant slight drop over previous week, but checkers claim Cantor will hold around \$22,500 for next three weeks on reckoning Cantor is always good for eight weeks, top notch figures in loop.

"So This Is London" (Cohan's Grand, 11th week). Cohan's piece goes merrily on for good profits. George M. (himself) expected here last week, but postponed visit. Com-

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 (38th week). Management confident this comedy will run into next season; on remarkable record to date would not surprise insiders. Last week again over \$14,000.

"Better Times," Hippodrome (23d week). Big house with biggest show in years picking up somewhat. Felt decline of excursions promoted for it in other seasons. Season may be shorter than usual.

"Caroline," Ambassador (2d week). Latest operetta produced by Shuberts opened Wednesday last week; accorded fine notices on score. First matinee (Saturday) doubled that of "Lady in Ermine," and indications will run the season.

"Chauve-Souris," Century Roof (53d week). First of successful imported Russian attractions brought over by Comstock & Gest now on way to completion of second season and still charging \$5 top. Should remain until May.

"Dagmar," Selwyn (3d week). Nazimova drama this far counts as money show. First appearance of star on spoken stage here in several years. Almost \$13,000 for second week.

"Extra," Longacre (3d week). Final week. Show only in for three weeks while Ethel Barrymore readied with "Laughing Lady."

Easter. Ahead of all previous revues of series in point of receipts. Holds at \$25,500.

"Hamlet," Sam Harris (13th week). Ends run Friday. Record goes to John Barrymore for role in 101 performances. Seats for last 10 days sold out in advance and standing-room sold. Last week about \$24,000 in nine performances. "Icebound" Saturday.

"It is the Law," Bayes (11th week). One of season's mystery plays given rating as exceptional. Pace at Ritz fairly good, but maintaining same business here. Show is making some money. About \$7,500.

"Jitta's Atonement," Comedy (4th week). Send-off for this foreign drama, which has Bertha Kalich starring, not reflected in business. Out after another week; "Anything Might Happen" succeeds. "Jitta's" pace. About \$6,000.

"Johannes Kreisler," Apollo (8th week). Complete novelty in stage invention thought to have great chance. Business over \$15,000, but show expensive to operate and may be taken off soon.

"Kiki," Belasco (63d week). Broadway's run leader for dramatic and musicals, and indications for completion of second season as bright as in fall. Holding up so well against wealth of dramatic suc-

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which comes in Monday. "Extra" fared badly, but may try road. Guarantee \$4,000, which is also about week's gross.

"Follies," New Amsterdam (36th week). Earliest date marked for end of Ziegfeld's revue run is Easter. Already tripped time formerly laid out for it on Broadway. Average weekly gross over \$36,000.

"Give and Take," 49th St. (4th week). Max Marcin appears to have money-maker with Aaron Hoffman's comedy. Held to strong business last week, pace going to between \$3,500 and \$9,000. Good for this house.

"Glory," Vanderbilt (7th week). James Montgomery's bright musical comedy holding own, and though in against unprecedented competition figures to stick. Around \$12,000 weekly.

"Greenwich Village Follies," Shubert (22d week). "Village Follies" show aimed for continuance until

ing will reveal important plans for new Cohan theatre. "London" hit off \$13,200.

"Elsie" (Illinois, 2nd week). Owners believe they have hit. Shows enough improvement in gross to cause this encouragement. Inferior made in case piece does not grasp local pull for big profit. Boston will be tried before New York. Figure for "Elsie" around \$13,800.

"Partners Again" (Selwyn, 6th week). Gained Monday night on strength of campaign but slipped over previous week Thursday night, as the writer (viewing show for second time) observed, yet bettered previous week's trade slightly with help of improved Saturday matinee. Considering slump in town, great on week, at \$17,100.

"Zeno" (Great Northern, 4th week). Hovering around \$14,000 in phenomenal campaign to put it over bigger. Just what opposition piece will receive from "The Last Warning" remains to be seen.

"The Twist" (LaSalle, 2nd week). Moves to Playhouse Sunday, succeeded at this house by "The Monster." Nice publicity campaign executed to hold "The Twist" and overcome small business thus far drawn. Tabbed around \$5,000.

cesses is mark of merit. Around \$15,000.

"Lady in Ermine," Century (19th week). Moved here last week from Ambassador and will be cut-rated prior to going on tour. Ought to land profitable business and stick until Easter. \$19,000 first week in new house, with no two-for-ones used; partial sales in bargain agencies.

"Lady Butterfly," Globe (3d week). Original booking of seven weeks extended two weeks and can remain until March 17, when another house can be secured. "Butterfly" picked up last week; went to \$16,600.

"Last Warning," Klaw (16th week). Second company of mystery drama, leader of that class of shows this season, opened in Chicago Monday. Business here still standing up to profit for house and attraction. About \$11,000.

"Listening In," Bijou (10th week). Rates well enough as mystery drama but business not up to profit mark. Leaves for road (Wilbur, Boston, first) after one more week. Business last week little under \$6,000. "Rita Coventry" succeeds.

"Little Nellie Kelly," Liberty (13th week). Capacity musical show counting with best on Broadway with all things considered. Top \$3 and gross over \$23,000 weekly.

"Liza," Daly's 63d St. (11th week). Best record for colored shows since "Shuffle Along." Will hardly repeat that success, but going along to fairly good takings. Around \$7,000. Mentioned for downtown.

"Loyalties," Gaiety (20th week). Consistently beating \$14,000 weekly, gross limited only by capacity. One of imported hits running true on prediction.

"Mary the Third," 39th St. (1st week). Succeeded "The Egotist." Produced by Mary Kirkpatrick, one of Broadway's few women managers. Opened Monday. Looks good.

"Merchant of Venice," Lyceum (8th week). Time extended four weeks and March 10 now set for date to be sent out. At that time Belasco's new production, "The

(Continued on page 17)

'MOLLY DARLING' SHOVED OUT WITH \$21,300 ON FINAL WEEK

Present Booking Conditions Responsible for Forcing Out Hit in Third Week—"Just Married" Surprises Show Folk at Boston

Boston, Feb. 7.

"Molly Darling" on the last week it played the Tremont did \$21,300. This meant the house was sold out for every performance, matinees and evening.

Starting the four weeks' engagement with a gross of \$16,000 the show bettered that figure by \$3,000 the second week and on the third week shot up to \$20,800. The final week's gross was better than the one before by \$500. It is figured here the "Molly" show was good for a run of at least five weeks, and possibly longer, and that it could have done real business during that period.

Irene Bordoni in "The French Doll" which took over the house Monday is not expected to do anything like the business done by the former show, but that is not a reflection on the worth of Miss Bordoni's offering. It simply means that Jack Donahue, a local boy, had the Boston crowd coming to see "Molly" like Cohan gets them with his shows and they were taking everything that they could get. It will go down in the records of the Tremont theatre as another big bunch of coin that is gone never to return and another regrettable angle of present booking conditions.

Another feature for the week around town was the surprise given those on the inside by the business for "Just Married," at the Plymouth. This show did \$14,000 last week, the third in the house and this figure is better by \$2,000 than was done the week it opened. A substantial advance sale is recorded for this week and the show looks good to stay for several weeks to come. There is no way of doing this out except through the fact that so far this season the run of shows has been either toward the melodrama or the musical and that "Just Married" comes into town as the first farce for quite a while. Its business is building up daily and a show that was looked to for a couple of weeks of good business has now done excellent business for three weeks and shows signs of keeping up the good work.

The figures at the finish of the engagement of the Chicago Opera at the Boston Opera House shows that expenses were cleared and that nobody will have to dig to make up a deficit. The engagement was guaranteed by several prominent Bostonians and they promised to make good for any deficits. A sum sufficient to cover the expenses of the two weeks, if a single ticket wasn't sold, was posted in advance, underwritten by those who wanted at least two weeks of grand opera, no matter what the cost. The first week the gross was \$60,000 and the second and final week \$90,000. Excellent business in this city and means that there will be a season of grand opera next year as those who stood behind the venture this year will be ready to back it again.

Three changes in attractions at the legitimate houses this week. Ed Wynn in "The Perfect Fool" opened at the Colonial to a turnout and indications are he will draw quite well for the balance of his stay. "Naughty Diana" opened at the Shubert, replacing "The Passing Show," in there for a three weeks' stay, and the change of bill at the Tremont.

"Lightnin'" started the seventh week at the Hollis still running strong. It is reported there are no more doubts on the part of those connected with this show as to its ability to hold on at the house for the balance of the season. It ran to the regular figure \$20,000 last week and should go to the same gross this week with any sort of weather break.

"The Bat," which winds up at the Wilbur in a couple of weeks, clearly indicates that the punch has been taken out of the business here for this attraction, as it is now grossing in the neighborhood of \$10,000. The run here has been real profitable and the stay of about four months was up to the best records for hanging on in the annals of attractions that have played this city in the past.

Pauline Frederick in "The Guilty One" is finding the going rather difficult at the Selwyn. The show is the victim of one of those peculiar breaks of the show business, it occupying a house that is soon to have the Selwyn's latest sensation, "The Fool." This last named show is being played up to the limit both in the advertising and publicity line, with of course a natural deduction from the show at the house at present.

For this week the Opera house is dark, to be opened next week with "Blossom Time." When this show played here a couple of seasons ago at the Wilbur, the house where it

belonged, business was not up to standard although everybody connected and close followers of theatricals felt that it was not being treated fairly. The Opera house, because of its construction, is a handicap at the start, but it would not be surprising, in view of the many strange things that happen in a season, to have it turn out a real money maker at the big uptown house where it flopped downtown on its first appearance.

Estimates for last week:

"The Perfect Fool" (Colonial, 1st week). Big opening. In final week "The Bunch and Judy" did \$13,800, about \$800 better than preceding week and considerable of disappointment.

"Lightnin'" (Hollis, 7th week). \$20,000 last week, same gross registered for several weeks past now. Established hit.

"The Guilty One" (Selwyn, 4th week). Less than \$7,000 last week and not much pep left in business for comeback this final week.

"Naughty Diana" (Shubert, 1st week). Strong opening. Final week "The Passing Show" did \$20,000.

"The French Doll" (Tremont, 1st week). Crowded out "Molly Darling," showing added strength all time and which hit top figure of \$21,300 final week.

"The Bat" (Wilbur, 23rd week). Next week last for this show, which has done wonderfully well. Grossed bit better than \$10,000 last week.

"Just Married" (Plymouth, 3rd week). One of surprises of season, grossing \$14,000 last week and looked to for stay of several weeks to good to fair business.

SHOWS IN NEW YORK

(Continued from page 16)

Comedian, will follow. "Merchant" over \$17,000.

"Merton of the Movies," Cort (13th week). One of Broadway's clean-cut comedy hits, with capacity registered for all eight performances for gross that measures \$16,600 regularly.

"Mike Angelo," Morosco (5th week). Another attraction listed to succeed Monday, but time for "Angelo" extended when "Hall and Fare Well" could not be readied. Latter show now scheduled to come in Feb. 19.

Moscow Art Theatre, Jolson's 59th St. (5th week). Sensational Russians are repeating "Czar Fyodor Ivanovitch" this week. Business for "The Three Sisters" last week as great as prior week and takings almost \$44,000. Papers continue to rave and comment on Art Theatre's work.

"Music Box Revue," Music Box (16th week). Exceptional rebuilding of agency call within past month one of features of second Music Box show. Again hit \$29,000, which pace should be carried close to Easter.

"Passions for Men," Belmont (10th week). Going to road in another week or so; smart draw but not enough in it; about \$6,500. Attraction has been expected to rate with money getters. Original title, "Fashions for Men," supposed to have hit chances.

"Peer Gynt," Garrick (1st week). Theatre Guild had house dark several weeks in preparation of Ibsen presentation, regarded as Guild's weightiest production this season. Opened Monday.

"Polly Preferred," Little (4th week). Out of this list through error. Rates as one of Broadway's comedy hits and last week inserted extra matinee while scale was lifted from \$2.50 to \$3 top. That gives capacity in nine performances, about \$12,000.

"Rain," Maxine Elliott (14th week). One of Sam H. Harris' hits; holding its leadership of dramatic field in point of demand, perhaps only equaled by "The Fool." Takings of \$15,300 weekly about \$1,200 over capacity and indicates that much audience trade.

"Romeo and Juliet," Henry Miller (3d week). Surprise success of the Shakespearean presentations. Failure of Ethel Barrymore in "Juliet" cast doubt about chances of Jane Cowl, but latter is developing one of the finest draws in Broadway. Takings last week \$12,500 and capacity likely this week.

"Rose Briar," Empire (6th week). Looks like a month or so more for

Billie Burke attraction. Pace last week off \$1,000 for gross of between \$10,500 and \$11,000.

"R. U. R.," Frazee (18th week). Guild's novelty drama playing to fair business now but probably making some money. Pace between \$7,000 and \$8,000. May stay until Easter.

"Sally, Irene and Mary," 44th St. (23d week). Moved up from Casino Monday to permit entrance of "Wildflower." Three titled musical has been real money maker from start. Will be cut-rated here and should easily remain until Easter. Around \$18,000 recently.

"Secrets," Fulton (7th week). English play, like "Loyalties," of like origin next door at Gaiety, pulling excellent business and takings last week little under \$14,000. Regarded as set now until warm weather.

"Seventh Heaven," Booth (15th week). If there is any degree of difference in demand for this drama with that of other leaders, very slight. Business better than \$15,200 right along; that figure possible in this house only because of extra matinee Fridays.

"Six Characters in Search of an Author," Princess (15th week). Cannot be classed with other hits starting with "S," yet has made a name in this house and will remain until Easter, according to plans. Under \$5,000 weekly.

"So This Is London," Hudson (24th week). George M. Cohan's comedy hit, which actually leads field in class and has maintained that pace through winter. Over \$17,000 in eight performances.

"Square Peg," Punch and Judy (2d week). Little attention given this drama, but business indications fair. Doubt if it can stick. House precludes other than small gross.

"Sun Showers," Astor (1st week). House returned to legitimate Monday with musical show presented by Lew Cantor, heretofore vaudeville producer. Won fair notices.

"The Clinging Vine," Knickerbocker (7th week). At top of \$250 musicals; going strong for virtual capacity all performances and takings of nearly \$18,000 weekly.

"The Dancing Girl," Winter Garden (3d week). New contender for top money honors among Broadway's musical attractions. Remodeled house makes it one of finest in country. Show went to over capacity late last week and takings approximated well over \$30,000.

"The Fool," Times Square (15th week). Selwyn's dramatic smash playing extra matinee and going clear for all performances. \$20,000 weekly, being all in all except "Hamlet" and "Moscow Art." Special company opens in Boston next week.

"The Gingham Girl," Earl Carroll (24th week). Success registered by this musical makes season's run more than likely. Rated with best in class at \$2.50. Weekly takings around \$18,000.

"The Humming Bird," Ritz (4th week). Developed no draw, but management still hopeful. Has house for six weeks more; a successor mentioned. Still under \$5,000 weekly.

"The Old Sock," Plymouth (25th week). Arthur Hopkins brought this comedy hit in early; not expected to class with leaders, but it landed quickly and looks good for rest of season. Over \$13,000.

"The Love Child," Cohan (13th week). Has done far better than first indications. Last week, while not quite up to mark of earlier January, was profitable. About \$10,500.

"The Masked Woman," Eltinge (8th week). Drama has attracted attention and pulling big matinee trade. Business last week about \$11,000. Like others, bad weather hurt one or two performances.

"Up She Goes," Playhouse (14th week). Indications house is set for season, with first musical it ever had. Well liked as show. About \$10,000 and profit both ways.

"Whispering Wires," Broadhurst (26th week). Shubert's mystery play has done very well since moving from 49th St. Was money maker from start; last week takings again around \$10,000. Routed out, but likely to stick for time.

"Wildflower," Casino (1st week). Arthur Hammerstein's new musical comedy won excellent reports in tryouts on road. Opened last Wednesday night. "Sally, Irene and Mary" having moved to 44th St. New show at \$2.50 top figures to have great chance.

"Will Shakespeare," National (6th week). Management appears set on trying thoroughly with this one; although got fine notices business never big. Around \$8,000 lately, hardly better than even break.

"BAT" LEAD N FRISCO

San Francisco, Feb. 7.

"The Bat" in its second week at the Curran got the big money of the town, \$16,000. At the Columbia May Robson played to \$7,000 on the week.

"Struttin' Along," all-colored, at the Century, drew \$6,500 from the opening Saturday up to last (Tuesday) night.

CHANCE FOR MYSTERY PLAY GOOD NOW IN PHILADELPHIA

"Cat and Canary" Falls in Right—"Peaches" Picks Up—"Perfect Fool" Falls Down in Final Week—"Blossom Time," \$15,000 in 15th Week

Philadelphia, Feb. 7.

Anything that even faintly resembled a mystery play would probably clean up here these days. The craze which everybody thought had exhausted itself with the 20-week run last year of "The Bat" is now at its peak.

Some doubt as to "The Cat and the Canary's" chances after the sensational business done by "The Monster" at the Walnut. Nobody professed to feel sure as to what the result would be, but by Monday the trend was seen, and by Tuesday it was evident "The Cat" hit town at the right time. The Adelphi can do just about \$19,500 at the scale used by the "The Cat and the Canary." Last week its gross missed \$19,000 by only a few dollars. There were a few seats out on Monday, and Tuesday night was again slightly off, but thereafter sell-outs were the rule. That included the gallery as well as downstairs. It has been a long time since they have been clamoring for seats way up top here, and this is taken to forecast a long run.

It is understood that there are no conflicting bookings, and claims that "The Cat" will be on deck in April, or even until the end of the season, are common. Its notices were tip-top. It is not questioned that this house, which has been extremely spotty all season, with a couple of flops, will largely recoup with "The Cat." Incidentally, "The Bat" completed its long run at the same theatre.

Business was good all along the line last week, the best level being reached since the holiday influx. The house that was being watched the closest outside of the Adelphi was the Walnut, where "The Monster" had gone out to capacity to make room for "Kempy." The Nugents' comedy won splendid notices—probably the best of any comedy here this year, and Philadelphia has had a number of mighty good straight comedies, and business held up splendidly, with every indication a boost of \$2,000 will be registered this week. It is commonly stated that "Kempy" would prove a real builder if it for a run instead of two weeks only. This house is getting a regular clientele now, with plenty of society theatre parties, and it is not believed it will revert to its former policy of sandwiching in musical shows as its best seems to be in combating the Broad's class patronage.

"Blossom Time" dropped about \$1,000 last week, but with a gross of \$15,000 still remained with the leaders. This is the 16th week of this Schubert operetta at the Lyric and that it will pass the 20-week mark is not doubted. It is reported that it will depart when it sinks below \$12,000 gross, but many claim it could get by at \$10,000 or a little over. There are no bookings apparently at this house, which causes, for the first time in a long time, a settled situation on North Broad street.

In their ads the Shuberts have been using a list of other recent long runs by musical comedies, including "Very Good Eddie" in 1917, at 11 weeks; "So Long Letty" in the same year, 10 weeks; "The O'Brien Girl" last year, 9 weeks; "Sally" and "Mary" 7 each. "Blossom Time" has been getting some bulky publicity, once with a marriage of a member of the cast, and another time with a contest to finish the symphony used in the play.

Big business was also disclosed for "The French Doll." Its second week's gross passed the first week's by a substantial figure, and mounted steadily up to the departure Saturday. It is said that this was one of the biggest matinee attractions the Broad has had in a number of seasons. The weaknesses were upstairs.

Ed Wynn's "Perfect Fool" after dropping somewhere around \$4,000 in gross week before last continued to slip last week and went out after four weeks with a gross of about \$18,000.

George Lederer's "Peaches" way off at the start, came back strongly last week at the Garrick, and beat its opening week's gross of \$11,150 by nearly \$3,000. It is now considered to have a real chance, as there have been five or six chances in the past, half the first act is new and there have been a number of weak songs dropped. This is its last week here.

"In Springtime of Youth" closed

its three-week engagement at the Shubert, where it claimed to have averaged \$13,000 a week. At this figure, the operetta probably made some money, though it was never in on a strong demand, and at no time made a dent in "Blossom Time's" business.

Monday's openings were "Humoresque" with Laurette Taylor at the Broad, and the return of "Molly Darling" to town, this time at the Forrest. "Maytime" was scheduled to return to the Shubert Monday, but at a late hour Friday night a delay was announced and it comes in Wednesday instead. Marion Green and Nancy Gibbs are announced as the leads in this engagement, which will last two weeks only and will be followed by "Red Pepper" for a single week. "Humoresque" stays only two weeks and "Molly Darling's" run is indefinite, with an outside possibility that it may remain four weeks, which will give it eight weeks in Philly this season.

Next Monday's openings are "Six Cylinder Love" at the Garrick and "The Green Goddess," starting a return engagement at the Walnut. The first named is in for four or five weeks, and the Arliss show stays two.

Beyond these, no bookings are announced, conditions being unusually chaotic for the early spring. "The Music Box Revue," for the Forrest, "Bombo" for the Shubert, "Captain Applejack" for the Garrick, "Mr. Antonio" for the Broad, and possibly, "He Who Gets Slapped" for the Walnut, are mentioned as coming soon.

Estimates for last week:

"Humoresque" (Broad, 1st week). Opened fairly well, without opposition. In for two weeks only. "The French Doll" spurted and turned in big gain in gross for second and final week. Claimed \$15,000.

"Maytime" (Shubert, 1st week). Monday opening postponed to Wednesday; satisfactory advance sale claimed. "Springtime of Youth" not far below \$12,000 average, in three weeks.

"Molly Darling" (Forrest, 1st week). Opened with promise, but length of return visit not settled; may stay four, or maybe only two. Wynn's "Perfect Fool" nose-dived again, with gross reported under \$16,000.

"Peaches" (Garrick, 3d week). Rapidly whipping into shape and with big changes in cast and numbers, beginning to catch on. Last week's gross, about \$14,000. "Six Cylinder Love" Monday.

"Kempy" (Walnut, 2d week). Won fine notices and business good, gross of \$12,000, with prospect of gain this week. "The Green Goddess" Monday for two weeks.

"The Cat and the Canary" (Adelphi, 2d week). Caught on with bang and looks good for long run. After some small weaknesses Monday and Tuesday hit capacity stride and turned in gross of close to \$19,000 with maximum figure at this scale in this house \$19,500.

"Blossom Time" (Lyric, 16th week). Off about \$1,000 over previous week, but gross reached \$15,000, good profit all around and at least \$2,000 over get-away figure.

\$45,000 FOR LAUDER AT L. A.

Los Angeles, Feb. 7.

Harry Lauder did a terrific business at the Philharmonic auditorium here last week, playing six nights and daily matinees. The gross on the week was about \$45,000. During the last three days the crowds were so great chairs had to be placed on the stage.

At the Mason, Kolb & Dill, in their second week, had a sell-out the same as the first week, eclipsing the local combination house record for a \$2 top scale.

HAYAKAWA WILL TRY AGAIN

Sanger & Jordan still intend starring Sessue Hayakawa, the Japanese film star, in a stage play this season. Several scripts are being considered.

Fred de Gresac's "Tiger Lily," which Hayakawa tried out last fall, has been abandoned.

"Shore Leave" Closed

Frances Starr closed her road tour in "Shore Leave" in Cleveland last week.

OUT OF TOWN REVIEWS

HUMORESQUE

(2d Review)

Philadelphia, Feb. 7.

With a number of switches in its cast and several changes in its three acts, "Humoresque" opened at the Broad Monday. Its reception was little more than lukewarm, but Laurette Taylor's impersonation was received with enthusiasm by a good house. The same general opinion was expressed by the dailies which dilated on the star's performance, but declared that the play itself deteriorated after a promising first act.

One of the chief cast changes was the appearance of Sam Sidman as Papa Kantor, originally given to Dore Davidson, who played it in the films. Sidman was generally excellent, although lacking in warmth and sympathy until the last act. Here, in the scene in which he tells of his son's departure for overseas, Sidman put real grief and anguish into an impassioned scene. Up to that time he had played more in the spirit of a Montague Glass comedy.

"Humoresque" is now in good playable form; the curtain rose at about 8:20 and finally fell at 10:50. Both intermissions being nearly 15 minutes. The first act setting, the Kantor's tenement home, was generously applauded for its adherence to small details, although the simulation of the L's rumble outside the window was not so good.

The group of children in this act won commendation for performance untinted by smartness or affectation. Little Eda Hewitt was especially liked. Here Fannie Hurst secured the atmosphere which characterizes her stories, and there wasn't a dull moment.

The second and third acts were not so admirable. Each one was slow in getting into high, with unnecessary interpolations of foreign matter. Miss Taylor's own skill saved the action on a number of occasions, but she could not be expected to do everything. There was no reaction to the war appeal of these acts in the Monday audience; in fact, a reaction against it. Nor was Lutha Adler, who played the violin-playing son who was suddenly seized with a patriotic burst, as good as he might have been. His part required a succession of emotional scenes or exhibitions of temperament, and Adler handled them unevenly.

Some of the players, not even excluding the star herself, were not entirely certain of some of the new lines and stage business, but as a whole the performance ran smoothly. Already, in the few weeks "Humoresque" has been playing, Miss Taylor has added little subtleties to her role and has broadened it in such a manner it can be considered one of her greatest achievements.

Waters.

TAKE A CHANCE

Springfield, Mass., Feb. 7.

Mrs. Wearwell.....Jean Newcomb
Marjorie Frayne.....Sibylla Bowhan
Edith.....Edith Holloway
Pauline.....Pauline Miller
Manilla.....Manilla Marian
Jean.....Jean Young
Babe Ruth.....Lavinia Gilbert
Shoppers at the Bazaar—
Richard.....Richard Barrett
Edward.....Edward Meitzel
Thomas.....Thomas Neale
Gustave.....Gustave Lynn
Grace.....Grace Robinson
Theodore.....Theodore Hudson
Dorothy.....Dorothy Ross
Nella.....Nella Hillhouse
Ruth.....Ruth Sato
Zella.....Zella Gordon
Billy.....Billy Jerome
Ruth.....Ruth La Ville
Todd Thorne.....Tom Tomson
Dick Wearwell.....Jack Tomson
Clix Young.....Charles Massinger
Frances Wearwell.....Frances A. Ross
Joe Bagley.....Joe Shy
Hill Fallon.....Joe Mack
Jasper Bagley.....Charles Stine
The Bears.....Joseph Schroeder
Rev. Duncan.....Thomas Neale

A musical comedy that entertains is Harold Orlow's first production venture, "Take a Chance," that had its premiere at the Court square Feb. 1. Happily enough, Mr. Orlow, assisted in the writing of the book and lyrics by H. I. Phillips, has seen fit to use only a few old bits, but he has cut these short, so that the laughs are garnered in a hearty fashion.

Dancing features the show, and while the music, also by Orlow, is of a rather light nature, there are a few numbers especially pleasing.

"Take a Chance" is in two acts and two scenes. The first is in the home of Mrs. Wearwell during a bazaar she is conducting and the second, according to the dialog (the program fails to state), is in a section of the Catskill Mountains.

The opening scene is rather unusual. With no mention as to what the scene is supposed to be, the audience is left in wonderment. Several of the chorus girls are dressed as harlequin dolls, and a novelty dance is interpolated.

One of the most charming moments in the entire piece is when the curtain ascends on the second act. Several members of the chorus appear in a dance ensemble, all doing toe dances. Lighting effects enhance the number.

Frances A. Ross is leading woman, but she hasn't the right sort of

voice for Orlow's music. Her acting appears to be somewhat of an effort and her facial expressions apparently are greatly forced. Charles Massinger, leading man, is a good singer and has a good appearance.

Sibylla Bowhan is a high kicking dancer and has a lot of work to do and does every bit of it well. Her number with Gus Shy and another with Joe Mack are full of vim, and the three were prime favorites. Shy is a clever dancer and has a good part in the cast. Joe Mack is a comedian who knows how to put over the goods the right way and in his dances he was forced to hold the stage for a number of encores. Tom Tomson and Jack Tomson have too little to do. Jack does a comic and he could be one of the hits of the show if he only had more to do. They make a good dancing team.

The chorus apparently was chosen with great care and, with possibly two exceptions, each of the girls is attractive and talented both as a singer and as a dancer.

The plot, which remains through the whole piece without ever being lost, concerns Clix Young, who loves Frances Wearwell, but is not favored by her mother because he is poor. Young's friend, Joe Bagley, falls in love with Frances, and Marjorie Frayne proposes that the whole party go with Frances on a trial honeymoon so that she can determine whether or not she can come to love Bagley. Young has invented a parachute, which Bagley promises to manufacture if the test made by Joe Fallon proves the parachute to be a success. The trial takes place at the mountain camp and it is a success. Young gets a check from Bagley's father that makes Frances' mother change her mind about him. Bagley then decides that Marjorie is the girl for him.

One of the amusing interpolations in the first act is that of Joe Mack trying to sell an automobile on the stage in the bazaar scene to a fellow and his girl. Mack puts the scene over in good shape.

There is no question that the authors already are at work making changes, as a song, "Doctor Koo-ey," was programmed but not sung. When a minister is asked for in the last act Joe Mack is told to look in the woods for one. His reply is that he is in the Catskills, not in New Jersey. Another gag is "I'll bet Al Smith is one of the Smith Brothers." Reference also is made to Hollywood.

Hilding Anderson is musical director and a banjoist is carried with the show.

Chit.

THE BLIMP

Utica, N. Y., Feb. 7.

A light comedy of jolly situations is "The Blimp," a play by Conrad Westervelt, founded on the premise that everybody loves a fat man. Herbert Corthell has the leading role.

Produced by John Henry Mears, the piece is going through its preliminary run up-State before opening in the metropolis.

"The Blimp" brought a three-day stay to a close tonight at the Colonial, having been accorded considerable praise. The houses were but fair.

Corthell's avoirdupois stands in good stead as the "Blimp," a nickname for Henry Waterson Blake, who apparently blunders through life the laughing stock of his friends, but who is shrewd to a degree nevertheless. "You know, you can't hurry a blimp," declares Corthell on one occasion. In the comedy, as he sails easily but slowly through the three acts. His comedy is clean and wholesome, despite the lines abound in references to bootleggers, prohibition and flappers. Flappers are not only discussed but vividly portrayed in action. There are some choice subtle humor and occasionally a neat bit of pathos. There is something noteworthy human about "The Blimp" that makes almost everybody enjoy it.

Corthell is pleasantly awkward and physically sluggish. He is supported by an able cast, among which shine the performances of Ann Davis as Mary Standish and Marian Mears as Rose Standish. A giddy Jean Green, as a flapper stenographer, does well in a role that demands much rolling of the eyes and inflection of the voice. Miss Davis is the "big sister" who is swaying between the affections of the Blimp and the villain (Lon Gordon). Miss Mears is decidedly pretty and perky coy. Her clothes are a revelation in the art of bright and harmonious colors. James Dyrenforth plays Robin Standish and Jerome Cowan is Sylvester Vane, both college freshmen.

The scenic equipment is simple but effective; the gowns are unique and attractive.

The story is a simple one of Blake, better known as the Blimp, so called on account of his corpulence, willing to accept people and things at their face value. Blake apparently blunders about, but all the time is working faster than those about him. He is executor for the Standish estate, the property of two young women, one of whom he holds in affection. He balks a

scheming young man who is co-executor and foils him. Retohler.

STRUTTIN' ALONG

San Francisco, Feb. 7.

Any doubt that existed as to the success of the Ackerman & Harris colored production, "Struttin' Along," was dispelled after its opening at the Century Saturday night.

Seldom has so much enthusiasm been evidenced as for the plantation opening scene jammed full of lively clever singing and dancing specialties, that had a capacity house applauding.

There are nine scenes in two acts and over 60 in the company, including 30 girls and 10 men doubling in chorus and offering specialties.

The first act set such a tremendous pace the second suffered in comparison. By Monday night this had been remedied, and it struck a happy balance.

Mamie Smith and her jazz band are featured and Rucker and Perrin the added attraction. Miss Smith showed a nifty wardrobe, featuring an elaborate ermine coat. She did four numbers in the first act and another in the second, all well delivered. Rucker and Perrin scored a couple of times. The show has Frisco Nick shouldering too much comedy when he is primarily a dancer. There are plenty of laughs with Nick as the shik, but Rucker could give the scene more comedy value.

Carolyne Snowden is also given opportunities and does well, especially when leading the girls in a "Hulu" number, which is a bear.

The second act strives for class, including a fashion parade displaying some gorgeous gowns and Zoe Ramee, a good toe dancer.

The show closes as it opened with a burst of speed and a dancing contest. Numerous attractive numbers with the entire production splendidly staged. The scale is \$1.50 orchestra and \$2 for boxes. It's great entertainment.

Josephs.

FOREIGN REVIEWS

SAVANAROLA

Berlin, Jan. 2.

At the Theater in der Konigsgrazstrasse was given Dec. 23 the first performance of "Savonarola," which the managers, Meinhard and Bernauer, intend as a follower of "Johannes Kreieler." A popular success like the last-named it never will be, for if "Kreieler" had an empty undramatic story the present effort contains nothing which would make it suitable for presentation on the stage. The managers have manufactured it from the essays on the Renaissance by the French writer, Gobineau. As this material was merely in essay form it required a real dramatist to make it over into stage material. This the managers did not prove themselves to be.

The plot, such as it is, revolves around the historical figure of Savonarola, the reformer of Florence, during the 15th century. It shows him first as a young man with ideals of reforming the church; then shows his power in Florence, how he was worshipped as a god by the masses. But he soon got himself disliked by the ruling powers of the city and even by the Pope, whom he had the audacity to criticize. However, he made his position very strong by his skill in getting rid of the French king and his troops, who were then in Florence.

In the second part of the play his power is already beginning to wane; he has even tried to combine forces with the French king to fight the Pope. The Pope realizes that his ends are high minded, but when he hears of the conspiracy against himself realizes that Savonarola must go. The people are aroused against him; he is taken from the monastery and tried. His sentence is first burning at the stake, and should he be by some diabolical means be able to stand the test he is then to be hanged. The lines in the play are all purely conventional and there is not the slightest suggestion of real characterization; it is all mere words.

But this was also the case with "Kreieler" though not to the same extent. Yet "Kreieler" stands or falls by the technical trickiness of its staging. In the present production, however, although the program says that use is made of the "Kreieler" stage, this is really not so. What is original about the present production is the scenery of the young Russian designer, Paul v. Tacheltseff, who formerly did work here for the "Blaue Vogel," the Berlin edition of the "Chauve-Souris." The whole production, costumes included, made the stage look like a futuristic picture of the maddest sort. Strange lines and curves disport themselves at all imaginable angles. The costumes are all made out of stiff materials, which make the actors look like giant puppets (the Pope, for instance, to quote the most exaggerated example, is merely a great idol through which the actor playing the role sticks his own head and arms). All the movements of the actors are purely artificial and marionette-like.

Taken as a whole it must be admitted that this is the most elaborate

(Continued on page 19)

BROADWAY REVIEWS

PEER GYNT

Theatre Guild production of the Henrik Ibsen dramatic poem in five acts and 14 scenes, with Joseph Schildkraut in the name part. Production directed by Theodore Komisarjevsky. Settings and costumes by Joe Simonson. Edward Grieg's music played under direction of Prof. Ladislav Kun. Stage manager, Philip Loeb. At the Garrick, New York, Feb. 5.

Peer.....Joseph Schildkraut
Ase.....Louise Closser Hale
The Bride.....Bertha Brond
Albin.....Carroll Rosney Brent
Alak, the smith.....Stanley G. Wood
Dancers.....Albert Carroll, Barbara Krimhild Solweig's Father.....William M. Griffith
Solweig's Mother.....Elizabeth Zachry
The Lean One.....Stanley Howlett
Trollicking.....Dudley Digges
Others—Elise Barrett, Eve Casanova, Helen Sheridan, Helen Waud, Edna Dinges, William Franklin, Philip Leigh, Stanley G. Wood, Francine Wouters, Armina Marshall, Philip Leigh, Stanley G. Wood, Albert Carroll, Rosney Brent, Alexander, Charles Maxwell, Lilliebell, Ibsen, Charles Halton, C. Porter Hall, J. Andrew Johnson, William Franklin, Stanley Howlett, Edward Robinson, Stanley Howlett, Patricia Barclay, Claire Bruce, Eve Casanova, Priscilla Platte, Betty Robbins, Gladys Wilson, Frances Simpson, Ellen Larned, Elizabeth Zachry, Adele Schuyler, Diane Seamon, Luigi Balestro, Romney Brent, Albert Carroll, Warren Hill, Joseph Kitson, Craig Ellis, Patricia Barclay, Claire Bruce, Priscilla Platte, Betty Robbins, Frances Simpson, Stanley Howlett, Eve Casanova, Barbara Kitson, Alfred Alexander, Luigi Balestro, Romney Brent, William M. Griffith.

It takes all kinds of people to make a world, including Theatre Guild subscription audiences, who wax enthusiastic over the lofty art of "Peer Gynt" and then laugh through the mad-house scene as low comedy, and reviewers, who honestly think that a lot of "Peer Gynt" is phoney. You get to accepting Ibsen on faith, like Einstein's theory or the paintings of the Old Masters, but when you get face to face with "Peer Gynt" it has a counterfeit ring.

This is in spite of the splendid playing of Joseph Schildkraut as Peer, Louise Closser Hale as his mother, and Selena Royle as Solweig, players of the first rank and giving a brilliant performance in this production. Schildkraut was scintillating, but one got the impression rather of a fine musician doing difficult finger exercises. The skill was apparent, but the result wasn't musical.

Maybe this production at the Garrick, which departs from the Guild method, encourages a false atmosphere. Its settings are bizarre at times, but the whole thing is rather shabby and cheap. The permanent hangings at the sides of the stage are limp, and several of the backdrops, particularly those representing "On the Coast of Morocco" and "The Prince of Glaxo" are shockingly crude. Mere shoddy painted muslin, and badly painted at that. At the Sunday evening performance, which was in the nature of a dress rehearsal, backstage lights shone through the filmy materials and the curtains had habit of jiggling.

It was hard enough to endure the strain of four hours of dramatic verse (the curtain rose at 8:30 and fell on the dot of 1 a. m.) without these distractions. Besides which there are whole scenes of Peer's monolog which are not enlightening. The principal players read their lines clearly, but there were passages that could not be understood. The two scenes following the spectacle of the trolls might as well have been left out. "The Voice" off stage recited a number of lines in a booming tone, but not one word was intelligible.

To one who had made no special study of the play the first two acts, particularly the episode of the trolls, is largely meaningless. The profound meanings that Ibsen fans attribute to the play are elusive and the shifts and twists of mood are perplexing. The first really enlightening scene is that at Ase's deathbed, and more a fantastic theatrical scene than one of deep significance, even after reading the page-long discussion of the play in the program by Philip Moeller.

The epic episode of the Dancing Girl in the Bedouin's Tent is another effective and comprehensible scene, and the acting and writing, but the interminable doing among the trolls (hobgoblins) is far fetched symbolism with meanings that escape the average. A program note informs us the poem was "written with no view to the theatre, and far exceeds the ordinary limits of theatrical presentation." That's the truth; it exceeds the ordinary limits of endurance and stretch of attention.

The work is scattered and jumbled, and the bombardment of metered lines becomes unspeakably monotonous. One is never sure what is all about from Peer's long fable as he strides the reindeer as a youth to his return to Solweig's hut as an old man after a life spent in vice and pursuit of self. Even in his vice Peer isn't sincere. One gets the idea that Ibsen esteemed him quite the devil of a fellow and a gay sort of dog.

All the heavy matter of Peer's discourse with the Button Moulder and the Lean One has been covered in a brief and flippant bit of verse by Kipling called "Tomlinson," and the

final scene of the return to Solweig, in spite of its ponderous poetic pretense, is no more profound than the sentimental state of mind of the man who writes a "Mammy" song—the one, for example, that runs "The sun shines east, the sun shines west, but I know where the sun shines best," etc. The sentiment is the same, and all the difference in the "Peer Gynt" passage is literary hokum—at least, so it seems to an ordinary lowbrow, uninitiated in Norwegian and theatrical guild reactions.

It's an exceedingly large company. Over 50 names are on the program, including small parts and supernumeraries. Besides the three characters and players named, Edward C. Robinson had a splendidly delivered passage as the Button Moulder, Dudley Digges played a weird satirical scene as the Troll King effectively and Stanley Howlett's bit as the Lean One was an example of good reading.

Several crowd scenes were expertly staged, notably the proceedings in the Troll King's royal court and the wedding scene in the first act, the latter a picturesque staging of a colorful scene. But the stage pictures are depressing and futuristic. The mountains are indicated by two fanlike spreads of slaty rock set down at each side of the stage. They vary the landscape once by sticking a spring of foliage over one of the prop rocks. At another time—it is during the village wedding—they describe a tree effect and get it by throwing a magic lantern tree on a flat, greenish back curtain. The only bit of realism was the half of one per cent. costume of the Bedouin dancing girl and Peer's feverish and intimate lovemaking after her snap-py dance.

It's hard to work up any real enthusiasm or indignation over the venture, although it may be observed that "Peer Gynt" was written in Rome by a Norwegian of foreign antecedents, is here produced under a director whose name has Russian flavor and with a German-American star. The only native American atmosphere around the enterprise seemed to hang fragrantly about the box office. But the handling of the Grieg score was undeniably enjoyable.

Rush.

SUN SHOWERS

May Worthy.....Berta Donn
Minnie Silver.....Harriette Lee
Mrs. Thompson.....Claire Grenville
Bobby Brown.....Dusty Brock
Harry Jackson.....Harry Delf
Alice Worthy.....Alllyn King
Tommy Dugan.....Tom Dingle
Mike Rockwell.....Tom O'Hare
Francis.....John Boswell
Specialty dancers, Platov and Natalie; Patsy Delaney, with Tom Dingle; members of the band, Eddie Wright, Mack Wells, William Schutt, Jack Kennedy; waiters, Frank Anderson, Les Houston, George Berlow.

Low Cantor, who produced vaudeville girl acts until the three-a-day could no longer contain his ambitions and his progressiveness, by a long and flying leap clear across Times square from Loew's State to the Astor, and made a spectacular entrance as the newest of the Broadway producers. Cantor has a whole lot of money to lean on from his new side of the street. But a few of the case-called sharpshooters there might do well to take a few hints from Cantor, too.

"Sun Showers" is far from one of those instantaneous bang-up sensations. But it is a clean, nifty, youthful, refreshing little zephyr that is a relief from a good many of the usual—even the much more important—presentations typical of the Big Alley.

Those who were in Chicago during the golden Singer-Askin era will understand just what this reviewer intends to convey when he says that "Sun Showers" would have made a perfect La Salle hit. It is of just about that grade, texture, tempo and character. And fortunes were made with La Salle hits—but never in New York.

It is probable that taking the Astor for this cute little show was overrating it. Maybe it was a wise piece of showmanship at that, because the Astor is one of the most conspicuous theatres in the world, and Cantor may be buying that stamp for what he regards as a humdinger after it leaves there. If that isn't his idea, he may be in for a bump, because it seems but a remote chance that such a swift pace as is required to keep up with the financial appetite and capacity of the Astor can be picked up by so harmless, light and delicate an entertainment as "Sun Showers."

Harry Delf plays the lead and wrote the book, lyrics and music. So far there has been only one man, dead or living, who ever was able to do that with marked success, and his name is George M. Cohan. Delf is no Cohan. He is a bright, witty, artistic little chap. But he is not the giant that Broadway and Forty-fifth was paying to do a one-man starter—at least not yet.

"Sun Showers" is charmingly but undeniably thin. If it can last in New York long enough to get a bit of reputation, it ought to get by with several road companies. It will get pleasing reviews everywhere, and it is a perfect evening for insular and provincial consumption.

Competing against Ziegfelds and Music Boxes and established metropolitan successes at formidable prices, it is outweighed and out of its class. Delf has written himself a part as a gentleman lightweight pugilist. If he knew much about that game he should have known that no lightweight can get into a battle royal with welters and heavies and get out without cauliflower ears.

Cantor is a gambler and a lot of hats should come to him. His new in the fastest of all known rackets, he hazarded a fortune on a new author-star-lyricist-composer. Moreover, he brought new faces to the old street; he put on a show so pure that it dares the tired business boy and the wicked visiting buyer and the naughty traveling salesman and those various accepted bugbears of the great market to stay awake through it. It will appeal mostly to respectable people—and that takes a lot of courage right where so many of the other sort are scared.

Cantor dressed and surrounded and cast and set "Sun Showers" in the same innocent, pretty spirit in which Delf created it. The girls are cute and young and their clothes are sprightly and attractive.

Delf, a vaudevillian, has an intriguing personality and does not hog his own show; and he is a likable light comedian always. Allyn King, a former "Follies" beauty, rather amusingly miscast in the role of a melting ingenue, is nevertheless new in an important role and easily acceptable. Bern Dora as a comedy soubrette is a find, though not yet an outstanding "talking point." Tom Dingle, the most securely established item in the troupe, has very little to do, even in dancing. Platow and Natalie enter now and again and do their vaudeville dancing twosomes with spirit and effectiveness; they are in the show but not of it, and they are not humored so that they might go for a punch beyond their disassociated value as entertainers.

The tunes are winning but not ringing. The book is almost unarranged—there is a book, but it can't be conveyed; the story never takes itself seriously, save where it wants to for "scenes"—mostly in pairs—and nonchalantly loses itself when it has no numbers to cue to. There are no smashing laughs, though many and many a very enjoyable chuckle and occasionally an outburst.

Of the laughs the most go to Harlette Lee (formerly Ryan and Lee), who stands out as the leading individual baobabinger. She is the rainbow of "Sun Showers." The same downcast, gentle technique that made her sure fire in rough and tumble vaudeville hokum holds her up—and more so—here amid silks and crepes in the big white spotlight. Miss Lee should be congratulated and thanked for her comedy methods. As a maid (that old relief part) she scintillates.

The chorus numbers have charm but lack snap; certainly they lack that finish that is representative of the staging masters of today. But they are sweet and heart warming numbers. And only a few feet away from the Astor a show called "Lightnin'" opened once and had little to recommend it, when first analyzed and dissected, beyond repression, human appeal and homely touches—and that show made an immortal record where photographic shrieks and disarray were forgotten and stumbling. So "Sun Showers" may develop a strength of the home folks following which is rarely credited in early reports here, but sometimes manifests itself against the judgment of all the lookouts and rail prophets.

One point is absolute, even now: "Sun Showers" will coin on town if it can hold out at the Astor. *Lat.*

MARY THE THIRD

Granny.....May Galyer
Mother.....Beatrice Terry
Mary the Third.....George Howard
Bobby.....Morgan Farley
Lynn.....Ben Lyon
Helen.....Helen Hanley
Max.....Mildred Macleod
Lola.....John Alexander
Nora.....Eleanor Montell

If action, comedy and dramatic tension mean anything to a legitimate production Rachel Crothers evidently has another smash at the 29th Street. The play, initiated Monday in the midst of two other openings. According to previous data available one scene, styled "daring," has been entirely deleted since showing on the road, though the principal sequence of events was retained.

Miss Crothers has turned in a splendidly written work, besides which she is credited with the staging. The script is an epic on matrimony that finds itself up to a point, but is probably the "sweetest" family argument and situation staged for at least this season.

Previous to the "kick" in the evening's entertainment (and it's all of that) the first act is of sufficient caliber to have made it questionable whether the authoress could follow it up. But she has done just that and even bettered it with material that runs the gamut from comedy to the dramatic second stanza conclusion that as well entails interspersed bits of philosophizing by modern youth.

Also, whether it has any sense to

it or not, this insight on the youthful present-day morale is a most truly drawn caricature as to the way the modern "younger set" is prone to think of the general situation they're up against these days.

It's almost too true, and it is to wonder where Miss Crothers secured her information. Surely it demanded more than mere observation. Therefore it isn't difficult to imagine how the young people are forced to accept this ode to them. For it is that, and it may turn, except the too bland, who may turn their nose up at the writing and thence go out to continue to give an unconsciously similar performance themselves.

It's simply open and shut that the second act can't be followed by anything that could equal it in tension; besides, the play must have its satisfying ending. Miss Crothers has managed nicely in adequately summing up without tearing to pieces everything that has gone before, but it must be said—there is a let down. Not that the final moments need repairing; just that the previous instance is too strong.

The play covers a period ranging from 1870 to the present day, in three acts and six scenes. The opening has a series of two inserts, revealing the manner in which the first Mary (of 1870) takes unto herself a husband who is about to marry another.

The Mary of 1897, in the ensuing insert, has nothing much to say about her marriage. She is simply swept off her feet, and when the play proper gets under way, the grandmother (Mary the first), mother (Mary the second), and the daughter (Mary, age 20, all are on the stage.

Each of the first two Marys has had two sweethearties, one practical, normal boy and the other a dreamer, with the modern girl of the family no exception to that rule. Two youths, each following different ideals and trains of thought, are the girl's problem. The free-thinking boy, very much futuristic and heralded as such by a flowing tie and pipe upon his entrance, has suggested an unchaperoned trip into the country by Mary, his rival, Lynn, and another engaged couple, to determine the other members of the party for one another. The mother is told of the proposed undertaking. Though disapproving, she is at a loss as to the means of stopping her headstrong daughter.

Mary leaves for a dance under a secret agreement the trip is to commence immediately after the festivities, which terminates the initial episode.

The second take-off is by means of a switchback to the insert showing Lynn, Hal and Mary in a machine bound for the camp, with the blackout next illustrating the parlor in Mary's home. A guilty conscience has brought on a fake appendicitis attack to Mary, hence the homeward return at dawn, much to the disgust of the other members of the party except Lynn, who was never in favor of the idea—but trailed along so his boy friend wouldn't be able to beat his time.

A discussion, the confession of Mary to Lynn of her love, is later succeeded by the discovery of the younger brother, Bobby, asleep on the sofa. He has been waiting there to warn his sister the panic is on. Both children hide when the parents come in, and must use their wits to escape detection. The older indulge in a quarrel that reveals just why and what they think of each other.

It's the first family argument the children have ever been in on. The true situation is displayed in all of its nakedness; it's a wreck of all the illusions they've ever had; embarrassing to the mother and father when the offerings make their presence known.

The daughter and son tell their side of the dialog is almost cruel in its discernment here and the mother attempts to smooth the situation over, but the father thinks of nothing but "silly kids" and the punishment of Mary for having gone as far as she did with the trip.

The logic of the final act, where the children are bent on seeing their parents divorced rather than living together under such a prevailing condition, will be open to debate. And it may have been framed so for the box office, but it concludes nicely as regards stagecraft, with Mary going through on her promise to Lynn and the supposition the father exits to amiably settle matters with the mother, whom the children have convinced should walk out on him.

A splendid cast excellently directed does nobly in carrying out the story, that is titled a comedy, but might have the term "drama" tucked in. Louise Huff (formerly in pictures) plays the two Marys in what might be called the prolog and the modern namesake. A corking performance Miss Huff gives, ably seconded by May Galyer in a meddlesome "granny" role, who runs wild with the comedy hours.

However, it is Beatrice Terry, as the mother, who seems to stand out beyond the remainder of her co-workers. Wasting nothing and making everything count, without comedy, Miss Terry scored personally in an effort that may well stand with the best of this type. The show really belongs to the three women, though the men are capable. George Howard does adequately as the father, but fails to ring with the

same degree of sincerity as the others.

The settings will cause little comment, albeit they suffice. Black drapes supply the background for the inserts, while something on the order of a cyc in drapes, with doors and French windows, form the picture for the interior scenes.

Miss Crothers has written something. Possibly not exceptionally new nor original in its general idea, she has nevertheless given it a certain twist or tilt in her manner of expression that is refreshing, with the dialog being clever, bright and of the spontaneous type. Not forgetting that it registers strongly for comedy—and it's very human.

Ship.

CAROLINE

Caroline Lee.....Tessa Kosta
Helen.....Helen Shipman
Mrs. Gann.....Helen Shipman
Miss Gann.....Helen Shipman
Ben Gann.....Helen Shipman
Diplo Brettton.....Helen Shipman
Capt. Robert Langdon.....Helen Shipman
Roderick Grey.....Helen Shipman
Amanda.....Helen Shipman
Hannibal.....Helen Shipman

The Shuberts' newest operetta, which style of musical play the Ambassador, New York, virtually has as its policy, bowed into that house Jan. 31. "Caroline" had drawn sturdily out of town for the break-in, an indication weighted with promise of success on Broadway. That proved correct. Indeed, the good does this billed "musical romance" look that had it opened earlier here it should have easily run the season. The Ambassador looks set until warm weather and "Caroline" might warble through the summer. Saturday's matinee was excellently attended. "Caroline," like its predecessor, "The Lady in Ermine" (moved to the Century, owing its origin to Continental Europe. Its presentation here is almost concurrent with that in England, where it recently opened in Birmingham. "Virginia" was the title first used away from New York. The original operetta as given in Berlin was called "Cousin From Dingsta," the latter meaning a town of no importance. The English title more nearly follows the idea, the name there being "Cousin From Dingsta." The story is by E. B. Smith and Edward Delaney Dunn adapted "Caroline" from the libretto of Herman Haller and Edward Rideamus. They appear to have taken only the bare outline, for the show is set in the South, just after the close of the Civil War.

It's a direct Cinderella story, Caroline being the ward of a Confederate officer, whose daughter, Helen, was the favored damsel of the household, but who is devoted to Caroline, unlike the first Cinderella. The general has planned his ward marry a nephew whom she detests from the memory of him as a kid. But she falls in love with him, thinking the young soldier another lad of her girlhood whom she has waited for. The story is tried and true, always prevalent in one or more successful musical shows in town. Any technical weaknesses in the book mean nothing to the success or failure of a musical of this class.

The score by E. Kunneke and Rideamus is splendid music, apparently taken with little or no adaptation. Reports from Germany were that the score made the attraction one of the most likely of the recent operetta crop. There are perhaps one or two interpolations and, without credits for the lyrics, it is assumed they were translated with little change.

Tessa Kosta starring in "Caroline" takes her place as one of the finest and best singing prima donnas under Shubert management. She scored early with one of the catchiest melodies, "The Man in the Moon." J. Harold Murray, the fine and handsome young tenor who was wasted in another imported operetta, "The Springtime of Youth," a coming team mate for Miss Kosta. His "Pilgrim" song at the first act finale won spontaneous plaudits. It came after very pretty duetting with "Land of Enchantment" with Miss Kosta.

There is a Spanish tilt to "Sweetheart," another of their duets, and also to "Argentine," one of several ensembles excellently attuned to the credit for Fred G. Latham. "Will of the Wisp," which brightly stated the second act, swerved into an ensemble which gave Viola Gillette and Harrison Brockbank some chance. The ensemble, "Love's Last Day," at the act finale, gave way to clear, splendid singing by both Miss Kosta and Murray.

At the heels of the two leads was Helen Shipman, who was in "The Lady in Ermine" until recently. Miss Shipman sparkles as a dainty comedienne. The snicker provoked by her in what she called a "pumping" bit in the first act won the house. She led "Way Down South," which opened the short third act, and her prancing to the melody won applause that measured a shade better than any other single performance. The number is an interpolated exception.

Mattie Keene was in a "mummy" role she has enquired with credit for several years. Ben Linn, one time a heavyweight vaudeville single turn, bobbed up in the burnt cork of the general's orderly and manservant about the house. Linn amused in the bit accorded him. Barnett Parker, who talks tenor, carried the comedy along with Miss Shipman.

He explained to her that Cupid had nothing on which buttons could be sewed to and duetted well with her in a lively tune, "Shoulder Arms."

There are nine playing parts in "Caroline," one a last act bit, and there is a chorus of six girls. "Blossom Time," which went out Tuesday evening of 45 weeks on Broadway, had twice the cast and chorus, and "Lady in Ermine" had thrice its chorus number. That gives "Caroline" an edge on any important operetta produced in years, because it is far less expensive to operate. So the new musical not only looks like a hit, but a big money maker.

Beck.

THE FOOL'S REVENGE

Galeotti Manfredi.....Malcolm Baggs
Francesca.....Francesca Baggs
Benedetto.....Benedetto Baggs
Gian Maria Ordelan.....Joseph Goldberg
Serafino Bell'Aquila.....Guy Douglas
Roderick Grey.....Helen Shipman
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JULIA ARTHUR and Co. (3)
 Scene from "Hamlet"
 16 Mins.; Full Stage (Special)
 Palace

This is vaudeville's contribution to the vogue for Shakespearean revivals. It is a mere fragment of the play, comprising the Queen's cabinet scene in which the Prince upbraids his queen mother for her treachery. It was a daring adventure for the woman who has been called "America's charming romantic heroine," for the difficulties of gaining a really dignified artistic effect were enormous.

The atmosphere of a slap-dash, rollicking vaudeville show is in violent conflict with such an enterprise. There was nothing to separate Miss Arthur from a preceding comedy turn but a short arrangement of musical setting. It requires a good deal of adaptability for an audience to plunge from one extreme to another.

It was perhaps for this reason that Miss Arthur began rather too high and vehement a pitch. She had to snatch at her audience, and even if she did for the instant seem rather strident, she retrieved the situation later, for the gentler passages at the end of the scene were vibrant with true feeling and tenderness. Miss Arthur's reading is a compromise between the robust conception of old and the newer version of repressed sentiment. Beginning with violent reproaches, the feminine Hamlet moves through a wide emotional range, and it is just this quality that gives her reading color and distinction.

It isn't a wholly satisfactory Hamlet, but it is a remarkably good one in the face of the difficulties that stand in the way of any sort of a fragmentary vaudeville Hamlet. The outraged Hamlet of vengeful fury never gets into the picture; it is only the plaintive, agonized son that registers.

The setting is a stately vaulted chamber of utmost dignity, with arches to break its bareness and the only touch of color a splash of ponderous red velvet hanging draped heavily at the left. The hiding place of Polonius was awkwardly managed with a sliding portier at the back. The Ghost is handled in the traditional way, a real figure in helmet and coat of mail entering through a right-hand arch, standing through the appropriate lines and then striking away.

Miss Arthur's support was made up of Mona Morgan, formerly with Walter Hampden, as Gertrude; George Henry Trader (who directed the staging), formerly with Charles Frohman, as Polonius, and George Stillwell, of the Robert Mantell company, as the Ghost.

The offering was well received Monday night when Miss Arthur in a curtain speech made gracious acknowledgment to E. F. Albee and the Keith organization for their encouragement and assistance.

R. Sh.

STILWELL and FRAZER

Songs
 15 Mins.; One
 American Roof

The boys look familiar and probably of the old ratskeller trio, Frazer, Bunce and Hardy. They are capable song salesmen whose shortcoming is satisfaction in continuing on the small time. They have possibilities not taken advantage of and are certainly retarded by the minor league talk attempts of introducing "a little song entitled," etc., with some oftentimes not so wise crack as the "title." The limerick and alleged comedy versification don't help it much.

But they can handle a pop song entertainingly, looking natty in tuxes and took healthy recognition in the before-closing position on the Roof. Their routine of pop stuffs is sure-fire, excepting the "brown derby" number. It doesn't mean enough for vaudeville audiences to warrant use.

Abel.

NADA LORRAINE

Songs
 13 Mins.; One

Possessed of a double voice the opening is off stage with the lower register, succeeded by the entrance and the higher range. Thence followed by a mixture of the two for a total of five numbers that took this girl along to an encore and the applause hit of the bill.

It's a straight semi-ballad routine of melodies that a soulful neighborhood audience will undoubtedly relish, backed by an appearance not displeasing.

Miss Lorraine might secure additional value by using one of her tones after entrancing and as more of a surprise. The off-stage bass is lacking in effect. If suddenly employed when in the open, it should gain more attention.

Skig.

"BARNUM WAS RIGHT" (7)
 Side Show Act
 24 Mins.; One and Full Stage
 (Special Drop)

An odd thought for an odd act for present-day vaudeville; a side show of actual freaks giving a performance within 25 minutes. It will do for the small time and in the smaller towns should become a real attraction if properly handled by the act and the house management in advance matter.

As the drop goes up, the freaks are seen, much as a small traveling circus would exhibit in a side show tent. To the left and running right on a narrow semi-circle (wooden stand, covered), are first a bearded lady, then "Zip," the "What Is It?" next a living skeleton seated behind a post, and following a fat girl weighing about 300 ("Baby Doll"), and at the other end, jointed twins, girls.

It's the original "Zip," there could be but one. He is featured somewhat, indulging in horse play. His repellent appearance is stood off somewhat by an animal skin of a kind covering him. It is announced "Zip" is now 86, and he must be over 50. Just as spry and idiotic as ever. The fat girl is the star, a peach-looker for her weight and something of an actress. As the bearded lady, when requested by the spicler, commences to sing "Aching Heart," "Baby Doll" starts an infectious laugh. The spicler asks her why, and "Doll" repeats the line the bearded one ended with, "You made me what I am today, I hope you're satisfied," as she points to the spicler, then at the whiskers on the girl.

The twins do a song and dance and work well together. If not genuinely jointed, the simulation is near enough to get over in any house. A large laugh arrives when the skeleton is called to the ensemble at the finale. Up to that time he had been seated on a chair. The tall youth looks like a match held up by two wires; in fact, he's got something on Eddie Hartman for less length and breadth. More laughs could have been secured if the skeleton had been sized up alongside the fat lady throughout for comedy effect.

It seemed a mistake to have the girl take her beard off. That suggested a phoney throughout. A regular bearded lady should be cheap enough in the winter.

This is a curious turn of freaks and "Zip" will make anyone stare. In the small towns they should talk about it. There also they will be getting vaudeville and a part of the circus lot for the pop price.

Norman Jeffries of Philadelphia, the agent, is reported to have put out the turn. Perhaps it was suggested to Jeff by that Bingham Hotel dime museum thing in Philly. Anyway, it looks to have a chance for a long run in the sticks where the small timers are dying now for something that will give them an edge without breaking them. "Barnum Was Right" looks to be it.

Jeff is said to have copyrighted the "Barnum Was Right" title over 20 years ago. Louis F. Werba recently produced a legit play with the same name. It's off now for the second time to be fixed up. If it goes back and gets over, the matter of the name may settle into an argument.

In the act there is a dandy drop in "one" of the front of the tent. It looks like back home. The spicler is fair; probably new to it and will improve.

Sine.

ROODE and FRANCIS
 Slack Wire, Dancing
 14 Mins.; Three
 American Roof

Man and woman. The man bears the brunt of the labors with the slack wire routine. The woman assists with the props and essays a little acro dancing, more or less faked. The opening is a sort of flirtation attempt of man trailing woman in "one" and off to "three." His wire work consists of walking on stilts on wire, balancing in large hoop and unicycle and playing the fiddle, a palpable phony. A slack wire stew stagger closed.

Act spotted No. 3 on roof. Opener ordinarily.

Abel.

HAPPY JOHNSON
 Talk, Banjo, Uke
 15 Mins.; One
 American Roof

Working under cork in misfit grey check suit. Opens explaining a dog act was billed in his stead but one of the hounds became sick so he is deputizing. Some blues vocalizing to uke accompaniment. Stories that follow are mild and not overly mirth-provoking. A poor song about a "last dollar" did not get much.

Created no undue excitement in the deuce position.

Abel.

HUGH HERBERT and Co. (5)
 Comedy Revue
 18 Mins.; Two and Three (Special)
 Bedford, Brooklyn

This is a departure for Hugh Herbert, away from his usual Hebrew sketch vehicles and more pretensions in production. It is built for comedy and every means to accomplish that end is resorted to. It employs low, high, medium, burlesque, travesty and acrobatic comedy in all its variegated forms with one view in mind—laughs. A sort of dialectic Ballet introduces in "one" in stilted language in which he naively asks the audience to apologize to him for his linguistic shortcomings.

The first episode is entitled "Taking Baby's Picture." The "baby" is disclosed as an infant hippo of Amazonian proportions with Mr. Herbert as the pop and an undersized mite as the mother. A side view of a prop auto is part of the photographer's studio setting. The behemoth babe refuses to be kidded into having her features "shot" with laughs resultant.

The second episode is a day at the picnic, rather short compared to the first. Mother, father, and the fat gal enter. Baby brother is reported lagging behind. They wait for him to catch up. He is a lanky young man, patterned after a tooth pick and easily over seven feet, with probably two heads topping Eddie Hartman. He belongs in a circus although he is the last of the freaks.

The third scene is Egyptian in motif and backed up by a drop with pyramids thereon. The queen awaits her king; that's Herbert. This makes for some good clowning with the Earl of Cedar (pronounced "oll of cedar") entering to show up the king as a phony.

A family album number in a lavender hued box set in "three" concludes, the three couples entering in turn and topping off with a travesty "Florodora" sextet ensemble.

There is considerable meat to the act but it is not wholly cooked. It requires seasoning and some paprika.

Abel.

GIFFORD and MORTON
 Song, Talk, Dance
 16 Mins.; One
 American Roof

Mr. Gifford looks like a single act on the same time two or three seasons back. A young woman assists as foil for Gifford's knockabout, laborious comedy. If nothing else he really labors hard during his quarter-hour stretch on the rostrum, although not without results. Gifford affects a nut make-up, tortoise shell goggles, eton jack, bustle brown collar and nondescript toppiece. Miss Morton opens with an attempt at classical dancing, so weak the veriest layman probably detects its stall for the comic's entrance to mess it up. The obvious occurs and two or three minutes of hoke classical dancing ensues.

Dance and gag stuff follows with the woman, a fresh looking girl of pleasant appearance, essaying a high-class vocal number. Gifford enters with a musket, reminiscent of the old bit of protecting the songstress and holding the audience up for applause at the point of a bayonet. He also does another bit as reminiscent. As "Nick the Greek" he requests the audience to call out any letter and he will name a fruit or vegetable starting with that letter.

A cross-fire session between the couple in the familiar sex-panning debate got something. A difficult looking knee hock dance took them off strong.

A good variety comedy act for the family houses.

Abel.

"A SOUTHERN REVUE" (7)
 Songs, Dance, Music
 14 Mins.; Full Stage (Special Set)
 23rd St.

A well conceived "flash" for the big time houses. Special set is the exterior of a southern mansion for the background. The revue has a man and woman blackface pair, a youthful male violinist and four talented girls who quartet vocally, solo dance, etc.

The act is constructed around a bit of a story. It is "mammy's" birthday. The young people of the family have arranged a surprise entertainment for her. "Mammy" opens the turn by obliging with a "laughing" song which is well handled as to delivery though light vocally.

A male blackface character registers with a pip of a comedy soft shoe dance. A harp solo by a pretty personable girl, a dance solo by another, and two quartet songs, followed by a violin solo by a boy is "urchin", costume complete, an entertaining turn that can hold a spot on any of the pop bills.

Con.

ERNIE GOLDEN and ORCHES-TRA (8)
 Music and Songs
 14 Mins.; Full Stage (Cyclorama)
 Broadway

Ernie Golden is probably from a cabaret. He is a pianist, leading a nine-piece brass and string orchestra. Golden has ideas, and ideas are what vaudeville craves.

One of his ideas would make even a mediocre musical combination, and his are far from mediocre. They compare favorably with any seen around the big time. The idea that makes the act unique is a number called, "The Thief." The musicians don masks after the easel has announced the bit. One of the members, a tenor, informs vocally they will show how the musical thieves perform their dastardly deed, or something like it. The C Sharp Minor Fantasy by Chopin is rendered, followed by "Chasing Rainbows," which tabs that melody as historical. The same fate is applied to "Souvenir," which turns out to be the modern "Soothing Serenade"; "La Tosca" blends into "Avalon." "Songs of India" also joins the ranks of the musical gyps.

In another pop number two of the brass pieces work in an imitation of a "puffing train engine," novel and effective. The rest of the repertoire is popular stuff, well played. A tenor singer scores with a ballad in the middle. Also a piano accordionist, both members of the orchestra.

But "The Thief" is the high light. Its possibilities for elaboration are unlimited.

Con.

MINNIE ALLEN, ANNIE KENT and Co. (1)
 Comedy Sketch
 20 Mins.; Full Stage (Special Set)

Annie Kent is credited with the authorship of this comedy sketch which serves as a vehicle for Minnie Allen and herself. Miss Kent handles a comedy role with Miss Allen doing straight with a maid character in support.

The action is in the apartment of a woman of means. Miss Kent appears as a hard luck actress out of funds. The mistress is not at home at the time of the other's arrival. Prior to striking it rich she also had been a trouser.

Miss Kent does considerable clowning with a makeup box and its contents prior to the appearance of Miss Allen, with cross fire ensuing. The forlorn member believes her more fortunate sister is securing her worldly goods from men, but is informed at the finish her wealth came from oil, discovered on a piece of property in the west. In addition, her friend is informed she need never worry about being out of work again.

There are several real laughs in the skit. Miss Kent makes her clowning stand up. The 58th Street audience howled at it.

The present special set is no great asset. Something more dainty would be more advantageous. For bills where laughs are needed in a sketch position, this turn will deliver.

Hart.

GEORGES DUFRANNE
 Tenor
 20 Mins.; One
 Palace

Georges Dufranne is described as "the noted French tenor" on the program. He differs in no particular respect from the succession of operatic songsters who have come and gone in vaudeville.

His voice has the lovely sympathetic quality that has made John McCormack a popular idol and he has an impressive command of language and operatic numbers. He sings in excellent English, in French and in Italian. His offering is concert-like, earling Tuxedo and accompanied by a pianist. Sings four numbers, standard and operatic of the popular sort, and does "Pagliacci" for an encore.

Rather complacent in demeanor, but the Palace went into transports over his voice, particularly a liquid high note. Well down toward the middle of the bill, he scored unmistakably.

Rush.

JIMMY DUFFY and CO. (2)
 Songs and Talk
 10 Mins.; One

Styling himself Jimmy (Sax) Duffy and with an additional "Co." tacked on, this turn reveals itself as an ordinary two-act containing average dialog, two songs, with the saxophone playing revolving itself into the mainstay. A woman assists as a "straight" and also does the vocalizing.

The turn actually contains nothing to recommend it beyond being a deuce-spot offering that impresses as below par for entertainment.

Skig.

CHAS. F. STRICKLAND and BAND (6)
 Jazz Orchestra
 18 Mins.; Three (Special Drapes Set)

Chas. F. Strickland is the pianist and leader of a jazz combination of six pieces, violin, two saxophones, tenor banjo and drums, in addition to piano. The six men composing the band sing as well as play. Strickland starts the turn with a bit of talk, informing the audience the band has played around in cabarets. This introductory is followed by band selection, with similar introductions preceding ensuing numbers.

The six get a lot of music for a small combo. It's soft and tuneful—modern jazz. Nicely interpolated among the band selections there are a number of snappy little comedy ditties, some done by Strickland and others by the whole six.

With two more pieces, say, cornet and trombone, the volume would be increased and the general effect heightened. As it stands the band can easily hold an early spot in the big times. With its attractive production setting and the ability of the six people in it, the Strickland band is a feature for the medium grade and small time houses.

Bell.

THREE LORDENS
 Acrobats
 15 Mins.; Two (Special)
 Jefferson

The Three Lordens seem to have a new background and vehicle for their acrobatics. A girl starts the act with a phone call special set, showing the exterior of a house. The girl says the phone is out of order and she requests the phone company to send someone to fix it. Hardly has she finished phoning when two men garbed as mechanics appear. The men get to work immediately, a prop pole containing wires concealing a bar apparatus. The front porch of the house is a trampoline. The trampoline is used in the usual way by one of the men for bounding. The other man is similar to a bearer in a casting turn.

The act holds some comedy and the acrobatics are excellent. The girl does a short dance that exhibits a good forward kick. Act shows a commendable effort to get away from the cut and dried acrobatic routine. It can open or close in any style of house.

Bell.

FRANCIS and WILSON
 Acrobatic
 9 Mins.; Two

A song and dance opening retards the actual routine of this mixed duo, though after they go into their acrobatic work the interest is sustained to a satisfactory conclusion. The man mainly adheres to falls, with a two table back somersault on a chair supplying the terminating bit, but the woman insists on dancing at various instances, though really scoring on some of her work when opposite her partner.

The outstanding trick is a back-to-back twirl that was worthy of all it secured. This team pleased, but it might be a fair suggestion to try a straight routine minus the variations, which includes the comedy chatter and dancing, just to find out what would happen.

Skig.

ALICE and LUCILLE SHELTON
 Singing
 15 Mins.; One
 Jefferson

Sister act, starting with one of girls singing introductory anent losing partner, and she'll do the act with another. Other girl does, racially same verse, with both arriving on stage together and deciding they'll stick.

From there on act is straight singing turn with pop numbers. Repertoire averages well on variety and most of songs are of recent vintage. Girls harmonize nicely. General running suggests team had Wilton Sisters' mind when putting act together. Can hold No. 2 in intermediate houses.

Bell.

PONGO TRIO
 Wire
 8 Mins.; Full Stage

Two men and a woman working on the tight wire. Have nothing novel or particularly striking, but get by on the strength of brisk work and wholesome appearance. The two men do most of the work, which is simple wire walking and jumping over obstacles, while one of the men does a little ground tumbling of the most unpretentious sort. The feature has one man astride the wire with the woman using his feet as rings for a swinging bend. The second man jumps over his partner. A small-time opening number.

Rush.

MR. and MRS. JIMMY BARRY
"The Sands of Hensfoot Corners"
 (Comedy)
 22 Mins.; One (Special Drop)
 Fifth Ave.

A new skit for the Barrys with Jimmy Barry as the rube carrying everything in it. A drop of a small town's main street is behind the pair, with Barry opening the turn talking to the village barber, finally betting him a cigar he (Barry) will win and marry the widow of the town.

When Mrs. Barry, who is growing more and more to look like Emma Carus, appears, Barry tells her the inside gossip of the place, but getting to the marriage thing, she turns him. He thinks over the refusal for a few moments after paying the barber his cigar, and exits, playing a mouth organ.

In between are the dialog and a couple of songs, without any of Barry's former pantomiming. The talk is crisp and pointed, full of laughs, but the stars of the turn are the songs, a single by Barry with a kidding lyric set to an old melody, and the other a double number, full of punches with a real snapper finish.

The turn is perfectly clean. Mrs. Barry doesn't laugh as much as she did in the other turns (which gives the audience its chance at last) and this new Barry act is right ready for anywhere.

The Barrys returned to vaudeville after "Our Nell" fell off the roof.

LINN and THOMPSON
 Songs and Talk
 15 Mins.; One and Full Stage (Special)
 Fifth Ave.

The present vehicle of Linn and Thompson, man and woman, carries the names of Al Von Tilzer and Neville Fleeceon as authors. The couple specialize in dancing with the authors, having supplied them with a light story and some special vocal material.

As it stands too much talk is indulged in during the early portion to get the turn underway with speed. With the introduction of the dancing it immediately displays signs of life as the couple are high kickers of the first water, their double work of this style placing them with the best in that line.

The story deals with the bringing to life of several styles of dolls, Miss Linn impersonating the dolls in dances. Her first is a Harlequin dance followed by a "Sally" bit in which she does some backward toe stepping that displays pronounced ability. During her changes Thompson offers the vocal work which when not too long drawn out is productive. He can always be relied upon for returns while dancing whether alone or with Miss Thompson. Their final number starts as a waltz and ends with some fast kicking which places them in the running.

They carry an attractive special set and have a vehicle which can carry them along nicely in the intermediate houses.

THE WESTONS (2)
 Variety Act
 14 Mins.; Full Stage
 American Roof

Mixed team in a mediocre small time routine doomed to open small time shows. They start in chink costumes with Oriental music for atmosphere, and balance two lamp-posts unimpressively while the man twangs a Chinese banjo. She changes to a pantalon effect that could be improved upon sartorially and he changes to street clothes. She does some balancing on a huge globe trying to make it look as difficult as possible and fooling fow. He does ditto but wearing roller skates.

A series of five swords are placed in a ladder contraption with considerable much-ado for impressiveness. He announces she is the only woman who can mount a ladder of swords, barefoot.

Mild openers.

THREE ARNIMS
 Hand Balancing
 6 Mins.; Full Stage
 Fifth Ave.

Male hand balancing trio with a snappy six-minute routine in full stage. The feats are displayed upon a small platform atop two pedestals in the middle of the stage with the platform later removed for individual work on the pedestals. The three men work together almost entirely with the triple effect displaying genuine agility. The turn is comprised of three clean cut athletes who can get a vaudeville bill under way in proper style.

GRETTE ARDINE and Co. (5)
"The French Model" (skit)
 21 Mins.; Full Stage (Special Interior)
 5th Avenue.

Dancing makes this act stand up; good fast dancing of different styles in singles, doubles and trios.

The skit foundation by Neville Fleeceon and Al Von Tilzer suffices but does little else. It provides for the opening introductory and the girl's changes. That may have been all it was intended for since what little talk and song these three dancers must handle were badly handled. As Al Wohlman says in his single act, unless his voice improves he will have to join a quartet. And Wohlman is a singer by choice.

Tyrell and Mack are the two boys, neat hoofers with one doing steps calling for desperate chances of injuries to his legs or feet, but he does them with precision and expertness. In their double dances the boys look well and will do that better according to the music played for them. In handling Miss Ardine either is apt and both at one time with her between them, do the prettily swing around in seasons. This swing is so good and good looking it should be reserved for the closing number, as the opening is fast enough without it.

An Apache bit of brief duration is made rough enough. In all there are three ensemble dances with each somewhat acrobatic. Miss Ardine is nicely gowned and works well, also hard as do the two boys, with the appearance of the production and the principals entirely agreeable.

The set is a modiste's shop with the two boys its proprietors and Miss Ardine applying for a position as a model.

This turn played for a single week at the end of last season with the same people. The 5th Avenue audiences evinced a strong liking for the act and it's about a certainty for the big time.

VIOLIN BEAUTIES (5)
 Violin, Song and Dance
 16 Mins.; One and Three (Special Hangings and Special Drop)
 23d St.

Some years ago there was a Five Violin Beauties act around. This may be an off-shoot. There are still five instrumentalists, with an additional song and dance number leader. The latter introduces in "one" before a special drop disclosing the quintet behind a scrim drop. A toe dance and vocal number by the specialist precedes the five violinists' pop medley.

The hangings run to the orange and purple color scheme up to now. A chink number has a Chinese street drop back-up in "three" with the six women in abbreviated costumes, just smocks and full length tight exposing legs above knees. For obvious reasons that should be covered up with Oriental pantaloons or satin rompers. The same abbreviated costume is carried through to conclusion and not to best advantage.

The number leader is a hard worker, but could also improve sartorially and on vocal delivery. The black ballet slippers for instance show hard usage. She wound up with some difficult looking hook and "split" steps that were accordingly recognized.

It is a question if the "Beauties" cognomen is entirely appropriate although it's a nice enough No. 3 or 4 spot act for the three-a-day.

MARTIN and GREENWALD
 Comedy Skit
 20 Mins.; One and Two (Special)
 Fifth Ave.

Owen Martin and Joe Greenwald in the vehicle formerly played by Martin and the late Ed Lee Wrothe. The Irish comedy part as played by Wrothe has been revised for Greenwald who does a Hebrew characterization. The turn is practically identical with that done by Wrothe and Martin with the exception of the early portion when Greenwald appears as the landlord of an apartment house in place of a janitor as played by Wrothe. The race track portion of the turn is line for line as used by the former combination.

As its stands Greenwald is not producing the comedy results his predecessor did. The real laughs are developed by Martin with his slip race track chatter. Greenwald merely reads his lines and makes no effort to work up laughs.

The act in itself is a surefire comedy vehicle and can go along nicely on the strength of Martin's work but his comedy assistant can not be looked upon for much unless new life is installed.

OUT OF THE NIGHT
 Farce Melier
 15 Mins.; Three
 23d St. (Feb. 5)

"Out of the Night" starts off like a rip-snorting melier with a villainous half-wit husband, his wife, her lover and a cop for atmosphere, but saves itself by a somewhat obvious variation on the "Seven Keys to Baldpate" idea. It transpires that all this hectic melo action is part of a picture scene being "shot," one stage hand entering from the right wing with a prop camera which he is cranking, and another from the opposite end with a slate denoting the end of that "take."

The plot is not unlike that which forms the central idea of "It Is the Law," a current melier on Broadway. The deranged villain plans his self-annihilation to fasten it circumstantially on his wife using the telephone as a relay to "central" who overhears the pistol report and summons the police. In the Broadway production the demented rejected lover slays his double and makes his successful rival appear guilty. Here the husband is supposed to really kill himself, falling behind a screen which permits him to exit, to double as the burglar character. The latter shackles the blustering copper to the table with his own hand-cuffs and prepares to leave the wife, her lover and cop to their own devices in favor of a speedy getaway when he steps out of his character and shouts to the off-stage direction, "Well, bow's that!"

The twist should not baffle many. The discerning will probably deduce it will wind up as being a rehearsal of a new vaudeville sketch or the plot of a story an author is contriving.

It should do nicely No. 3 around the intermediates.

FELICE and LITO
 Talk
 15 Mins.; One
 23d St. (Feb. 5)

Straight "wop" dialectician opens with a lengthy number, vocally planting his undertaker character. He is appropriately garbed in sombre apparel, including dull black top hat. Enter the "corpse," an emaciated looking countryman, who is being groomed by a conspiring 'medico' as the straight's next victim. The talk revolves about this premise with a fair share of laughs; gauged for pop Louise speed.

The undertaker makes the comic discard a bottle of cod liver oil tonic, described as possessing qualities of "cutting the liver," and offers him Paris green instead. The comedian indulges and survives, which discourages the undertaker entirely. This cues for a Christian Science bit with the straight insisting that the would-be corpse is healthy and that he should practice Science for all his minor ailments. He explains it as "When you got it, you no got it." The wind-up is the undertaker demanding \$50 fees for his advice and his vis-a-vis retorting in like wise, "you got it but you no got it."

A Monday night try-out at the Twenty-third Street. Fairly well received.

"CYDALISE"
 Ballet
 Opera, Paris

Paris, Jan. 17.
 It is rare in these days, a novelty, at the National Academy of Music, generally designated as the Opera. The local press has hailed as a big success the new ballet in two acts and three tableaux, "Cydalise et le Chevre-pied," by Robert de Fiers and the late G. A. de Caillavet. The music is by Gabriel Pierné, choreography directed by Leo Staats, scenery by Maurice Dethomas and Mouveau, while the orchestra is under the direction of Camille Chevillard.

The producers have been well seconded by Pericat, Aveline, Miles, Zambelli, Craponne, Yvonne Franck and the corps of Opera dancers.

The plot is trivial, as usual, but artistically constructed. Fauns (or Chevre-pieds) and nymphs are gambling in the Park of Versailles when a troupe of players pass in coaches on the way to the castle to appear before Louis XIV. One of the fauns hides in the baggage and in that manner slips into the dressing room of Cydalise, a star dancer. They fall in love and are blissfully happy until the fickle faun hears the call of his companions in the park, and, having by a spell, put the beautiful girl to sleep, he wafers her a kiss and slips through the window to freedom from mortal love and domestic cares.

PROF. EDWARD BAMBERG (1)
"Syko"
 14 Mins.; Full
 23d St.

Distinguished looking spellbinder enters to introduce Prof. Edward Bamberg and "Syko," termed as "the insect with the human brain." The act is a variation of the mental telepathy gag although purely mechanical in this case. The professor enters, a slender little chap with a cute moustache and pedagogic glasses, studious and "nifty" in mannerism, who produces the "insect" from a small eight-inch by five-inch box. "Syko" looks like a large size beetle.

Prof. Bamberg's assistant explains the whyfore of the mirror, which is resting on an easel in view of the audience. The mirror is chalked with the alphabet from A to Z and numerals from one to nine with a little square containing a star to which "Syko" returns after each demonstration. The latter consists of picking out any color on a special card called by anybody in the audience; distinguishing between hearts, clubs, spades and diamonds as in playing cards; spelling out articles he'd in the audience member's hand, not announced, but merely mentally requested. The professor works in the audience throughout the demonstration. The spelling carries some laughs with it in misspelling such as m-a-c-h for match; w-a-c-h for watch which is good showmanship, Bamberg explaining that is the way insects spell. Addition of four decimal numerals is an important demonstration.

"Syko," in darting on the mirrored alphabet card, hesitates effectively before coming to the letter he wants, making for excellent showmanship. It is unduly noticeable that Prof. Bamberg precedes all his mental requests by touching the rear of his white military jacket and shooting his cuffs repeatedly which "cue-ing," if such it is, became noticeable to other members of the audience adjacent. If this could be covered up sufficiently the act is a corking novelty although it completely mystified the Chelseaites in the closing position.

BROOKS and GRAYCE
 Talk, Singing and Dancing
 12 Mins.; One (Special)
 23d St.

Man and woman. Man enters carrying woman under arm, style of entrance creating impression woman is to do mechanical doll impersonation. Idea is not carried out further than opening, following which pair enter into conversational patter, with woman having the better of the exchanges. Talk runs according to familiar pattern of double acts of type, with framework permitting of interpolation of current topical stuff. It's rather light on laughs now, but can be built up easily.

Double conversational song, with neat soft shoe double stepping for finish. Special drape with center entrance and reproductions of man and woman in life-size photos on either side makes classy background. Good lighting effects. Pair work in easy quiet way and both have ability.

Act classes as average number for small time bills.

GRACE TWINS
 Song and Dance
 15 Mins.; One
 23d St.

Nice looking women, really appearing of relationship as claimed, with beautiful auburn hair lending color and personality. The Grace Twins cognomen hints of adolescent ages, although this pair have passed their debutante period by several years.

The routine is the usual pop song cycle, all done in double number fashion. A solo by each might prove interesting for contrast. Dancing tops off the vocal offerings. Average pop house sister team frame-up.

LEONORE KERN
 Musical
 14 Mins.; One (Special Drop)

Leonore Kern is a good-looking brunet, in three charming dresses. Her latest "single" consists of special songs and violin playing. A girl pianist is the accompanist.

A special drop of black oil-silk resembling patent leather made a novel background. The opening song seemed the weakest of her repertoire. The act builds up to the sure-fire violin and vocal finish. This, coupled with her excellent appearance and a big league wardrobe complete a turn that ought to pass early on a big time bill. It has class that helps.

ROME and DUNN and ORIGINAL MEMPHIS FIVE,
 with DOROTHEA DAWN
 Songs and Music
 24 Mins.; Full Stage
 Colonial

Bert Rome and Henry Dunn are a vaudeville song act appearing in a cabaret. The Original Memphis Five are jazz boys at another cabaret close by the Colonial. Both turns are continuing in their cabaret dates, which may also apply to Dorothea Dawn, who has been in a Brooklyn restaurant.

The combination was probably framed for appearances in the New York houses, but it can go much farther, if the principals care to leave town. It is a corking entertaining unit. Rome and Dunn look well and know how to handle their brand of songs, all duetted. The band is one of the "hottest" jazz bunch for five players heard hereabouts.

Being known, both band and singer, got a hand at the opening. The Memphis Five swung into action with the first act finale medley of the current "Music Box Revue," it being "Pack Up Your Sins and Go to the Devil," and in infectious tune. Rome and Dunn got started with a Dixie number with a high note finish that brought returns. The Five supplied a blues tune that brought Miss Dawn out for a warbling bit which sounded well enough but got nothing. The leads had a ballad duet and the girl another blues number before the Memphis boys opened up a rain.

Someone called for "Sister Kate" and that was the band's selection, it going over big. The cornetist had the only variation solo in the going, with his instrument plugged and then covered with a small megaphone. Rome and Dunn returned for a ragged idea of "Maggie." They went into "Chicago," Miss Dawn joining. A dance bit just before the curts. Kept time to the band's wide open playing of the number.

An encore was insisted on and was given by the band alone. The act's running time was 20 minutes up to then, with four minutes added by the encore. The new combination ought to repeat its hit score, with a change or so, in all the big houses.

RIALTO and LAMONT
 Comedy and Juggling
 10 Mins.; Full Stage
 Colonial

This two man turn is lifted above the track trodden by comedy juggling turns because of the laughable "nances" panto of one.

He is supposed to be the butler, called in to help fix the hanging lamp. Without a word spoken the house "got" him at once and he delivered all the way. The straight with a ladder balance, juggled plates aloft. That led to a plate and platter bit with the comedian that tickled. The latter pulled one old bit, that of some one trying to pull him through a door. He made up for it by mixing up with the juggling and eating the apple. He strummed a mandolin while the straight juggled clubs and the finale in "one" was also partly musical, both men using stringed instruments. The straight's playing is done while balanced atop a tall ladder.

The comedy looks sure fire and the act will likely get more big time assignments for opening.

CALEDONIAN FOUR
 Songs and Talk
 16 Mins.; One

Male quartet in kilts, red jackets and black shakos offering a quintet of melodies supplemented by interspersed stories and comedy by the bass singer who looked as if he would sing "Mandalay"—and does.

It sums up as a presentable vocal turn for the smaller houses with the men harmonizing to a fair enough degree and the comedy amusing to the major portion of the audience. The act follows the general routine mapped out for quartets without permitting the melodies to become too heavy for general consumption. The boys pleased.

PRUNDELL FOUR
 Club Juggling
 13 Mins.; Full
 23d St.

Two couples in a straight club juggling routine. They open with illuminated clubs on dark stage—a rather striking effect. The juggling throughout is expert and perfect done in various formations, cross-wise, backwards and straight across. Of the women the one in blue is more assured and wisely designated the fulcrum of the juggling variations.

Opened the regular 23d Street bill and pleased.

OH! WHAT A GIRL

One of the Shuberts' own units. It opened in September and was subsequently taken off the circuit, but was dug out of the storehouse recently to replace one of the units that closed.

The attraction could be described as a small-time vaudeville bill closed by a girl act. That's about what it amounts to. The production is second hand, also the costumes, and the producers have cheated wherever possible. The cast contains two big-time teams in Moran and Wiser and the Klein Brothers. The rest are small-time vaudeville turns that have played around New York. The cast includes Al Chorus girls, the principals remaining about the same as in the original unit production.

This unit is reported as hooked up for about \$3,500 week, or about the same as a first-class burlesque show. The difference is at the Central box office, where the saps pay \$2.20 but the wise ones get the same seats from the cut rates or through 2-for-1's at less than half that sum. Monday night the lower floor held less than 200 people, mostly two-for-one, cut-rate tickets and paper.

The revue section is preceded by an olio of four small-time acts and two big-timers. The Manhattan Trio and Wilson Sisters open. The trio are three men with good quality voices that blend nicely. The girls are on at the finish of the specialty for a duo dance, the men accompanying vocally. The turn was mildly received.

Jack Horton and Mlle. La Triska, a clown and mechanical doll, were light No. 2. The "doll" portion was well handled by the girl, but has been done to death in vaudeville. Buddy Doyle, last seen around on the small-time, was third in a black-face singing and talking specialty. Doyle can sing a ballad with the best, but his attempts at comedy registered but slightly. Marie Stodard next in her travesty of opera singer, ingenue, burlesque queen, etc., a familiar specialty, also a veteran turn of the three-a-day.

The Klein Brothers followed in their cross-fire nut routine. Al Klein has picked the cream of the current crop of gags, the brothers getting over with sure-fire material that was liked. Al Klein is the whole works in the revue section which follows, registering repeatedly in comedy situations with his "nancy nut" characterization and ad lib talk. In their vaudeville specialty, which doesn't contain an unreleased gag, the Kleins pressed an "encore" and did an unfunny and unprepared burlesque mind-reading bit, with Doyle as an unseen confederate planted under a table, tipping Harry Klein as to what objects the comic was holding up out front. The bit has been done in burlesque for ages, and much better.

Moran and Wiser, with their hat-juggling and comedy, closed the vaudeville portion, getting consistent laughs through Moran's eccentric dress and character. In the revue section Moran did fairly well as a character comedian in the role of Deacon Titmouse, around whom the wisps of the plot are wafted.

Doyle in "one," between two full-stage scenes, put over a meritorious singing specialty here, and wisely laid off the talk. Al Klein had a corking song-and-dance specialty with Jeanne Steele, and the cute bobbed-haired, bare-legged Hermosa Jose led a "hot" number, backed by the chorus and a jazz dance in a black short-skirted costume that accentuated her comeliness. The Kleins got laughs in a comedy scene built around the old "sleep-walking" bit from burlesque. Its antics on a comedy bed made it look different.

The other revue principals were Irma Bertrand, prima donna; Allan Glen, a musical comedy leading man, and the Wilson Sisters, rounding out an ordinary cast.

The book of the revue resembles the original in title only, the producers using the title for whatever value it may have from its musical comedy origin. It could be called anything else and be just as appropriate.

There isn't a name in the company, and the value of the title as a draw is nil if Monday night was a criterion. The Palace, across the street, sold out, and the Columbia held a good crowd, so it couldn't be blamed on the weather.

The Central's marquee signs split up the names of the principals, giving the Klein Brothers the Broadway display and the other the side signs on the north and south. None of the angles would attract a vaudeville patron, for the "name" of this show played across the street (Keith's) in a No. 4 spot the last time around.

It's a small-time attraction at \$2.20 for the uninitiated. Con.

PALACE

The Palace crowd is the jolliest: audience sits aside of that mythical place where the story says, they begin to laugh at the box office. Monday night the bulk of the assemblage was present before eight, and they began the evening by giving the opening turn, the Four Readings, an ovation. And they went right on getting more and more enthusiastic as the evening progressed. It indicated numberless infrequent patrons, probably drawn by Julia Arthur.

It was an unusual bill for the

Palace, perhaps picked to group itself around the vaudeville debut of Miss Arthur in the fragment from "Hamlet" (New Act), and rather good music and class, and rather light on vigorous comedy of the characteristic vaudeville kind and dancing. There were only three comedy turns out of a roll call of nine numbers, but they were the essence of genuine fun, minus rough gagging and knockabout and rich in honest humor. It was an excellent bill to introduce the non-vaudevillians to Miss Arthur in the two-a-days.

The Four Readings start their gymnastic routine with one of those leaps to hand-to-hand stand, and next do an exchange of two top-mountainers from one understander to another, thus beginning their turn with feats that many of the similar formations feature toward the finish. That circumstance marks the class of this four-man specialty. Their finish is a fine bit of sensationalism, and is a novelty. They have a board incline like those the kids slide down into the bathing-pools. One of the top-mountainers shoots down from a handstand, rises on an upward take-off and goes into a catch in hand-to-hand. That's what got them the demonstration at the opening of the show.

Joe Roberts, banjoist, fitted nicely in the No. 2 spot for a change of pace, a bit of a let-down that did no harm in the running and made it good going for Chas. B. Maddox's new production, successor to the "Hickville" piece, with Harry B. Watson again featured in his well-known rube character. The new sketch has 11 people, and is meaty with fast comedy bits, novelties and specialty material. Its starts quietly in "one" with a snatch of talk with Dan McNeil and Olga Woods, who promptly go into a novelty "school days" number, with a series of writing slates as a background. As they sing, crude kid drawings appear on the slates. This furnishes a prelude to a good village square setting, with a country band and various atmosphere, leading to the introduction of Watson's quarrelsome old man and his ancient enemy, played by Reg. B. Melville. The give and take of conversational thrust and comeback fairly crackles with laughs to the end, with a light story punctuated with song and dance specialties by the three girls and Watson himself, and ending, of course, in the bass drum smash.

Charles Dufurane, French tenor (New Act), was another riot, even if he did a severely polite concert number. It was nice placing again, a laughless interval to prepare the way for Douglas Leavitt and Ruth Mary Lockwood. Leavitt is a natural fat man clown comedian, doing it in proper person and appropriate environment. He makes first-rate entertainment. The present routine carries a lot of punning, but it is sprightly and lively, and Leavitt carries it off with a spirit that reminds one somewhat of the late Pete Dailey, who made the fat man funny and welcome to another generation. Miss Arthur's "Hamlet" scene closed the intermission.

Vincent Lopez, starting his third week running at the Palace, had to make a speech Monday night. His edicts of musicians get miraculous effect. The can work rings around the simplest of melodies. And the means are simple enough at times, and at times elusive and baffling. One curious detail that is stunning is the odd tom-tom-like beat of the bass horn that gives to the arrangement a fascinating touch of the barbaric. A comedy interpolation of the "Florodora" sextet, with three of the boys in skirts, is out of order. It is crude clowning and has no place in this smart, frame-up.

Next was no soft spot for a single singing man, but Yvonne Ruge, who plays the Palace about as often as Jim Morton used to play Hammerstein's, is proof against any position at the 47th street corner. Her opening number is a pipkin. It might be called "The New Songs Are Old and the Old Songs Are New," and consists of weaving in a snatch of a beloved old melody and then matching it with a current popular number that seems to be an echo. Thus "Mighty Lak a Rose" turned out to be a sister song to "Stumbling." So through a series. The beauty of the idea is that it works two ways. It gets the appeal of an old-time song and the kick of a modern topical. "Swanee" is switched to the second, a light number for the third and a new one for the encore.

Moran and Mack, the two black crows, are unique. A team that can stand rooted to the spot and talk in darky dialect without a gesture or a shade of emphasis for eight minutes and keep an audience in an uproar is notable. For quiet humor, this pair approaches the genius of Bert Williams as nearly as anybody working in blackface. The talk is richly funny in matter and in manner of delivery, and its very artlessness gives it irresistible point. The boxing pantomime is just as funny. They did only 11 minutes, but it was 11 minutes of serene joy.

John Gloran and "La Petite" Marguerite, dancing production, with Billy Griffith at the piano, closed the show in the very difficult closing spot for this bill. They erred in opening with the posturing. It made a slow start. They livelier to dance, that followed, would perhaps have started them better. Rush.

COLONIAL

The bill Monday night was changed about generously over the programed positions and from the matinee running. Lou Miller and Alice Bradford stepped out after the matinee, but that did not concern the other switching, which proved to be good showmanship. The night performance went over excellently and was properly supported by a close to capacity house. The outstanding factors were songs and comedy, with the warbling on top, and likable entertainment was attained.

Charles Withers, just back from England, where his standing is among the leaders of music hall artists, headlined. The Colonial had the first chance at the perennially funny "For Pity's Sake," and it was no mistake to grab it. It seems every time the Withers act is away from New York its return is accompanied by new stunts in rural travesty business. This time is no exception. Though the setting and all the props look the same, there are new stunts. Most call for additional dexterity on the part of the comedian. There is a new finale scene, "the railroad trestle." There the villainies Clemantine to the tracks as the express whistles on the curve. The company aids Withers in making his whistling speech funnier by working some of the props without being seen. Dropping tins and pistol shots brought soft ad libbing from Withers and laughter from the front. The turn was listed seventh, but was moved up to close intermission and landed for all it was worth there.

An important feature of the show was made up of cabaret entertainers and is to be counted on as a draw. The act is known and seen from the Little Club, and the Memphis Five, from the nearby Healy's; with Dorothea Dawn also in the turn (New Act). The songs and band combination was listed to close intermission, but more than made good later, down on No. 7.

Harry Holmes and Florrie La Vere were moved from fourth to next to closing, exchanging places with Alleen Stanley. The two-act's skit is not changed in substance, but it is kept up to date by the introduction of lines here and there. The "chicken booze" gag may be theirs, but its value will quickly depreciate, for it is being used by others and in New York houses. Here, however, it sounded fresh and got a real laugh. The couple had no trouble in holding the house to the finale in "one." The routine is a mixture of fun and class. Incidentally, there are few male impersonators who can par with Miss La Vere.

Miss Stanley went over for a hit. The ease and clarity of her lyrical expression are the secret of her success in recording disk records, and they count a lot in her vaudeville contributions. How well that proven concept could hardly be better displayed than the use of a last season's comedy lyric for encore. Miss Stanley made them like it, and quite properly.

Another hit came with opening intermission and Jim McWilliams. He may falter early in the going, but he never changes pace, and that wins out. Also, the position of his material counts.

One of the few echoes of the war in vaudeville is the turn of the "Yip Yip Yankers," and it is so good an act that it should range through big time for seasons to come. Four of them, at least, are real ex-service men. John Rotham and Frank Melino lead the supporting octet through their clever medley routine on third, and it supplied the right speed for the show there. Melino ran off with the laughing honors as usual. Substituting Monday night for Miller and Bradford in the No. 2 spot were the Stennards, boy and girl comedians, and they served well enough. The girl is a slim blonde, making a good appearance. She handles padded hammers. The boy is proficient with his instrument.

Rialto and Lamont (New Act) opened the show. Babette lost some patrons, there being a wait between the closing of the Holmes and La Vere act because of the time required to set her rigging. The Frenchy wire and ring artist, however, held the majority of the house with her pretty work. 10cc.

AMERICAN ROOF

A typical American roof show the first half. The saving grace was Strickland's Band. It was about the nearest approach to vaudeville in the show, other than the acrobats, and so far above everything else in class that the band stood all alone.

Some of the material in other of the acts sounded as though it had been purchased at Woolworth's.

Besides, there was that Wally Reid "Thirty Days" picture, the one that indicated long before the death of the late film star how badly he was off. Still, the Famous Players sent it out, and now, after Reid's death, it is being played. Were it billed as the living reminder there might be an excuse, but if Famous Players had any regard for the millions of film fans who once made Reid the greatest male card on the screen, it would have shelved this distorted remembrance of him. It's a sad spectacle, made doubly so now.

The roof was about three-quarters filled the cold Monday night. Downstairs the orchestra wasn't as much

The Strickland Band of five pieces, led by Charles Strickland, is giving the show a good orchestra act. On this bill it looked more than Lopez' does at the Palace. Anything good would have been elegant, however. And Strickland's is small time good. The leader has gone back for a lot of the stuff to when he played for Healy's cabaret, when bacon and eggs were considered high at \$1 and booze was the cheapest thing in the shop; when Healy's had the "11-night thing to itself; before the \$2 couvert and the gouge of the lower Broadway nick and places. Strickland and travel anywhere on small time, if a restaurant doesn't take him away.

The band closed the first part and Violet Carlson opened after intermission. Miss Carlson gets away with it toward the finish, when doing a vocal imitation of Galli Curci and taking a slap on the rear from behind the drop. That may prove how badly something is needed besides Miss Carlson. After the wallop, such as was suffered only by men in the past, Miss Carlson did better. And then Martin and Courtney, with the man mainly depending upon a laughing song; but the woman is laughing nearly all of the time, so that dented the effect. But laughing songs are best put over by heavy comedians who can laugh and make the audience laugh with them. The man laughed by himself.

Chic and Tiny Harvey had something better than a song; they had a woman dancer of around 60 who danced. May they never lose her. She made their act and carried it along after they had opened without starting anything. The elderly woman is suddenly introduced, not being billed and thereafter she is the act. The turn was No. 4. No. 5, next to closing, had two men, Mallon and McCabe, with cross fire and rough comedy. Instead of slapping the comedian in the face, a straight man knocked him down, to emphasize the gags. They did, and the roof audience thought it funny.

Other acts were Gangler's Dogs, opening; Jessie & Hubert, No. 2; the Falcons (two), No. 3, and the Dare Bros., closing. Simc.

STATE

Tuesday night a blizzard raging outside and hardly a sough stirring within, the State is one of the most comfortable of all theatres to sit in. So restful is it that one-third of the audience is asleep and the other two-thirds are numb. The show isn't half bad, but the laughs are few and brief, the applause meagre and scattered.

It is all over. Dave Harris is bowing and bowing and trying to look modest yet wiggle off the hook at the same time. The sleepers remain limp, the curtain falls in silence, the picture sheet comes down—and on it are the words, "One Exciting Night!"

On the bill were two acts from the big time and half of one that should be. That half is Cora Green.

Miss Green supports Hamtree Harrington, late of the Park stock burlesque. Harrington does an uncredited and not entirely creditable imitation of Bert Williams. That gets him off and should let him out. Miss Green enters. There is something about her walk, her smile, her personality that clicks instantly. Miss Green, like Harrington, is of African extraction. That is the only point of similarity. She has that spark. She begins to sing in a voice that resembles only one ever heard on Broadway—not the greatest by far, but one of the richest—Bee Palmer's.

One or two of the somnolent sit up. But Harrington immediately shuffles in, cross-fires into the song, breaks it up and shortly has the electric Miss Green doing straight to his old-fashioned typical black-face sidewalk chatter. That goes on for some 10 minutes, after which he lets her finish the chorus and they both exit and take no encore. The song isn't half good enough for the girl, and the interruptions ruin the act. The act gets by as just fair. Miss Green, with a chance to do two act numbers—alone—might be a sensation. Harrington should stay off while she sings. The whole talking bit can be done as a first encore. Then she should sing again. Then it would be a Palace act. It will be yet. Not even the Harrington routine can keep that girl from it.

Cora Green has been submerged for several years and is a new performer. She got a disadvantageous deal in "Put and Take." She is once more delayed in transit here. But as was Florence Mills, her old team-mate in the Panama Trio, smothered until she got a chance and became a star in a white man's theatre and is tonight the star of one of the smartest cafes on Broadway. Miss Green is a far better natural performer than Miss Mills, who also was at one time Harrington's vaudeville partner and didn't get much attention then. She is prettier, too. She hasn't the spectacular lines of Miss Mills, but she has a dash and sparkle. And her voice is a wonderful thing. All she needs is the right audience and the right situation—and a spotlight for one. This doesn't mean that she should split with Harrington. But it means he should let her do her own specialty. She lets him do his—and it isn't even his own.

Columbia and Victor worked and fared about as they had on the upper circuits. The woman is still a sure-

fire ballad deliverer and, for her proportions, a marvelous dancer. It will be a pity if she grows any stouter, however. And she should wear anything but a brown dress, and anything but gold shoes. In black she would make a much more advantageous appearance. She is very pretty and spirited, but if she doesn't look out critics will soon begin calling her that deadliest of compliments—"wholesome." Her partner is a hot stepper, too, and their comedy gets across. No reason why they shouldn't be welcome in any company as they stand.

Dave Harris and his band closed. Harris is a musician of versatility, but his methods are reminiscent of other men who have worked and who still work with bands. That may be a miraculous coincidence, which would be his misfortune. But this observer could not help feeling Henry Santrey, Ted Lewis, and even Vincent Lopez. Harris now uses moving lights on his scenery, suggesting in part the last allusion. Harris sings well enough, but his songs are all on the same key. In his band encore he does two blues numbers. Variety would help. For audiences that have not seen who are bigger and finer bands and who aren't too familiar with the other singing, piping, playing directors, Harris affords a strong headliner. He is a performer of talent and showmanship himself. But to one who sees them all the impression that the work is not entirely original, will bob up.

Mankin, a contortionist so good that his work ceases to seem amazing and becomes freakish, opened. The man, doing the frog style of extending his double joints, can twist his limbs into any position he wants. He is a human rubber band. He was closely watched and well liked. Bennington and Scott, the monoped dancer and girl partner, a Low steady, got its usual results. Their talk wasn't loud enough for the capacious State. Otherwise the team came up to its past average. Lat.

BROADWAY

The last show at the Broadway held the usual seven acts Tuesday night, with the snow storm probably accounting for the almost capacity business. "The Broadway is a drop-in house" is the type the storm would benefit. It lines up a mysterious clientele weekly, recruited from sightseers, hotel guests, residents and catches some of the overflow from the Times square houses further north. The show "pulls" some and the feature picture the rest.

This week's bill proved an excellent blend of variety turns closed by the Ernie Golden Orchestra (New Act). The orchestra can and probably will remain at the house indefinitely, for it stopped the show cold at a late hour. The musicians have a couple of original ideas in orchestrations that will make them for vaudeville.

Comedy predominated, Newell and Most dividing the honors with George Laire, who mauls Joe Phillips about for big returns in "The Doctor Shop." Newell and Most are a man and woman who will eventually wander musical-comedyward. They have everything—personality, appearance, delivery, light comedy, singing ability and both can dance. The man is a corking light comedian and the girl a delightful foil. They were fourth. The McConnans, a fast pair of male jugglers and boomerang hat manipulators, opened. The act got several laughs with a special drop showing a bar with domestic animals painted on the canvas with practical tails, etc. The comic registered mildly with a loose suited nance character, but the strength is the fast club passing and excellent hat manipulating.

Lane and Harper were second. The act holds a pip of an idea in "vaudeville baseball." A miniature diamond mounted on an enzel is the basis of the game, which consists of a gag "battery," the laughs scoring according to volume, with errors, etc., in reverse ratio. The man takes a kiss which is rated a steal and moves his player up a bag. It's the strongest moment of the turn. The girl is a "looker" with a figure that attracts in a close fitting dress at the finish. A bit of dancing by her also helped. They liked the act much.

Maurice Diamond and Co., next, kept the bill in high. The "Sally, Irene and Mary" opening, with Diamond doing an "Error" and taking falls, started the act swiftly. The tempo never abated up to the fast finish. Diamond's "hoch" specialty was sold in his usual flawless manner. He encored with a "toe" step that looked difficult and dangerous. Helen McMahon's "scarecrow" went as strongly as ever.

Le Maire billed Phillips to a farewell, the turn pleasing the Broadwayites and going strongly all through. Phillips takes plenty of punishment in the act, but Le Maire doesn't seem to reduce any despite his strenuous role of the hybrid dentist-osteopath. They licked their chops here over the rough stuff. A new girl in the turn had two lines and nearly muffed them, watching Le Maire give Phillips an "adjustment."

Eddie Nelson held the next to shut spot and sang his way to safety. Nelson is half of the Bobbie and Nelson turn. He is under cork in

the new "single." Opening with a pop song, Nelson monopolized following. The talk gets very little. The responsibility is equally divided between the author and Nelson's "delivery." Closing with a semi-ballad a la Jolson, Nelson was forced to encore. Lovers of volume will o. k. Nelson on his pipes, but the act will not be big time until the comedy end is built up. The cork gives Nelson a negative personality, which his voice overcomes. The Golden orchestra closed before the feature picture. Com.

JEFFERSON

Penetrating cold weather pretty well cleared 14th street of pedestrians Monday night and the zero atmosphere didn't do the amusement places any good either.

The Jefferson plays a continuous style of show that of necessity must be interrupted frequently by patrons arriving and leaving. The entrance and exit condition tends to make any continuous show run in a jump sort of fashion at best, but just to make it harder Monday night there were stage waits after several acts.

The audience inside was probably affected by the thermometer, for they were about as cold as a bunch as ever sat through a vaudeville show and dared the actors to make 'em laugh and applaud.

Van Hoven succeeded in waking up the blasé east siders, and what's more he did it right from the drop of the hat. Many a nut comic has made an audience laugh at him. With Van it's different, and it's an important distinction for instead of laughing at him they're laughing with him. The firing of a fusillade of revolver shots by Van Hoven and commented on by him as a means of keeping the house awake struck the Jeff regulars as very funny. Those 14th streeters have a sense of humor. Van entertained them throughout and sneaked in three or four bends, but the Jeff wasn't inclined to make any one break their backs Monday evening.

Sharkey, Roray and Hewitt, with a rathskeller turn, two singing and a pianologist was another act that caught the house's attention and held it. The trio handle pop songs in an individual way and each of the three possess talent. No drapes, scenery or bunk, just three guys with voices who deliver. The act should play around New York far more than it does.

Victor Moore and Emma Littlefield with their classic "Change Your Act" had the assistance of Van Hoven for a few moments at the opening. The sure fires of the old turn remain as certain as they ever did. The comedy recitation at the finish made 'em yell, but the closing seemed a bit abrupt.

Mme. Ella Bradna with her prancing steeds, bare back riding, dogs and doves, suggested the immensity of spring and the circus at the Garden. Two men in clown costume are assistants. The act made a neat flash for the closing number of the eight act bill.

Gordon and Healy in the middle of the show did well with their talking and singing skit. The pair have a natural way of exchanging gags that makes the patter sound like real conversation. The Three Loudens, Alice and Lucille Sheldon and Lew Morine, dancers (new acts).

Business was fair considering the cold, the house being about three quarters. Bell.

5TH AVE.

A full evening's entertainment was supplied at the Fifth Ave. the first half, with the Lee Kids topping a bill of standard acts. Monday evening the standees were three deep on the lower floor, with all seats occupied by 8 o'clock.

The Three Arnims (New Acts) opened the show, making way for Emma Stephens, No. 2, Miss Stephens, with a straight vocal routine, warbled away to a fair degree of success. Her "Prudence" number in the early portion of the layout was easily the best in the novelty class. It could succeed the old clock selection used later in the routine. The latter has seen considerable usage. The audience took kindly to this young woman's efforts, with Martin and Greenwald (New Acts) taking the next spot for the first comedy returns of the evening. The two man combination garnered several real laughs.

Dolly Sharp and Co. in a revue turn held forth No. 4. The feature member is supported by four girls and a jazz band of six boys. An addition to the cast since its last appearance here is a little blonde girl who gained considerable prominence in several restaurant floor shows, especially some of those at Maxim's which date back a few years. She is entrusted with an impersonation of "The Creole Fashion Plate," which she carries off to a nicety.

Johnny Sully and Muriel Thomas produced the necessary comedy punch for the No. 5 spot. Sully carries several laugh provoking devices upon his person to help his nut characterization. The laughs came with rapidity, with Miss Thomas used mainly for atmosphere in the way of looks. Their fast acrobatic dance let them off to returns.

Jane and Katherine Lee appeared No. 6 with their picture vehicle, which has served them in good stead for some time. The audience was

with the kids all of the while, the comedy antics of Jane being equally effective with her strong dramatic work in the final moments. The turn proved a tip top topper for a top notch bill.

Willie Solar followed the youngsters in the next to closing position. Willie gained several laughs on the strength of his comedy makeup, which is somewhat newer than are some of his numbers. His efforts were somewhat curtailed, with the familiar dance and headspin at the finish eliminated. Solar provided several good laughs. Linn and Thompson (New Acts) closed the show with the audience seated and entertained. Hart.

FAMOUS LEADS STOCKS

(Continued from page 2)

were pleased rather than disappointed. The apparent sluggishness of Loew indicated the tactics of a strong-clique in control instead of weakness in the issue itself. It merely meant that the pool was not ready to move the stock; that it was still intent on adding to its holdings and did not propose to invite a following of outsiders until its accumulation was completed or until it was satisfied with the surrounding situation and prepared for a sound market movement.

Trend Established

This week's improvement is not so important for its actual enhancement of prices, as for the complexion it puts on market sentiment. For two months the list had been backing and filling within a narrow trading area without showing anything definite either way. Speculative views downtown have been divided as to whether the long distance trend was going to be higher or lower. Everybody was waiting for an aggressive move either way. The fact that prices broke their trading limits upward seemed conclusive proof to the majority that the weather vane is set for much higher levels, and that the spring season which normally brings a general advance in a bullish period will disclose material betterments. This week's developments were not a sudden change of sentiment. Rather they represented the disclosure of the set plans of big financial interests which have been operating quietly up to now.

The banks have taken up an enormous amount of new securities in the last six months, and it presently will be desirable for them to distribute this mass. A bull market, of course, is essential for this purpose and thus the stage is set. These last few days indicate that not only is the bull campaign in preparation, but is well under way. The immediate upturn may suffer a setback at this time, but the future appears to be pretty well assured for the long. For the first time there were signs that the public is in the market.

Orpheum Buying

The situation in Orpheum seems to be better than the price appreciation indicates. Times square speculators who tried to get aboard Monday found it exceedingly hard to buy stock on quotations. One player called on his broker for quotations and got 19 bid, 19 1/4 asked. He placed an order for 200 at the asked price, but it couldn't be done. It appeared from floor reports that offers were being made and withdrawn in one breath, while the bidders were not over anxious to follow the asked price up. The trader quoted raised his bid a fraction to 19 1/4, but even then could get only 100. All this put a pretty cheerful aspect on Orpheum, as indicating that the weight of influence was on the buying side and that probably the pool was operating definitely.

It is a trading axiom that when one member of a group fails to get into a general movement there is something specifically wrong with that member or it is being held back for a purpose. Not only is there nothing wrong with Loew, but it is understood to be in better condition than at any time since the passing of the dividend nearly two years ago. The answer, then, ought to be that strong clique interests are keeping it pegged. If the pool is sufficiently in control to accomplish that maneuver, it seems reasonable to suppose that when it is ready to do so it can bid prices up practically at will. Probably a profit and loss statement will come out during the late winter or spring; rumor will refer hopefully to the possibilities of a June dividend, and then the stock will move up. There was considerable outside buying in Loew during the week by players who sought a modest profit between now and May. Most of the buying for the long pull has been done between 18 and 19 and a considerable quantity of the big floating supply has been taken out of the market. This ought to be a favorable circumstance

INTERESTING PLAY OF FRENCH SMALL TIME

"The Vagabond" Dramatized — Follows Mme. Collette's Novel

Paris, Feb. 7.

An adapted play from Mme. Collette's novel, "The Vagabond," is doing nicely at the Renaissance. It proves interesting through chiefly dealing with the intimate vaudeville (called music hall here) life of what you would term French small time. Leopold Marchand made the four-act adaptation. It opened Saturday and was liked at the premiere.

The story is of an exasperated wife, Renee, who abandons her brutal husband, taking up a music hall career. Shortly after Renee meets a wealthy suitor, Maxime. She exacts from Maxime that he accompany her upon the modest theatrical tour and share an actor's existence. Later she becomes his mistress.

Corla Laparcerie is Renee and Harry Baur Snitten Maxime. They do extremely well, as do Jacques Baumer and Madeline Guilly in secondary roles.

VAUDEVILLE IN PARIS

Paris, Feb. 7.

The current local variety programs are:

Alhambra. — Winston's Seals; Pautelle Duval's Spanish troupe; Willie Rolley's Fernando Willaha and partner; Felovis; Ismay girls; Two Spyras; Paul Stephens; Nina Gerard; Coleman's dogs; Cycling Dromonts; Lucette Ninon; Morue (clay modeller); Green and Wood; M. rc Hell.

Olympia. — Kock and son; Morelly; Miss Gilbert's Pigeons; Hugon's seours; Joe and Willy; Mary Christian; Tre-Ki; Aragone-Allegri; Marie Ley (comic dancers); Four O'Dellies; Knie's Animals; Turi Damhoffor Troupe; Nors-Bert-Tys; Strathmore.

Cirque de Paris. — The Leapers; Florida Trio; Jean Houcke; Elvavris, ladder act; O'Connor and Angelo; Vasco's Troupe; Rixford's (aerial); Miss Woodford, rifle; Victor and Regina Fratellini; Hedjaz' Arabs.

In addition to the others enumerated.

Famous Players is now close to the level where it began its swift descent to 82 1/2. It is fair to presume that during the weeks while it fluctuated between 83 and 84 the pool shook loose pretty much all the weak holdings that could be gathered in at that level. It is significant that as soon as the daily turnover began to drop below 1,000, and even 500, and offerings began to stop, the price was promptly bid up where outside buyers at the lows would be tempted to take profits. It is probable that Famous will get into another trading area in the lower 90's and stay there for a while before the forward sweep gets under way toward upper levels, where pool distribution may be expected. It may even dip momentarily, but the ultimate upturn is looked for with a good deal of assurance.

The trading in Triangle stopped abruptly this week, as did activity in the other curb stocks.

The summary of transactions Feb. 1 to 7, inclusive:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-....	1,100	85	84	84 1/2	+ 1/2
Do. pfd.....	100	95 1/2	95 1/2	95 1/2	—
Goldwyn.....	700	84	83 1/2	83 1/2	— 1/2
Loew, Inc.....	200	18 1/2	18 1/2	18 1/2	— 1/2
Loew, Inc.....	400	18 1/2	18 1/2	18 1/2	— 1/2
Boston sold 40	Orpheum at 18 1/2.				
Friday					
Fam. Play-....	2,700	84	84 1/2	84 1/2	+ 1/2
Do. pfd.....	100	95 1/2	95 1/2	95 1/2	—
Goldwyn.....	200	84 1/2	84 1/2	84 1/2	— 1/2
Loew, Inc.....	200	18 1/2	18 1/2	18 1/2	— 1/2
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	— 1/2
Saturday					
Fam. Play-....	4,300	87 1/2	87 1/2	87 1/2	+ 1/2
Do. pfd.....	100	95 1/2	95 1/2	95 1/2	—
Goldwyn.....	100	87 1/2	87 1/2	87 1/2	+ 1/2
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	— 1/2
Monday					
Fam. Play-....	2,600	87 1/2	87 1/2	87 1/2	+ 1/2
Do. pfd.....	100	95 1/2	95 1/2	95 1/2	—
Goldwyn.....	100	87 1/2	87 1/2	87 1/2	+ 1/2
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	— 1/2
Orpheum.....	1,000	19 1/2	19 1/2	19 1/2	+ 1/2
Boston sold 1,070	Orpheum at 19 1/2.				
Tuesday					
Fam. Play-....	5,300	89 1/2	89 1/2	89 1/2	+ 1/2
Do. pfd.....	100	95 1/2	95 1/2	95 1/2	—
Goldwyn.....	1,000	89 1/2	89 1/2	89 1/2	+ 1/2
Loew, Inc.....	2,000	19 1/2	19 1/2	19 1/2	+ 1/2
Orpheum.....	1,800	19 1/2	19 1/2	19 1/2	+ 1/2
Boston sold 505	Orpheum at 19 1/2.				
Wednesday					
Fam. Play-....	6,500	89 1/2	89 1/2	89 1/2	+ 1/2
Do. pfd.....	100	97	97	97	+ 1/2
Goldwyn.....	2,700	89 1/2	89 1/2	89 1/2	+ 1/2
Loew, Inc.....	1,000	19 1/2	19 1/2	19 1/2	+ 1/2
Orpheum.....	600	20	19 1/2	19 1/2	+ 1/2

THE CURB

Thursday	Sales	High	Low	Last	Chg.
No sales.					
Friday					
Triangle.....	1,000	15	14	14	— 2
Saturday					
No sales.					
Monday					
No sales.					
Tuesday					
No sales.					
Wednesday					
No sales.					

* Curtis a minor.

IN LONDON

(Continued from page 2)

sprang into prominence in the ill-fated Byronic play, "A Pilgrim of Eternity."

The recent revival of Pinero plays has proved so successful Leon M. Lion is contemplating others, including "The Gay Lord Quex."

Sir Alfred Butt is about to open a cabaret at the Empire, which at the moment is playing pictures, following the failure of "Arlequin." An attempt will also be made to bring the theatre back to its old fame as a rendezvous for all kinds and conditions of men. During March Butt will produce a show on the lines of optical revue. This will run simultaneously with the cabaret, which will occupy a room that has not been used for over 20 years. It is said to have a capacity of 1,400.

In the Divorce Court Jan. 22 the King's Proctor succeeded in preventing the divorce petition of Lady Maxwell-Willshire against her husband, Sir Gerald Maxwell-Willshire, becoming absolute. It was proved the lady had herself committed misconduct at various places, with a man called Higgs. Prior to her marriage she was a well-known actress playing under the name of Birtles. She played in America in "Afgar."

"The Private Secretary," at the Playhouse; "The Blue Bird," at the Duke of York's, and "Peter Pan," at the St. James, all finish Jan. 27.

Hetty King has brought a libel suit against the Glasgow "Weekly Record," claiming damages to the extent of £30,000. She repudiates an alleged interview with her which purported to give her impressions of her last visit to America. Miss King denies having been interviewed, and the defendant pleads the article was published in good faith, having been obtained from a press agency in London, which in turn claims to have secured it from an American press agent.

Philip Yale Drew ("Young Buffalo") will return to the Lyceum to produce a new play in the spring.

Despite its success in London, "The Broken Wing," is doing none too well in the provinces.

Florence Turner, the old Vitagraph picture "star," is to go on the legitimate stage.

Robert Courtneidge has secured the touring rights of "Polly" and will send out two companies immediately.

Julian Frank will produce "Just A Girl" at the Royal, Brighton, Feb. 12. Iris Hoey will have the lead and the play will be produced by Holman Clark.

Marie Tempest will produce "Good Gracious, Annabelle," at the Duke of York's Feb. 14.

Hayden Coffin and Adrian Byrne have been added to the cast of John Drinkwater's "Oliver Cromwell," which Henry Ainley produces at Brighton Feb. 19.

"Katinka" opens at Folkestone April 2. Those practically engaged are Bobby Hale, his daughter Bina Hale, Robert Michella, Thorpe Bates and Winifred Barnes as a possibility. Interested in the venture is Robert MacDonald of MacDonald & Hastings, provincial touring managers.

PARIS

Paris, Feb. 7.

An operetta is being rehearsed at the Marigny signed by Wilned and Grandjean. The piece has four composers responsible for the score in the persons of Mercier, Guibache, Pearly and Valentin. Milton and Jane Pearly are included in the cast.

"Rip" (Georges Thénon), the revue writer, was taken suddenly ill with apoplexy while attending the performance of "Epoque La." He has been ordered to take a rest for three months.

Mme. Marie Nelson Ponotchovny is giving a series of dance matinees at the Comedie des Champs Elysees.

A revival of Georges Le Porte Riche's comedy, "Le Vieil Homme" ("The Old Man") is to, succeed young Rosand's "Phoenix" at the Porte Saint-Martin. The piece is staged by the co-director Paul Gavault, the protagonists being, Dargonne, Vargas and the Mmes. Coquet and Briey.

A new revue is being rehearsed at the Ba-Ta-Clan signed by Roger Ferreol, Deilly and J de Barys. Mmes. Lucy Pezet and Missio are in the cast.

Charles J. Brazell, in Europe for the past two years as impresario, has returned to New York.

The landlady of the site of the Casino de Paris and Theatre de Paris recently brought an action

NEW FRENCH COMEDY FAILS TO CONVINCE

Mme. Simon in Dual Role—Abandoned Mistress Recovers Former Lover

Paris, Feb. 7.

A new comedy-drama in four acts by Alfred Savoir, "La Couturiere de Luneville" ("The Dressmaker of Luneville"), was presented Feb. 1 at the Theatre du Vaudeville. It met with a fair reception.

The situations involved are too exaggerated for modern comedy and the script is more suitable for a picture scenario.

The story tells of Pierre, a rich young banker, meeting Irene, who is a Russian-American picture star, with the former becoming infatuated. Despite he is to marry a rich widow in the morning, Irene persuades Pierre to elope to Luneville, where they reside separately. She torments him, without yielding herself, until the lover becomes ruined through neglecting his business.

Irene finally promises to visit Pierre's room. During his temporary absence she duffs her wig and makeup to reveal herself as a very plain and ordinary looking woman. Pierre returns and is astounded at finding Anna, a dressmaker whom he had abandoned 16 years before while a soldier stationed at Luneville. Pierre fails to recognize any resemblance and the woman explains that she, Anna, has returned to help him out of his financial difficulties. When further informing him their child has since died, he becomes affectionate and finally retains her. But the next morning Anna suddenly leaves, but Irene returns reproaching Pierre for his infidelity and demanding details.

During an absence of Irene, Anna again appears, expressing her love, but when gone, Irene returns to tempt Pierre. She compels him to write Anna a farewell letter, which she dictates. It is a duplicate of the epistle Pierre wrote Anna before abandoning her years previously. He attempts to kill Irene. During the struggle her wig and makeup fall, revealing Anna. They embrace with the woman, explaining she continued as a dressmaker until her child died, whence she migrated to Los Angeles to become a famous picture actress.

Mme. Simon plays the dual role in an average way, while Jules Berry indifferently interprets Pierre. The piece holds excellent comedy situations, but is unconvincing in its dramatic phrases. Other roles are adequately sustained.

CHRIS COLUMBUS OPERA

Milan, Feb. 7.

Baron Alberto Fanchetti's work "Cristoforo Colombo" terminated in 1892, was produced at the Scala after undergoing many changes by the composer, although the third act, which describes savage life in the New World, does not appear to have been an improvement.

The opera was declared a success by the local critics, the leads being held by Signor Galeffi, Walter and Signora Carera.

The first is of Queen Isabelle patronizing the explorer; the second is the deck of the historical ship with the waves dashing over the bulwarks. This latter set particularly constitutes proficient stage craft.

Against Leon Volterra for cancellation of the lease granted to Refeje by the late G. Edwards and taken over by Volterra. The suit is based on the assertion he had not followed out the conditions, relative to the class of performances, having mounted a revue at the Theatre de Paris, also sub-let the house for pictures, contrary to a clause in the lease. The plaintiff, Mme. Dreyfus, known as Colonna Romano, legatee of Edwards, claimed 100,000 francs damages. The counsel for the defendant contended the original clause, intended to prevent competition between the two establishments, had lapsed in 1913 and judgment was rendered in favor of the present lessee, Volterra.

Awaiting a new comedy now rehearsing, the management of the Potiniere has put on "L'Enfant Truque" by Jacques Natanson, which was created last year at the Maison de l'Oeuvre. Henri Krimer and Mme. Corclada now hold leads.

"Monsieur Bretonneau," the masterpiece of R. de Flers and the late G. A. de Caillavet, is being revived at the Comedie Francaise, with Henry Mayer, C. Granval, Desnoes, Roger Montaux, De Ferudy, Lafon, Rene Rocher, Mmes. Madeleine Renaud, Andree de Chauveron, Catherine Fontenay, etc.

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BILLS NEXT WEEK (FEB. 12)

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 the 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
Rooney & Dent-Rev
Seed & Austin
Chas Withers Co
Lecum & Stamper
Mildred Harris Co
Vaughn Comfort
Eape & Dutton
Davis & Pells
Rafayette's Dogs
Keith's Riverside
Irene Franklin
Clark & Bergman
Segal & Carroll
Wilton Sis
Claude & Marion
Mrs Gene Hughes
Carter & Cornish
The McIntyres
Lime Three
Keith's Royal
The Caninons
Holmes & LaVere
Louise Lorely

Long Tack Sam
(Two to fill)
Keith's 81st St.
Wellington Cross
Austin Dinah Co
Lewis & Dody
Polis & LeRoy
Sophie Brandt
Margot & Francis
Proctor's 125th St.
(One to fill)
Holland Romance
Relief
Yip Yaphankers
Gordon & Healy
Virginia Millman
Morris & Carp
Saxi Holtworth Co
Hampton & Blakie
Bruch & Thirion
Serrit & Coughlin
H G & Q P
Proctor's 85th St.
2d half (8-11)

CECILE HARRY
D'ANDREA and WALTERS
Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Biltmore Orch
Barclay & Chain
T & K O'Meara
Boreo
Catherine Murray
(One to fill)
Keith's Colonial
Howard & Clark Co
J E Johnson Co
Yvette Lucier
Laura Pierpont Co
Mang & Snyder
Hall & Dexter
Markell & Gay
Great Johnson
Phenomenal P'yers
Keith's Alhambra
Mollie Fuller Co
Frank Farnum Co
California Rmblers
T & T Sabini
Combe & Nevins
Marks & Wilson
Bob Albright
Van Clave & Pete
Sawbette
Moss' Broadway
Ernie Golden Co
Howard & Lewis
Frank J Sidney Co
Marino & Martin

Valdo Meers & V
Allen & Kent
Francis & Allen
(One to fill)
1st half (12-14)
Show Off
Jo Jo & Dooley
Mary Hayes
E Bieblrey Co
Weich Mealy & M
(One to fill)
2d half (15-18)
"Colleagues"
Mac & Lane
Eddie Nelson
Howard Kyle Co
(Two to fill)
Moss' Riviera
Joe Browning
A & Mrs J Barry
Josephine Dunfee
Texas Four
Weber & Ridnor
(One to fill)
2d half
Creations
Leavitt & Lockwood
Four Camerons
Sargent & Marvin
(Two to fill)
ALBANY, N. Y.
Proctor's
L & H Ziegler
North & South
Anderson & Graves
Lyndell & Macy
Miller & Bradford
2d half
Ramsey's Canaries
Ann Grey
Wm Edmunds Co
Ernie Ball
Oakes & De Lour
ALBANY, N. Y.
Proctor's
L & H Ziegler
North & South
Anderson & Graves
Lyndell & Macy
Miller & Bradford
2d half
Ramsey's Canaries
Ann Grey
Wm Edmunds Co
Ernie Ball
Oakes & De Lour
ALBANY, N. Y.
Proctor's
L & H Ziegler
North & South
Anderson & Graves
Lyndell & Macy
Miller & Bradford
2d half
Ramsey's Canaries
Ann Grey
Wm Edmunds Co
Ernie Ball
Oakes & De Lour

BOBBY "UKE" HENSHAW

And ENCORE
ORPHEUM CIRCUIT
Direction: BILL JACOBS
Mullen & Francis
(Others to fill)
Moss' Coliseum
Frank McGlynn
Son Dodger
Besser & Irwin
Shura Rulova Co
B Raymond Co
(One to fill)
2d half
Jim McWilliams
Stanley & Burns
(Others to fill)
Keith's Fordham
Alice Hamilton
50 Miles from Ry
Sargent & Marvin
Dixie & Powell
Four Camerons
(One to fill)
2d half
When Love's Young
Ruby Norton
Jim Thornton
Weber & Ridnor
Travis Four
Ritter & Knappe
Moss' Franklin
Allman & Harvey
Barrett & Farnum
Ritter & Knappe
Four Bulbevis
(Two to fill)
2d half
50 Miles from Ry
HUGH HERBERT
223 LEFFERTS AVENUE,
Kew Gardens, L. I.
Phone Richmond 1111 9683

AND ENCORE

Orpheum Circuit
Direction: BILL JACOBS
Three Arnauts
Bob Pender Tr
(Two to fill)
Proctor's 23d St.
D Sadler Co
J Harmon Co
Morris & Shaw
Filly Gould
H G & Q P
Movie Mask
2d half
Yip Yaphankers
Sampson & Duglas
Jack Doran
Saibins & Alberts
Girard's Monkeys
Earl & Mullen
FAR ROCKAWAY
Columbia
Harry Stoddard Co
Harry Haynes
Franklin Ardell Co
Allman & Harvey
(Two to fill)
BROOKLYN
Keith's Bushwick
Williams & Taylor
Vinita Gould
Madeleine Collins
Kellam & O'Dare
Van & Corbett
The McIntyres
Harriet Rempel Co
Willie Schenck Co
Clifton & DeRex

HUGH HERBERT

Ruby Royce
Kelso Bros
De Lisle
Flying Nelsons
Besser & Irwin
Keith's Hamilton
Kenny & Hollis
Brent Hayes
(Others to fill)
2d half
Alice Hamilton
Roland Travers Co
Rockwell & Fox
Barrett & Farnum
(Two to fill)
Keith's Jefferson
Alyn Mann Co
A C Astor
Booth & Nina
Jim McWilliams
Creations
Demarest & Collette
Leavitt & Lockwood
(One to fill)
2d half
M Cavanaugh Co
Gibson & Price
Welch Mealy & M
(Others to fill)
Moss' Regent
Franklin Ardell Co
Ruby Royce
Roland Travers Co
Rockwell & Fox
(Two to fill)
2d half
Kenneth & Phelps
Kenny & Hollis
Brent Hayes

HENRI MARGO

Lyons & Yocco
Clifford & Gray
BOSTON
B. F. Keith's
Cross & Santora
Howard's Ponies
Olsen & Johnson
Bernie & Band
Mr & Mrs J Barry
Dillon & Parker
Lonesome Manor
M Diamond Co
Rhodes & Watson

GREENVILLE, S.C.
Grand O. H.
(Augusta split)
1st half
Christy & Willie
Buchanan & Cap'li
Rawls & Von K
Loney Haskell
Ed Janis Rev
HAMILTON, CAN.
Lyrie
Jordan Glick
Beeban & Mack
George Moore & Co
Meehan & Newman
The Comebacks
HARRISBURG
Majestic
Adonis Co
Thornton & King
Harley & Paterson
Proctor's
(One to fill)
2d half
Wm Slat
Rev Slat
Rev Slat
(Two to fill)
INDIANAPOLIS
B. F. Keith's
Tone Smith Co
Waiters & Walters

BUFFALO
Shea's
Daly & Berlew
Redmond & Wells
Brown Sisters
Sophie Tucker
Wells Va & West
Kam Hamlin & K
CHATTANOOGA
Rialto
2d half
The Duponts
Fiske & Fallon
Nixon & Sans
H Harrison Circus
CHESTER, PA.
Adgement
Burns Bros
Kane & Grant
Williams & King
Mignon
Mile Modiste
2d half
Dancing McDonalds
Aghorn & Peterson
Smith & Barker
Bobby Heath
Caesar Rivoli
CINCINNATI
B. F. Keith's
Paul Sydel
Hymack
Mac Scleregrins
Al Herman
William Ebs Co
Morgan Dancers
(Others to fill)
CLEVELAND
105th St.
Bert Levy
Madam Herman
Powers & Wallace
Edna Aug Co
Fenton & Fields
Three Danolise Sis
Palace
Jack Joyce
Four Yellersons
Blossom Seely Co
Deagon & Mack
Chic Sale
Ted Lorraine Co
Ruth Royce
(Two to fill)
COLUMBIA, S. C.
Columbia
2d half
Frank Work Co
Roger Williams
Golden Gate Trio
Stanley McNab
Oddities of 1923
COLUMBUS
B. F. Keith's
Autumn of France
Joe Watson
Wm & Joe Mandell
Owen McElwey
E B & Whelver
The Wager
DETROIT
Temple
Canova
Dooley & Storey
Anderson & Burt
Harry Rina
Belle Baker
Sheldon Blant'e & H
Brown & Whitaker
Osborne Trio
EASTON, PA.
Able O. H.
Williams & Daisy

NASHVILLE
(Louisville split)
Princess
The Doherty
Radie & Ramaden
Virginia Orchestra
(Two to fill)
NEWARK, N. J.
Proctor's
Felix Adler Co
Eva Shirley Co
Duncan Sis
Roland & Ray

PLAINEFIELD, N.J.
Plainefield
Smith & Barker
Casting Campbell
(Two to fill)
2d half
Jack Wilson
World M'ke Believe
(Two to fill)
PORTLAND, ME.
B. F. Keith's
Cahill & Romaine
Home Town Follies
Alanson
Bettie Don
M'Lughlin & Ev'ne
RICHMOND
(Norfolk split)
1st half
Van Arman's Mins
SCHENECTADY
Proctor's
Trella Co
Gibbert Wells
Pampel & Leonard
Chas Harrison Co
Jimmy Lucas Co
Henry's Melody Six
2d half
Alva Duross Co
Furco & Williams
Paul Hill Co
Jean South
Jean Thoren
(Two to fill)
SYRACUSE
B. F. Keith's
A & G Falls
Miller & Capman
The Show Off
Healy & Cross
Singing Midgets
Proctor's
Marjorie Carson
Bobby Jarvis
Kanzawa, Japs
(Three to fill)
Miller & Bradford
Annette

BOB MURPHY

AND
A Next to Closing Wow
READ READ READ
DAYTON NEWS, February 1st:
"BOB MURPHY is breezy performing whose lines are very amusing and whose singing voice is the best of the bill. He knows how to project it, too. With him is a little maid who dances, allows his insults and supplies the reason for his several special songs."
DAYTON JOURNAL, February 1st:
"BOB MURPHY'S act, 'Combining Pleasure with Business,' goes over very well. He is original in his songs and the pleasure of the act is his partner, a very charming girl, indeed. She sings a tiny bit and dances flipperantly."
DAYTON HERALD, February 1st:
"BOB MURPHY combines business with pleasure in his act in which he sings and talks the audience into liking it. His puns make you think and then laugh, and his partner, a pretty small brunette, helps to put across their act in fine style."

ALF T. WILTON

Libonati
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Turner Bros
K & E Kuehn
Angel & Fuller
Rose Clare
Reynolds & D'neg'n
NORFOLK
Academy
(Richmond split)
1st half
Princeton Five
Dorothy Kramer
H J Conley Co
Elliot & Latour
Van & Tyson
N. BRUNSWICK
State
A & E Frabelle
Green & La Fell
Jack Wilson
Paterson's Dogs
(One to fill)
2d half
Gene Morgan
Cecilia Watson
Ella Brown
(Two to fill)
PHILADELPHIA
B. F. Keith's
De Lyle Alda Co
Four Phillips
Will Mahoney
Oliver & Olp
Hawthorne & Cook
ALBANY, N. Y.
Proctor's
Emma Haig Co
Mack & Lane
Polly & Os
Arthur Huston Co
(Two to fill)
2d half
"Norris Sis & W
Gertrude Barnes
Morris & Shaw
Mack & Reading
(Two to fill)
ERIE, PA.
Colonial
J & H Shields
Wych & Wynn
Bob Williams
Garcinetti Bros
H Green & Band
G'RW'NTOWN, PA.
Orpheum
McCath's & Marrone

AL W. BROWN

Vaudeville Acts and Special
Song Material Written
Music Arranged
Appointments by Phone
BRYANT 9533
148 WEST 45th ST.
NEW YORK

Gordon & Stewarts
MOBILE
Lyrie
(N. Orleans split)
1st half
Al Striker
Stanley & Wilsons
M Montgomery
Hancy & Morgan
Ella Brown
MONTREAL
Imperial
(Sunday opening)
McCarthy & Stenard
Musical Gerards
Frank Wilson
Florencia Brady
Page & Gray
Princess
(Sunday opening)
Yost & Clady
Hoyle & Bennett
Lillian Letzel
R & E Dean
Marion Harris
Mitty & Thilo
Santos & Hayes
Valentine & Bell
MT. VERNON, N.Y.
Proctor's
2d half (8-11)
Mabel McCane Co

Fridkin & Rhoda
H & H Scholder
Loe Jantila
(One to fill)
Keystone
The Marchons
Jeanette Childs
Chapman & Ring
Case & Cavanaugh
Charles Ahearn Co
William Penn
Pauline & Roy
Meredith & Snizer
Grey & Old Rose
Shone & Squirs
Local
2d half
Jennifer Bros
Rogers & Connelly
Franklin Farnum
Wilson Bros
Melodies & Steps
PITTSBURGH
Davis
Loyal's Dogs
Dave Roth
Lang & Blakely
Shaw & Lee
Grace Huff Co
Van & Schenk
Aunt Jimma
(One to fill)

CHAS. J. FREEMAN

BOOKING WITH ALL
INDEPENDENT CIRCUITS
SUITE 307, ROMAX BLDG.
245 West 47th St.
NEW YORK
Phone BRYANT 5917

TOLEDO
B. F. Keith's
Joseph Moore Co
Joseph Dickey
Murray & Oakland
The Hartwells
Kerr & Weston
Mrs Sidney Drew
Harry Johnson
(One to fill)
TRENTON, N. J.
Capitol
Jennie Bros
Cecilia Watson
Here There & E
Wilson Bros
Ella Bradna
2d half
Frozin
Mile Modiste
Shone & Squire
Four Readings
(One to fill)
TROY, N. Y.
Proctor's
Ramsey's Canaries
Ann Grey
Wm Edmunds Co
Ernie Ball
Oakes & De Lour
2d half
S & H Ziegler
North & South
Anderson & Graves
Lyndell & Macy
Henry's Melody Six

WILMINGTON, DEL.
Aldine
Dancing M'Donalds
Ahearn & Peterson
Franklin Farnum
Singa Midgets
Caesar Rivoli
2d half
Burns Bros
Kane & Grant
Williams & King
S Rulova
Mignon
Palermo's Dogs

BRIDGEPORT
Poll's
Melroy Sisters
Stillwell & Frazer
Clifford Wayne 3
Cameo Revue
(One to fill)
2d half
Leach La Quinlan 3
Stanley & Stevens
Baal Bek
(One to fill)
Palace
Morgan & Ray
Barron & Burt
China Blue Plate
Haynes & Beck
(One to fill)
2d half
P & O Hall
Frank Tinney
York & Maybell
Marmelin Sisters
(One to fill)

HARTFORD
Capitol
Bernard & Betts
Stanley & Stevens
J & K Lee
Neil McKinley
(One to fill)
2d half
Morgan & Ray
Adams & Griffith
(Others to fill)

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street
New York
Telephone Bryant 1543

NEW HAVEN
Palace
Leach LaQuinlan 3
P & O Hall
Fairly Tale Follies
Frank Tinney
(One to fill)
2d half
Melroy Sisters & May
Tabor & Green
J & K Lee
Stillwell & Frazer
Clifford Wayne 3

BOSTON KEITH CIRCUIT
BOSTON
George Morton
Gillie & Dandies
BANGOR, ME.
Bijou
Hazel & Redfield
Rich Hayes
Dixie Hamilton
Harper & Clark
Warde Sis & M
(One to fill)
2d half
Brown & De Mont

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Third Season with
Gus Edwards Revue
B & E Sharrack
Shriner & Fzsimins
J Marshall Revue
(One to fill)
Gordon's Olympia
(Washington St.)
R & O Peffer
Ethel Hopkins
Lew Seymour Co
Walmey & Deds
Herran & Willie
Howard
Geo & Ray Perry

WATERBURY
Palace
Spider Web
Chas Keating Co
Conners Revue
Adams & Griffith
Barnard & Green
2d half
Bernard & Betts
China Blue Plate
Haynes & Beck
Desso Retter
(One to fill)

W'K'S-BRRE, PA.
Poll's
(Scranton split)
1st half
The Adroits
Man Off Wagon
Nellie V. Nichols
Arthur Bryson
Sonny Thompson
W'K'S-STR, MASS.
Poll's
Vererbell Co
Joe Roberts
Baal Bek
Victor Graff
(One to fill)
2d half
Monroe & May
Dress Rehearsal
Barron & Burt
Neil McKinley
(One to fill)

CLINTON, IND.
Capitol
(3-4)
"Australian Waits
J McCurdy Co
Echoes of Scotland
DAYTON
B. F. Keith's
Crafts & Haley
"Earl Rial Revue
Bender & Armstr's
Glady's Moffet
Niobe
2d half
Bobby & Co
James Thompson Co

KOROMO, IND.
Strand
Hamlin & Mack
Hernard & Brma
Werner Amora 3
Norris Follies
2d half
Karl Gardner
Gardner & Luby
Harvey Haney & O
(Two to fill)
LEXINGTON, KY.
Ben All
Bobby Jaxon Co
James Thompson Co
Ben Nee One
(Two to fill)
2d half
Glady's Moffet
Earl Rial Revue
Armstrong & Phelps
(Two to fill)

LIMA, O.
Taurat O. H.
Birdland Follies
Eddie & Winn
Five Halilots
(One to fill)
2d half
Maxon & Brown
Bisal & Early
Dugal & Symons
Bernicini Bros
MIDDLETOWN, O.
Gordon
Disraeli Long & H
Gosler & Luby

FT. WAYNE, IND.
Palace
Frances & Scott
Four Ventricks
(Two to fill)
2d half
Crafts & Haley
Arthur & Lloyd
Troy & Trolous
Randall & Deyo

NEW BEDFORD
Olympia
Artistic Treat
Karp & Cornelia
Raymond Bond
Pinto & Boyle
Slack's Revue
2d half
Hazel & Redfield
Paul & Goss
Cook & Oatman
Du For Boys
Harnum Was Right
NEWPORT
Colonial
Paula
Fern & Marie
Karp & Golden
H Brockman Revue
(One to fill)
2d half
La Fleur & Portia
Sharon Stephens Co
Low Harkins
Bostock's School
(One to fill)

NEW BEDFORD
Olympia
Artistic Treat
Karp & Cornelia
Raymond Bond
Pinto & Boyle
Slack's Revue
2d half
Hazel & Redfield
Paul & Goss
Cook & Oatman
Du For Boys
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Karp & Golden
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(One to fill)
2d half
La Fleur & Portia
Sharon Stephens Co
Low Harkins
Bostock's School
(One to fill)

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Fern & Marie
Karp & Golden
H Brockman Revue
(One to fill)
2d half
La Fleur & Portia
Sharon Stephens Co
Low Harkins
Bostock's School
(One to fill)

Plato & Boyle
Nathan & Sully
(One to fill)
CAMBRIDGE
Central Square
"Johnny Reynolds
Franklin & Hall
Nash & O'Donnell
Hodge & Lowell
(One to fill)
2d half
Paul Nolan Co
Tivoli & Le Vere
C Lansing Co
Fern & Marie
(One to fill)
FALL RIVER
Empire
Nathane & Sully
Low Hawkins
Tivoli & Le Vere
C Lansing Co
Jones & Ray
Bostock's School
2d half
King Bros
"Municipal Four
Herron & Gaylord
Holland & O'Den
Slack's Revue
(One to fill)
FITCHBURG
Cummings
Novelty Peretots
Maidina & Dade
Sharon Stephens

LYNN, MASS.
Olympia
Mazie Lunette
Herron & Gaylord
Paul & Goss
Barnum Was Right
2d half
Knapp & Cornelia
Jones & Ray
Tones & Steps
(One to fill)
MANCHESTER
Palace
Stanley & Doman
Wills & Robins
Fred Gray Co
Bob Hall
Flashers Songland

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
408 B'way (Putnam Bldg.) N. Y.
Bloom & Sher
(One to fill)
2d half
Paula
Jack Little
Hodge & Lowell
Pantheon Singers
(One to fill)
HAVERHILL
Colonial
Roberts & De Mont
Mystic Clayton
Sully & Thomas
King Bros
(One to fill)
2d half
Marie Lunette
Maidina & Dade
Raymond Bond Co
Johnson & Hayes
Mystic Clayton

LAWRENCE
Empire
La Fleur & Portia
Municipal Four
Clayton Drew Co
Du For Boys
Fred's Pigs
2d half
Johnny Reynolds

SPRINGFIELD, MASS.
Palace
Desso Retter
Monroe & May
Dress Rehearsal
Barron & Burt
(One to fill)
2d half
Vererbell Co
Joe Roberts
Fairly Tale Follies
Victor Graff
Cameo Revue

WATERBURY
Palace
Spider Web
Chas Keating Co
Conners Revue
Adams & Griffith
Barnard & Green
2d half
Bernard & Betts
China Blue Plate
Haynes & Beck
Desso Retter
(One to fill)

W'K'S-BRRE, PA.
Poll's
(Scranton split)
1st half
The Adroits
Man Off Wagon
Nellie V. Nichols
Arthur Bryson
Sonny Thompson
W'K'S-STR, MASS.
Poll's
Vererbell Co
Joe Roberts
Baal Bek
Victor Graff
(One to fill)
2d half
Monroe & May
Dress Rehearsal
Barron & Burt
Neil McKinley
(One to fill)

CLINTON, IND.
Capitol
(3-4)
"Australian Waits
J McCurdy Co
Echoes of Scotland
DAYTON
B. F. Keith's
Crafts & Haley
"Earl Rial Revue
Bender & Armstr's
Glady's Moffet
Niobe
2d half
Bobby & Co
James Thompson Co

KOROMO, IND.
Strand
Hamlin & Mack
Hernard & Brma
Werner Amora 3
Norris Follies
2d half
Karl Gardner
Gardner & Luby
Harvey Haney & O
(Two to fill)
LEXINGTON, KY.
Ben All
Bobby Jaxon Co
James Thompson Co
Ben Nee One
(Two to fill)
2d half
Glady's Moffet
Earl Rial Revue
Armstrong & Phelps
(Two to fill)

LIMA, O.
Taurat O. H.
Birdland Follies
Eddie & Winn
Five Halilots
(One to fill)
2d half
Maxon & Brown
Bisal & Early
Dugal & Symons
Bernicini Bros
MIDDLETOWN, O.
Gordon
Disraeli Long & H
Gosler & Luby

FT. WAYNE, IND.
Palace
Frances & Scott
Four Ventricks
(Two to fill)
2d half
Crafts & Haley
Arthur & Lloyd
Troy & Trolous
Randall & Deyo

NEW BEDFORD
Olympia
Artistic Treat
Karp & Cornelia
Raymond Bond
Pinto & Boyle
Slack's Revue
2d half
Hazel & Redfield
Paul & Goss
Cook & Oatman
Du For Boys
Harnum Was Right
NEWPORT
Colonial
Paula
Fern & Marie
Karp & Golden
H Brockman Revue
(One to fill)
2d half
La Fleur & Portia
Sharon Stephens Co
Low Harkins
Bostock's School
(One to fill)

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Karp & Golden
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2d half
La Fleur & Portia
Sharon Stephens Co
Low Harkins
Bostock's School
(One to fill)

Page & Green
(Two to fill)
Charles Gerard Co
Williams & Clark
(Three to fill)
MUSKOGON, MICH.
Regent
J & O Guilfoyle
John West
Girl in Moon
2d half
Burnum
Hickman Bros
Natalie Harrison Co
PADUCAH, KY.
Orpheum
Dallas & Walker
Olive & Mack
Armstrong & Phelps
Kane Morey & M

Starnad's Midgate
(Three to fill)
RICHMOND, IND.
Murray
Fulton & Mack
Jada Trio
Burns & Francis
Glady's De Lamar Co
2d half
Hamlin & Mack
Bartram & Barton
McGoode L'An' Co
(One to fill)
TRE HAUTE, IND.
Liberty
Downey & Claridge
Ottavia H'w'ith Co
Neil & Witt
(One to fill)

J Amoro
For Dancers
WINNIPEG
Orpheum
Julian Bittling
SHUBERT CIRCUIT
(Week of Feb. 5)
BOSTON
Majestic
Aerial Shows
Frankie & Johnny
Bill Walsh
Milo Futurist Rev
Frank
Connolly & Wenrich
Kramer & Boyle
Two Johns
ST. LOUIS
Empress
(Sunday opening)
Watson Sisters
De Haven & Nice
Kings Syncope
Chappelle & B'n'te
Clemons & Bellings
Ford & Goodrich
Haskil & Osh
Joe Towle
WASHINGTON
Belasco
Frances White
Lillies
Musical Johnsons
Skating Hamiltons
Mason & Keeler
Keating & Ross
Whipple & Hutton
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo
(Week of Feb. 12)
NEW YORK CITY
Harlem O. H.
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & La Triska
Moran & Winer
Buddy Doyle
Mario Stoddard
BROOKLYN
Crescent
Froiles of 1923
Herman Timberg
Darling & Timberg
Eise & Paulsen
Nat Nazarro Co
NEWARK, N. J.
Shubert
Gaieties of 1923
Sam Howard
Will Philbrick
Frank Masters
William Fringle
Jack Rico
Alexandra Dagmer
Lillian Norwood
PHILADELPHIA
Chester St. O. H.
Rose Girl
Argo Bros
Alford Sisters
Louis Simon Co
Libbey & Sparrow
Shep Camp
Harry Coleman
Robert Halliday
Open Week
Main Street Follies
Fred Archer
Three Dalcie Sis
Commodore Band
CLEVELAND
State
(Sunday opening)
James Watts Co
De Wolf Sisters
NEW YORK CITY
State
Cooper & Seamon
Ethel Davis Co
Herbert Ashley Co
Burt & Rosedale
Old Timers
LOEW CIRCUIT
Mankin
Cooper & Seamon
Ethel Davis Co
Herbert Ashley Co
Burt & Rosedale
Old Timers

Coogan & Casey
Charles Wilson
Rugel & Dunigan
Mignonne Koka
Lloyd, Nevada
Richard Keen
CHICAGO
Garrick
(Sunday opening)
Whirl of New York
Cummings & Shaw
Florence Schubert
Purcella Bros
Kyr
Keno & Green
Olga & Mubika
CINCINNATI
Shubert
(Sunday opening)
20th Century Rev
Fon Marx Bros
Marie Ross
Merka Stamford
Royal Ballet
Morris & Campbell
Open Week
Midland Revels
Whipple & Hutton
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo
WASHINGTON
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Old Timers

Graser & Lawlor
Fulton
Ergotti & Herman
Adels Oswald
Renard & West
Dan Downing & B
Stavicus & Lovejoy
2d half
Manicor Shop
Gates
Hazel Moran
B & L Walton
Harvey De Vora 3
Caley Bannan & M
Dave W.C. Band
2d half
John Le Clair
Dillon & Milton
Brooks & Grace
Wilcox & Jerome
W. HOBOKEN
Roosevelt
Leon & Mital
Phyllis Davis
Julie Ring Co
Weber & Elliott
Bits of Dance Hits
Della Dixie
Gordon Gilrie & G
Fred C. Hagan Co
Murray Bennett
Jack Walsh Co
UNION HILL
Lincoln
Gordon Gilrie & G
Morton & Brown
Fred C. Hagan Co
Murray Bennett
Jack Walsh Co
WASHINGTON
Strand
Alvado Duo
Jean Roydel
Mr & Mrs Phillips
Clark & O'Neill
Dance Dreams
GUS SUN CIRCUIT
Lafayette
Curson Sisters
Julia Dixie
Jack Norworth
Rope Maurs Rev
(One to fill)
COLUMBUS, O.
James
Delmore & Lee
Ward & Gorry
DeVoy & Dayton
Mme Du Berry Co
Walter Weems
Harry D'wning Rev
GENEVA, N. Y.
Empire
Pedwick & Devere
Dashington's Dogs
(One to fill)
GLNS FLS, N.Y.
Nelson & Burt
Doral Blair Co
Keller & Waters
(Two to fill)
2d half
Stanley & Howard
(Others to fill)
SPRINGFIELD, O.
Regent
Ferry Conway
Robbie Brewster Co
Ward & Wilson
Willard Jarvis Rev
TRE HAUTE, IND.
Indiana
Nonnette
WATSON, N.Y.
Avon
Samstead & Marion
Little Lord Kide
Fulton & Mack
A & L Wilson
Wyatt's Lade & L
2d half
Laddie & Garden
Hayes & Lloyd
Robyn Adair Band
(Two to fill)
CHICAGO
American
Three Voices
(Five to fill)
2d half
G & M Moore
(Four to fill)
Kedde
Koban Jape
Flanders & Butler
Green & Burnette
Honeymoon Ship
La Palerica Trio
(One to fill)
2d half
Monte & Lyons
Paul Howard
(Four to fill)
Lincoln
Binclair & Gray
Crane Sisters
Bronson & Bidwin
Will & Mary Rogers
(Two to fill)
Three Voices
(Five to fill)
2d half
Termer & Hudson
Davis & Bradner
Harry L Cooper Co
E. Way Co
Minatrel Monarchs
Jonis's Hawaiians
NEW ORLEANS
Crescent
Manns Bros
Meyers & Nolan
Geo Randall Co
Ross & Costello
2d half
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manley
Snapshots
OTTAWA, CAN.
Leew
Dalley Bros
Rainbow & M'h'w
Gray & Byron
Grant Gardner
B Brown Co
PROVIDENCE
Emery
Hoffman & Jessie
Nada Norrine
Helm & L'w'd Sis
Dobbs & Watkins
M D'Armond Co
2d half
Pere & La Fleur
Reeder & Armstr's
Leo Greenwood Co
Jimmy Savo Co
Lillie Faulkner Co
2d half
Hoffman & Jessie
Nada Norrine
Helm & L'w'd Sis
Dobbs & Watkins
M D'Armond Co
TORONTO
Yonge Street
Australian Delsoe
Nat Hurra
Eckhoff & Gordon
Adrian
A Alexander Co
HOBOKEN, N. J.
Lyrie
Daisy Marriasey
Marion Byrne Co

Harvey De Vora 3
Weber & Elliott
Bits of Dance Hits
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Chamberlain & M
Valentina Vox
Favorites of East
Concia & Verdi
Mills & Duncan
Dancing Kennedy
(One to fill)
MINNEAPOLIS
7th St.
Nippon Duo
Earl & Edwards
Hayes & Lloyd
Don Lanning
Henry Margo Co
Moore & Kendall
Reddington & Grt
2d half
G & L Gardner
Shufft Along Four
Lella Shaw Co
Conn & Hart
Military Maids
NIAGARA FALLS
Catskill
G & L Gardner
Pedwick & Devere
Conn & Hart
Shufft Along Four
2d half
Paramount Four
Permaine & Shelly
Baby Edna
(One to fill)
W'CHESTER, N.Y.
Victoria
Hayes & Fields
Robyn Adair Band
2d half
Samstead & Marion
Fulton & Burt
SPRINGFIELD, O.
Regent
Ferry Conway
Robbie Brewster Co
Ward & Wilson
Willard Jarvis Rev
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Eckhoff & Gordon
Adrian
A Alexander Co
HOBOKEN, N. J.
Lyrie
Daisy Marriasey
Marion Byrne Co

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
606 FITZGERALD BLDG., NEW YORK
Phones BRYANT 7976-4829

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Creole Fashion Pl.
Hackett & Delmar
Billy Glasgow
Gordon & Ford
Weaver Bros
Meehan's Dogs
Vincent O'Donnell
Andrieff Trio
State Lake
(Sunday opening)
Williams & Wolfus
McDevitt Kelly & Q
Weak Spot
Around the Corner
Inhakawa Jape
Glenn & Jenkins
Millschapp & G'rd
Coscia & Verdi
DENVER
Orpheum
(Saturday opening)
Walter C Kelly
Dugan & Raynond
G & P Magley
Roy Sisters
F P Hymer Co
Jack Hanley
Wayne & Warren
DES MOINES
Orpheum
(Same bill plays
Fresno 15-17)
Hurst & Vegt
C & P Usher
Byal & Early
Seasonal Head-Balancing Equilibrists
THE ORIGINAL
FOUR PHILLIPS
Next Week (Feb. 12), B. F. Keith's,
Philadelphia
Management: MAX PHILLIP

Alma Nelson Co
W & E Stanton
McJae & Clegg
Elida Morrie
KANSAS CITY
Main Street
(Sunday opening)
Sealo
Foley & La Tour
Profferting
Gordon & Day
Frawley & Louise
Bobby Folsom
Jack Benny
Orpheum
(Sunday opening)
Florence
Bernard & Garry
Hall Bromlie & B
Dance Creations
Lou Tellegen
Jack Benny
Billy
Clara Howard
LOS ANGELES
Hill Street
Tuscane Bros
Billy Dale
Alan Shaw
Langford & F'd'ks
Spencer & Williams
Boy Scout Band
Orpheum
Circumstantial Ev
O'Donnell & Blair
Stan Stanley Co
Barr Carrell & S
A & M Havell
Collier & De Wald
Berzacs Circus
Dore's Opera
Bobby Henshaw
SAN FRANCISCO
Golden Gate
(Sunday opening)
Fred & Wilson
Wilfred Clark
Bert McGibbon
Eddie Miller
Ethel Parker
Orpheum
(Sunday opening)
Harry Langdon
Harmony Kings
Donagan & Steager
Milk Collins
Farnell & Florence
Johnson & Baker
Irene Casle
SEATTLE
Orpheum
(Sunday opening)
Rogers & Allen
Burt Howard
Mary Mae
Max & Morits
Carlisle & Lunal
Aerial Valentines
Whitefield & Ired
SIOUX CITY, IA.
Orpheum
(Sunday opening)
DeWitt Burns & T
Eric Zerdo
H Catalano Co
JESSE FREEMAN AGENCY
CHARLES YATES, Manager
415 Masonic Temple Central 6246 CHICAGO
Booking Exclusively with W.V.M.A., B. F. Keith's
(Western) Exchange, Orpheum and Affiliations.

Frisco
Pietro
MEMPHIS
Orpheum
Hyman & McIntyre
Flashes
Yorke & King
Jungledand
Bessie Clifford
Smith & Strong
Fisher & Gilmore
MILWAUKEE
Palace
(Sunday opening)
Rath Bros
Adolphus Co
Fred Hughes
Galletti & Koka
Rubin & Hall
MINNEAPOLIS
Hennepin
(Sunday opening)
O'Donnell & Orchestra
Les Gella
Little Billy
Clara Howard
Theo Roberts
Royal Sisters
Adelaide Bell
Wylie & Hartman
NEW ORLEANS
Orpheum
Land of Fantasy
Thank You Doctor
Hackett & Dolly
Robert & Dore
Lloyd & Good
P Rest & Bro
Leona Hall Rev
Dooley & Sales
The Arleys
2d half
Wright & Deltrich
Doyle & Sales
Roscoe Allen Co
Bill Robinson
Harvard W & B
(One to fill)
ST. LOUIS
Orpheum
Henry Santry Co
Franklin Chas Co
Jack Norton
Burns & Lynn
Four Aces
H & A Seymour
Emma Carus Co
Chong & Moey
ST. PAUL
Orpheum
(Sunday opening)
La Mont Trio
Four of Us
Letter Writer
Houdini
D D 117
Brava Mich & T
Frances Kennedy
VANCOUVER B.C.
Orpheum
(14-17)
Jasie Darcy Co
Edna George
Gaul's Rev. Rilly
Dugan & Leary
Steppe & O'Neil
Francis & Wilson
Dolly Morrissey
Mardo & Rome
Old Timers
(One to fill)
Boulevard
Francis & Wilson
Mardo & Rome
Louise Carter Co
Willie Smith
St Clair Twins Co
2d half
Rus Le Van & P
Dorothy Wahl
Julie Ring Co
Black & O'Donnell
Brown's School
Avenue B
Oblia & Adrienne
Kelly & Brown
Nevis & Gordon
McCoy & Walton
Dancing Shoes
2d half
Three Martels
Edith Conroy
DeVine & Williams
Fox & Britt
(One to fill)
BROOKLYN
Metropolitan
Mansie Ship
2d half
La France Bros
C & T Harvey
Stolen Sweets
Lazar & Bile

Winnipeg
Orpheum
Julian Bittling
SHUBERT CIRCUIT
(Week of Feb. 5)
BOSTON
Majestic
Aerial Shows
Frankie & Johnny
Bill Walsh
Milo Futurist Rev
Frank
Connolly & Wenrich
Kramer & Boyle
Two Johns
ST. LOUIS
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Watson Sisters
De Haven & Nice
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Chappelle & B'n'te
Clemons & Bellings
Ford & Goodrich
Haskil & Osh
Joe Towle
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Belasco
Frances White
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Musical Johnsons
Skating Hamiltons
Mason & Keeler
Keating & Ross
Whipple & Hutton
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo
(Week of Feb. 12)
NEW YORK CITY
Harlem O. H.
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & La Triska
Moran & Winer
Buddy Doyle
Mario Stoddard
BROOKLYN
Crescent
Froiles of 1923
Herman Timberg
Darling & Timberg
Eise & Paulsen
Nat Nazarro Co
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Frank Masters
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Jack Rico
Alexandra Dagmer
Lillian Norwood
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Libbey & Sparrow
Shep Camp
Harry Coleman
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De Haven & Nice
Kings Syncope
Chappelle & B'n'te
Clemons & Bellings
Ford & Goodrich
Haskil & Osh
Joe Towle
WASHINGTON
Belasco
Frances White
Lillies
Musical Johnsons
Skating Hamiltons
Mason & Keeler
Keating & Ross
Whipple & Hutton
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo
(Week of Feb. 12)
NEW YORK CITY
Harlem O. H.
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & La Triska
Moran & Winer
Buddy Doyle
Mario Stoddard
BROOKLYN
Crescent
Froiles of 1923
Herman Timberg
Darling & Timberg
Eise & Paulsen
Nat Nazarro Co
NEWARK, N. J.
Shubert
Gaieties of 1923
Sam Howard
Will Philbrick
Frank Masters
William Fringle
Jack Rico
Alexandra Dagmer
Lillian Norwood
PHILADELPHIA
Chester St. O. H.
Rose Girl
Argo Bros
Alford Sisters
Louis Simon Co
Libbey & Sparrow
Shep Camp
Harry Coleman
Robert Halliday
Open Week
Main Street Follies
Fred Archer
Three Dalcie Sis
Commodore Band
CLEVELAND
State
(Sunday opening)
James Watts Co
De Wolf Sisters
NEW YORK CITY
State
Cooper & Seamon
Ethel Davis Co
Herbert Ashley Co
Burt & Rosedale
Old Timers
LOEW CIRCUIT
Mankin
Cooper & Seamon
Ethel Davis Co
Herbert Ashley Co
Burt & Rosedale
Old Timers

Winnipeg
Orpheum
Julian Bittling
SHUBERT CIRCUIT
(Week of Feb. 5)
BOSTON
Majestic
Aerial Shows
Frankie & Johnny
Bill Walsh
Milo Futurist Rev
Frank
Connolly & Wenrich
Kramer & Boyle
Two Johns
ST. LOUIS
Empress
(Sunday opening)
Watson Sisters
De Haven & Nice
Kings Syncope
Chappelle & B'n'te
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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Three songwriter acts on the Palace bill this week. None stand out enough in that line to make the appeal necessary to put over a vaudeville show. But in spite of this and in spite of a lack of comedy and in spite of there being too many full-stage acts, causing Rath Brothers to be forced to close in "one," and other brief waits, it is a good entertainment, with three headline features in Karyl Norman, Jack Norworth and "The Storm."

Benny Davis, on fourth, starts off the songwriter stuff, and while he has not much of a singing voice he knows how to demonstrate his numbers to get the most from them. He exploited a new one—"Dearest, You Are Nearest to My Heart"—by bringing Harry Axt, who wrote the music, from the audience, and by having Shirley Lane, a local singer, discuss the song with him from out front and sing the chorus. He referred in sort of song to his many song successes, including "Margie." His various songs when mentioned brought applause at the Sunday matinee. Karyl Norman, on sixth, with Edwin Weber, his conductor, wrote "Nobody Lied," and hope for its successor in "I'm Through Shedding Tears for You," introduced on this occasion with a little speech in which Norman made reference to his songwriting and commented upon the fine reception accorded him at his two weeks' engagement at the Majestic last summer as evidence that Chicago vaudeville fans still held out arms to him. Norworth, on eighth, approached his songwriting record with kidding, so that it was hard to tell just how serious he was. His mention of song successes of the past did not bring a speck of applause, not even "In the Garden of Eden" or "Jersey Shore." Norworth explained this by saying they had been musical comedy successes.

Four American Aces opened with a casting act cut down to only the sensational feats. It went biggest of any opening act this season at the Palace. The Dixie Four followed with singing, harmony results and dancing, also establishing an enviable record for applause. The dancing disease which these fellows spread one to another is a clever idea, certain of big applause results. Grace Huff and Co. were third in a John B. Hymer sketch, "The Trimmer," a sufficiently true picture of human nature to keep an audience amused. Davis followed, with Billy Joyce at piano. The Raths held fifth place to appreciation. Norman, sixth, was an easy hit. Adolphus, who dances and plays piano accompaniment for one of three girls in his company, who is a violinist, held down seventh position, though he would be better earlier. One of the girls of his company is an exceptionally clever dancer and another does some surprising athletic stunts for a rather large though shapely woman. Jack Norworth does a monolog in connection with songs, mostly topical, and has Dorothy Adolph at the piano. His comedy is not of the riot order, but his offering is liked.

"The Storm" closed the show, with Edward Arnold and associate players doing their usual fine work and with scenic effects which are a source of surprise to the vaudeville audience.

The Rialto has one of the best all-round bills of this season. Will Stanton is the headliner and creates laughter. Australian Waites, another feature of present show, presenting liked entertainment.

The last show Monday night was opened by the Waites. Bell and Le Clair, a couple of Bowery types, entertained. The Three Alex perform

acrobatic feats loudly applauded. Simms and Winnie have a sister act in which one sings modern jazz and the other old-time songs, making an offering which invites applause. McCalls and Paulie do a two-men comedy talking act, with a sprinkling of song, and obtain much laughter. Callahan and Bliss follow with the same style of act, excepting there is dancing added, and soon put the audience in merriment. Powell, Gilmore and company offer a dancing act to close, made interesting by changes in view of the audience. The dancing is average. Other acts seen at an earlier show were Wilson and McElroy, who displayed good voices, and Eddie Tanner and Palmer Sisters, who present a novel handling of a sketch.

Togo opened the show for first half of the week with juggling and finishing with slide over the heads of people in the audience, a feat which did not seem to particularly please those who were under him. Cortez and Ryan, harpist and violinist, scored in second position with a musical offering. Mahoney registered in third place. Five Chapins

phone number of girls and kidding with everyone.

Seibin and Grovini opened the show with their vaudeville offering, appreciated to the limit. Gehan and Garretson followed with a song and piano number in which the man displayed a good voice.

Newport, Strik and Sue Parker followed with a number which kept the audience in good humor. Valentine Vox, with a single figure, offered excellent ventriloquist entertainment. Herbert's act had sixth position. Landfield was seventh. The Kressmoor Four closed the show with a roller skating exhibition, mostly dancing, with the one foot swing of Rose Kress the feature.

A civic theatre organization has been perfected here with Mrs. Rockefeller McCormick at its head which will bring the five "best plays" of the season to Chicago every year. Donald Robertson will be dramatic director.

The new Tivoli, Michigan City, Ind., will open shortly and will play vaudeville supplied by the Keith

that ranged between the classics and pop melodies. Various solos are also included in the routine that closed to a solid response.

Harry Carey, in person, headlines at the Golden Gate beside his picture, "Good Men and True," also screened. Carey appears in wild west, regalia, chewing gum and bashfully turning the rim of his hat. He has some good stories, delivered in an ad lib manner, reminding of Will Rogers. It's a neat turn, but Carey's reappearance in vaudeville is but for one week. Billy Dale and Co. register the comedy hit of the bill. Dorothy Aubrey and Walter Kane were able assistants. Perez and Marguerite opened with a juggling routine that holds novelty, and is entertaining. "A Night in Argentine," a dancing couple accompanied by a girl with a stringed quintet, pleased. The Tuscan Brothers, with their axes, closed nicely. Allan Shaw, successful.

Last week, while Miss Taylor was in the box office of the San Mateo theatre a man wearing a heavy overcoat and with his face masked stepped up to the ticket. He demanded she turn over to him the day's receipts. The young woman succeeded in convincing him he was too late, that she had already given the money to the house manager. The robber took her word for it and departed. A few nights later, as Miss Taylor was leaving the theatre, a large automobile drove up to the curb and a man at the wheel invited her to take a ride. As soon as she heard the voice she recognized it as that of the bank. Making a hurried excuse, she hastened to the police station, first making a mental note of the license number of the machine. With this clue the police got the holdup man and a charge of attempted robbery was lodged against him.

Charles Alphin, who has been producing the musical comedy shows at the Strand, which closed Friday, has taken his company to El Paso, Tex.

Irving Ackerman of Ackerman & Harris left for New York Friday. He is going east in the interest of his firm and expects to remain away at least a month. There is a report Ackerman & Harris are planning a big white revolt to replace the all-colored aggregation which opened at the Century for a run Saturday in "Struttin' Along."

The musical comedy policy tried out at the Strand during the past few weeks has proved unsuccessful and the house will revert to its former policy of pictures.

Richard Burton, vaudeville, returned to Vancouver from Australia last week. While in the Antipodes Burton had the misfortune to lose his right eye. The accident occurred in New Zealand and caused him to be laid up in the hospital for six months. He is booked to open on the Ackerman & Harris Circuit Feb. 9.

Mme. Margaret Matzenauer, opera singer, was granted a divorce here last week from Floyd Glotzbach, a former chauffeur of Del Monte, Cal. The singer was not present, her testimony being in the form of a deposition. Mme. Matzenauer alleged alienation of Glotzbach's affections by another woman.

Sol Pincus, assistant manager of the Imperial has been appointed manager of that house to succeed Van D. Clement who resigned.

Within sight of a crowd of the atreagoers a daring bandit walked up to the box office of the Tivoli one night last week, reached in and grabbed a sack containing \$500 and made good his escape. The cashier, Miss June McKenna, sounded the alarm and pursuit of the thief was begun, but he dodged in the crowd and made good his getaway.

The old Francisca which has had a stormy career, and been renamed at least a dozen times in the past three years, has been sold and probably will be remodeled. The prop-

erty was sold to William Cranston and Norwood B. Smith.

Harry Etting who has been property man at the Golden Gate will sever his connection with that house to be property master at the Century for Ackerman & Harris' "Struttin' Along."

Curran D. Swint, dramatic editor of the San Francisco "Call," was taken ill last week and ordered by his physician to remain away from his desk for at least a month. During his absence the work will be handled by Arthur Johnson.

At Pantages, Oakland, business has not been up to expectations for some time. In order to present a draw the Rex Reynolds Light Opera Company, consisting of 35 people, has been engaged to play for four weeks, in conjunction with the regular vaudeville. In order to keep the show within the customary time, the number of acts will be cut down. If the venture proves successful, the operatic aggregation may be brought to Pantages' San Francisco house.

Dick George, formerly with Henry Santrey's band, has joined the Paul Ash aggregation at the Granada.

Joe Weston and Grace Elina, on the Pan bill here last week, received a note from Mrs. Swan, of Swan's diving seals, advising that her husband was enroute to Honolulu to seek engagements and that her baby of five months had died that day and that she was without funds to defray funeral expenses. A collection was made on the bill and the letter sent to the Orpheum and Golden Gate acts, and enough was raised and a little over. Mrs. Swan and her four other children are here waiting word from her husband. In the meantime she is in need of funds. The address is 1350 Webster street.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—George Arliss in "The Green Goddess," first half; last half, Kodak Office Recreation Club, local amateurs, in annual plays, "The China Shop."

FAYS.—Lads and Lassies, Doral Blaci and Co., Connors and Boyne, Howard, Taylor and Them, Irene Myers, Jackson Brothers; "The Sign of the Rose," feature.

EASTMAN.—"A Taylor Made Man" feature.

Pictures.—"The Voice from the Minaret," Regent; "Youth to Youth" and "The Lying Truth," Piccadilly.

Florence Macbeth was unable to appear at the Eastman last Wednesday evening, where she was booked to appear with John Charles Thomas in a joint concert, owing to illness. Mr. Thomas gave the entire program himself, winning praise from the critics.

"Knighthood" is to open at the Piccadilly next week, scheduled for two weeks' run.

"Monte Cristo" did capacity at the Eastman last week.



MISS FRANKIE CLAUSSEN
PHOTOGRAPHED THIS SEASON BY

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Late Singing Feature of George White Scandals
BELLE OLIVER (Formerly of the Orpheum Circuit)

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visit
RENDZ-VOUS
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People Meet After the Show
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SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

Irene Castle makes a good headline name for the Orpheum this week, and with William Reardon as her dancing partner displayed the usual graceful ballroom dancing supplemented with a rich wardrobe. Mme. Doree's Operatic won heavy appreciation. There are some excellent voices. Harry Holman and Co. created their usual interest and went over for big laughs. Arthur and Morton Havel with good patter and comedy scored nicely and deserved a later spot on the bill. Bob Henshaw won the house with his voice mimicry. The Zeida Brothers, going about the limit with contortion, closed, and Bernard's Dogs did an interesting routine.

The Pantages current bill is made up entirely of men on the stage. Addie Beer, working in the audience, is the only representative of the fair sex on the list. Incidentally, Wilson and Beer were the laughing and applause hit of the show. Segel and Irving opened the performance with hand lifts of which the finishing shoulder whirl brought solid applause. Walter Brower offered his witty monolog that mostly went over the heads of the audience. The Choy Ling Foo Troupe were appreciated and the Canadian Northwest Veteran Band proved an attraction for the boxoffice. The band consists of 27 musicians, all overseas veterans. The men, in uniform, offered seven numbers

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—Walker Whiteside in "The Hindu."
GAYETY—"Keep Smiling."
GARDEN—Bridge Musical Stock in "Stop Thief."
ORPHEUM—Vaudeville.
GLOBE—Vaudeville.

Photoplays—Newman, "The Voice from the Minaret"; Royal, "Minnie"; Globe, "The First Degree"; Mainstreet, "The Light in the Dark"; Pantages, "Thelma."

Following Fred Stone, Harry Lauder and Al Jolson, Ted Lewis and "The Greenwich Village Follies" were up against a hard game at the Shubert last week. The show received good notices on its opening, and business held up fairly well during the week. No matinee was given Wednesday.

Fairlyland, Kansas City's newest amusement park, got its start this week when Mayor Cromwell, in the

presence of some 400 friends of the promoters, and stockholders, turned the first shovel of dirt. The management announces the park will be ready for the public about June 15.

The Ukrainian national chorus, the Russian organization which has been meeting with great success in Mexico, gave its first concert in the States since its Mexican tour here Jan. 30. Oda Siabodskaja, who was seen here a few months ago with Mrs. Vernon Castle, is the soloist with the organization. The chorus, when in Mexico, were compelled to sing in bull rings to accommodate the crowds. One of its audiences contained 32,600 persons.

The dramatic students at Central High School are rehearsing "A Tailor-Made Man," which will be presented Feb. 8-9-10.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Blossom Time."

GAYETY—Finney Revue; bu-

lesque.
PICTURES—Capitol, "Knight-hood"; Allen, "Voice From Minaret"; Midway, "Trail of the Axe"; Belmont, "Lorna Doone"; Regent, "Nobody"; Maisonneuve, "Man's Law and God's"; Par-
"East Is West"; Regent, "Jack Home and Broke"; Strand, "All Night"; Plaza, "Stolen Moments"; Crystal Palace, "Mother Eternal."

PITTSBURGH

By COLEMAN HARRISON.

PICTURES—Grand and Liberty, "Voice from the Minaret"; Olympic and Regent, "My American Wife"; State, "Strangers' Banquet"; Blackstone, "Alias Julius Caesar"; Cameo, "The Flirt" (Fourth Week); Cameraphone, "Dr. Jack" (Second Week); Alhambra, "The Light in the Dark"; Kenyon, "The Flirt."

An ambitious reporter on one of the local dailies interviewed Otis Skinner, who was at the Nixon in "Antonio" last week, on a report that the star was to join the ranks of Shakespearean actors. "Heavens, no!" was the immediate retort of Mr. Skinner. "Why, I have already played all the important Shakespearean roles years ago. Let somebody else try them today. It will complete their theatrical education."

The Duquesne which has made two attempts at Mutual wheel burlesque this season with as many failures, is now running pictures with a daily change of program. Announcement has been made of the engagement of the "Passion Play" during the week of March 19.

The Duquesne Garden Amusement Co., which but recently emerged from the hands of receivers, is being sued on a \$15,000 promissory note by the First National Bank of Wilkesburg, which alleges it has discontinued the same and that default has been made.

The Winter Circus, arranged by Samuel McCracken, which played a whole week at the Motor Square Garden, was so great a success local theatrical men are contemplating

staging similar affairs in the same amphitheatre. As many as 10,000 people attended on each of several evenings. The show was presented under the auspices of the Knights of Malta for the benefit of their home at Granville, Pa.

Johnny Jones, with Duquesne Gardens, has been appointed manager of the Garden Ballroom to succeed M. F. Lane.

Al Jolson in "Bombo" opened at the Alvin Monday to the largest advance in the history of the house. "Tangerine" packed them in last week. De Wolf Hopper and his comic opera company for two weeks to follow.

Quite a few changes have taken place on the local film map. Jos. S. Skirboll, who has been manager of the Pittsburgh First National Exchange since its inception has resigned to accept the position of division sales manager of Western States, with headquarters at Los Angeles. It is rumored that A. S. Davis, formerly a well known film man here, will be the new manager for First National.

B. M. Moran, Pittsburgh Pathe Branch manager, President of the Film Board of Trade since last June, has resigned the latter post. D. J. Selznick, vice president, will officiate until the next election.

Meyer Fischer, a veteran of the film industry has been appointed as

manager of the local Federated Film Exchange to succeed Joe Lefko, who has been appointed general sales manager for territory embracing Western Pennsylvania, Ohio, West Virginia, Michigan and Kentucky for the same organization.

"Plantation Days," a colored musical show, one of the popular priced being presented at the Lyceum, with 85 cents top, proved a surprise as the draw was mostly from the whites, and one of the best weeks so far was recorded there. A special midnight show was given on Friday. Kibbles' "Uncle Tom's Cabin" is doing fair business, with "A Night in Honolulu" next.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT
(Feb. 12-Feb. 19)

"American Girl" 12 Grand Worcester
19 Hurtig & Seamon's New York.
"Beauty Revue" 12 Columbia New
York 19 Empire Brooklyn.
"Big Jamboree" 12 Casino Brook-
lyn 19 Miner's Newark.
"Big Wonder Show" 12 Lyric
Dayton 19 Olympic Cincinnati.
"Bon Tons" 12 Gayety Omaha 19
Gayety Minneapolis.
"Broadway Brevities" 12 Empire
Providence 19 Gayety Boston.
"Broadway Flappers" 12 Miner's
Bronx New York 19-21 Cohen's
Newburgh 22-24 Cohen's Pough-
keepsie.
"Bubble Bubble" 12 Star & Garter
Chicago 19 Empress Chicago.
"Chuckles of 1923" 12 Olympic
Cincinnati 19 L. O.
Frank Finney 12 Gayety Boston
19 Columbia New York.
"Flashlights of 1923" 12-14 Col-
onial Utica 19 Gayety Montreal.
"Follies of Day" 12 Hurtig & Sea-
mon's New York 19 Empire Provi-
dence.
"Folly Town" 12 Gayety Wash-
ington 19 Gayety Pittsburgh.
"Giggles" 12 Gayety Milwaukee 19
Columbia Chicago.
"Greenwich Village Revue" 12
Empire Toronto 19 Gayety Buffalo.
"Hello Good Times" 12 Palace
Baltimore 19 Gayety Washington.
"Hippity Hop" 12 Gayety Roches-
ter 19-21 Colonial Utica.
"Keep Smiling" 12 L O 19 Gayety
Omaha.
"Knick Knacks" 12 Empire Brook-
lyn 19 Yorkville New York.
"Let's Go" 12 Orpheum Paterson
19 Majestic Jersey City.
"Maid of America" 12 Casino
Philadelphia 19 Palace Baltimore.
Marion Dave 12 Casino Boston
19 Grand Worcester.
"Mimic World" 12 Majestic Jersey
City 19 Miner's Bronx New York.
"Radio Girls" 12 Empress Chicago
19 Gayety Detroit.
"Record Breakers" 12 Gayety
Pittsburgh 19 Colonial Cleveland.
Reeves Al 12 Columbia Chicago
19 Star & Garter Chicago.
"Rockets" 12-14 Cohen's New-
burgh 15-17 Cohen's Poughkeepsie
19 Casino Brooklyn.
"Social Maids" 12 L O 19 Gayety
St. Louis.
"Step Lively Girls" 12 Miner's
Newark 19 Orpheum Paterson.
"Step On It" 12 Gayety Montreal
19 Casino Boston.
"Talk of Town" 12 Empire Toledo
19 Lyric Dayton.
"Temptations of 1923" 12 Colonial
Cleveland 23 Empire Toledo.
"Town Scandals" 12 Gayety St.
Louis 19 Gayety Kansas City.
Watson Billy 12 Gayety Minne-
apolis 19 Gayety Milwaukee.
Watson Sliding Billy 12 Gayety
Kansas City 19 L. O.
Williams Mollie 12 Yorkville New
York 19 Casino Philadelphia.
"Wine Woman and Song" 12
Gayety Detroit 19 Empire Toronto.
"Youthful Follies" 12 Gayety Buf-
falo 19 Gayety Rochester.

MUTUAL CIRCUIT

"Band Box Revue" 12 L O.
"Flappers of 1923" 12 Lyceum Col-
umbus.
"French Models" 12 Penn Circuit.
"Girls a la Carte" 15-17 Bijou
Fall River.
"Girls from Follies" 12 Howard
Boston.
"Girls from Reno" 12 L O.
"Hello Jake Girls" 12 Broadway
Indianapolis.
"Jazz Time Revue" 12 Empire
Cleveland.

"Jersey Lillies" 12 Star Brooklyn.
"Jingle Bells" 12 Empire Hoboken.
"Kuddlin Kittens" 12 Majestic
Wilkes-Barre.
"Laffin Thru 1923" 12 Band Box
Cleveland.
"Merry Maidens" 12 Gayety
Brooklyn.
"Midnight Maidens" 12 Folly
Baltimore.
"Mischief Makers" 12 Peoples
Cincinnati.
"Miss New York Jr" 12 Bijou
Philadelphia.
"Monte Carlo Girls" 12 Gayety
Louisville.
"Round the Town" 12 Lyric
Newark.
"Runaway Girls" 12 Garden Buf-
falo.
"Step Along" 12 Majestic Scrant-
on.
"Sweet Bay. Bees" 12 Olympic
New York.
"Town Follies" 12 L O.
White Pat 12 Majestic Albany.

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"The Voice in the Minaret."
LIBERTY—"Fury" (film).

Neill O'Brien's Minstrels at the
Tulane next week. "The First Year"
follows.

All of the principals of the Ernie
Young Revue at the Grunewald
have been changed, except Anna
Greenway. A new entertainment is
being given, which has had the ef-
fect of bringing many of the "night-
lifers" back for a second peek.

Dorothy Dodd and Zelda Dunn are
local visitors.

Cotton is selling at high prices.

Walter Leopold and Emma Carus
remained New Orleans three weeks
in order that Leopold might have
his tonsils removed. The pianist has
entirely recovered and the act has
resumed.

Paderewski played at \$8,000 in his
one concert here last week.

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NEXT WEEK (FEB. 12)

KEITH'S ORPHEUM, BROOKLYN

WEEK OF FEB. 19

KEITH'S RIVERSIDE, NEW YORK

WEEK OF FEB. 26

KEITH'S BUSHWICK, BROOKLYN

AGENTS' SOLUTION

(Continued from page 10)

on the inside of small time booking agencies as a rule seem to be the notoriously crooked agents, that tells its whole story.

Variety is not attempting to reform the world, the show business nor vaudeville. We don't care how many crooks get money through standing in with the bookers, for it makes all concerned plain crooks, no matter what either may think of it. There are better men in Sing Sing than some of the crooked agents and they are in Sing Sing for doing much less than the crooked agents have done. But that's just between themselves and their conscience, if there's any conscience left on the small time. And we don't care how much acts pay their agents or booking men. That's their business if they don't carp either. If an actor wants to buy a job we don't see, if he is agreeable, why he should not purchase it just the same as he would a suit of clothes. He needs it or he wouldn't buy it, either of them.

But there is vaudeville, whether big or small time, it's vaudeville. Vaudeville is inanimate, a name only to cover only a business. All within it are individuals. The individual may do as he pleases in vaudeville that centers in New York or Chicago. How is the manager who places his theatre, maybe his only theatre, in small time, and that theatre located 200 miles or more away from New York or Chicago, going to protect himself if the crooked agent through increasing the cost of his bills by being in cahoots with a booker drives him out of the vaudeville business?

People in vaudeville don't have to be told what's going on. Here's an extract from one of the letters written by a respected act:

"If some means could be devised whereby we could all be on an equal footing, then there might be some chance to get work on our merit, but as the thing looks to me now, it is the fellow who 'pays' best who is the one most in demand."

Right in that sentence is the entire agents' situation. It also suggests the solution that would be a protection to talent, to managers, to theatres, to honest agents and bookers and to all vaudeville. Let merit count. But merit will never count while there is a horde of agents hanging on and around; not one in 20 among them competent to make a living in any other way; most of them parasites who not alone are living on and off of the acts they claim to, but don't really represent, but are living on the dying debris of a vaudeville they are helping to kill.

The solution is to weed out the agents, big and small time. It would be the best for every booking office, for every act and for every house. Agents are overcrowding each other, but somehow they don't crowd out each other, which tells why some of these agents can't make money or a living at anything else. If the agents were weeded out and only those remaining authorized to book with the various booking offices, there would be no graft, there would be better acts playing at least, if not more acts, and vaudeville would be more healthy in its business operations.

It's the certain way and the only way. It must come sooner or later; the sooner the better. Let out the dishonest and incompetent agent on the big or the small time. There will be enough left in both divisions to handle all of the acts seeking engagements. The actor who wrote Variety saying all acts should book direct, said it without giving the matter much thought. The matter of booking direct has been up for discussion for years. There is an argument for it both ways. Our opinion is that an act is better equipped when properly represented, for a good business man is never a good actor. The two don't jibe. But there must be honest and impartial agents to be the representatives; there must be a condition where merit counts, not a bank roll nor "parties" nor friends nor summer vacations—and a lot of other things.

The big time and the small time together or separately should weed out the agents. It should be done—somehow and soon.

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WASHINGTON, D. C.

By HARDIE MEAKIN.

There is much in the theatrical offerings this week that will appeal to the higher tastes of local theatre-goers. The Chicago Grand Opera Company is holding forth at Poli's for the first half with Mary Garden as the principal attraction. The appearance of the company was made possible through the efforts of Mrs. Greene, whose concert bureau secured a guarantee for the company.

The entire free list for the engagement has been suspended. The advance sale has been enormous.

McIntyre and Heath, in "Red Pepper," come into this house for the week of the 15th.

"Blossom Time" appearing last week is reported to have broken the house record with a gross approximating close to \$25,000.

The National is demanding equal attention this week with a new Belasco production, Lionel Atwill in "The Comedian," which had its first performance last week in Baltimore. Business indications point to an exceptionally good week. David Belasco is in town and will remain here throughout the week.

The Shubert-Garrick which has been dark for a week reopened Monday night with Pauline Lord in "Anne Christie." Walter Hampton in Shakespearean offerings comes in for the following week, while February 26 Garry McGarry, who operated a stock company last summer, takes over the theatre for a like venture.

The Cosmo Theatre Co. has started to demolish the old buildings on the site of its new theatre.

John Hoffman, a local actor is staging a production to appear next week at the Shubert-Belasco as added attraction on the vaudeville bill. Hoffman is to appear in the playlet.

CABARET

(Continued from page 9)

are disregarded despite of the youth of the children. In time probably the police will clean out the entire Village, taking it off the New York map, and when that time arrives New York will have thankfully lost the vilest section it ever held. There is such a nasty side to Greenwich Village in its viciousness that daily papers have shunned it, not wishing to dig into the internal or infernal life of the Village, but it's likely some magazine will have to make the start, for the Village threatens the unrestrained young from all over. The exposure in Greenwich Village and the persistent raids have led to an expression from local police officials that they will drive at least one Village rendezvous out of business if they have to clean it up every night. The particular resort has been visited six times in four weeks, and every minor in sight has been arrested, causing panic and indignation in many respectable families through the length and breadth of the city. Indecent dancing, bootlegging, flask-carrying, open love-making and the presence of admitted professional "vamps"—some as young as 15—are

the causes given. One result so far has been that there has been a line waiting to get in up to as late as 2 o'clock in the morning.

Somewhat spotty business in the New York cabarets braced up following the withdrawal of the coppers from the restaurants last week and the order extending the dance time limit until 2 a. m. by Commissioner Enright. The dailies have heard several reasons for the Commissioner's order. It's likely that with the Democrats now pursuing a liberal policy under Gov. Al Smith's leadership and the prospective repeal of the Mullen-Gage enforcement act at Albany, Enright concluded if it were not suggested to him that New York could open up a little wider than it has been for a long while. Although the same day the Commissioner issued the withdrawal instruction a Supreme Court Judge had issued a restraining order against the police invading Honest John Kelly's house on West 41st street. The Court said the province of the police is to prevent law violations and to make arrest when committed but that did not include the invasion of private rights. A few days before another Supreme Court Justice in New York had refused to grant Gipsyland an injunction to keep the police out of that restaurant, on contrary grounds.

Cabaret keepers along Broadway appeared to get a double vision on the extended dancing order. Some said dancing until two o'clock meant a money saving to them through not being obliged to furnish so much show to hold in patrons after one, while others commented that the two o'clock thing meant little alongside of the cops being ordered out of their place. The policemen in uniform, according to these restaurant men have kept people away from the cabs through prospective patrons not feeling at ease whether drinking or not in a place where a blue-coated guardian had them under his eye. One cabaret on the evening the exten-

sion order came out dismissed the entire show with one exception, also notifying the orchestra it immediately went upon a week to week notice. Business had been off along Broadway for some time in the restaurants. It picked up with the publicity given the Enright order, and Saturday night most of the places held big crowds. Up to Wednesday this week, however, there was no boasting heard over business.

Apprehension is felt in all New York liquor selling circles through the possibility of a federal injunction descending almost anywhere. Reports have been around of late the federal district attorney's office in New York has a list of selling places that will be plastered with injunctions before long. The procedure appears now so simple the restaurant or saloon man who may be affected has no out. It isn't even required under the recent U. S. Circuit Court opinion in the Reisenweber case that there first shall be a conviction for selling before the injunction closing the place is applied for. The court passing upon the application from the federal officers will apparently pass upon the evidence submitted, with no previous conviction. The possibilities are worrisome to those who feel some alarm and there are plenty of

(Continued on page 34)

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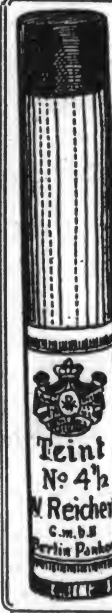
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JULIAN HALL



KATHLEEN "RED" DEXTER

BOSTON

By LEN LIBBEY.

Toward the end of last season some isolated cases were noted at the local Keith house where acts that had already appeared on the bill joined with later acts in putting over some sort of freak specialty, evidently conceived back stage on the spur of the moment and of necessity crude in construction and handling. In other cities this sort of thing had been tried before it was attempted in Boston, but it is not too much to say that those who went in for it would not have been surprised if they discovered the new departure to be a flop here for Boston audiences, and especially those that attend the local Keith house have the "rep" and have demonstrated occasionally that they are not prone to become enthusiastic over something original unless that something has the added charm of being interesting or amusing. In the instances that occurred last season good results were obtained, so good in fact that an endeavor was made to book some acts on the same bills throughout the country, with the "extemporaneous" bit at every performance.

This season quite a few cases of this sort have been observed. Last

week Allen Stanley and the California Ramblers band teamed up together for an encore on her act which went over strong. This doubling was not done Monday but happened later in the week.

This week there are two acts that take advantage of the latest innovation in big time vaudeville, when Wellington Cross, after doing his routine, hauled Bob Hall out of the wings and the pair put over some stuff that sent Wellington off to one of the best hands he ever got. But no student of vaudeville could ever understand how Billy Van and Jim Corbett could pull into their act Princess Jue Quon Tai, the Chinese contralto, who appeared three numbers before they did, and use her with good result in their travesty. But they did. And what a wow it proved to be.

When she appeared on the stage, dressed in a native Chinese costume, piloted by Jim Corbett, and Van said, "What you doing, Jim, selling pajamas?" the house from bottom to top roared. In the comedy stuff that followed, with Van using the girl as a foil for some lines that were jewels, the audience enjoyed every minute of it. It closed this act so strong that unless there is strenuous objection to the doubling by the house management it should be continued the balance of the week. It would be worth money to the Keith people to have this finale left in.

The first part of the bill as it runs is entertainment, but slow. Les Splendids, a man and woman in a roller skating act in very nifty

costumes, opened the show, up against real opposition because similar openers have been quite in vogue this season, but got away very fair. Followed by Gilbert Wells, who, working alone and using a combination of blue numbers, found himself floundering a bit. Not until he worked into his dancing routine did the house begin to give him any encouragement that was worth while, and his saving grace was the dancing, with which he closed.

"Flashes from Songland," an act that includes five singers, three men, doing songs that have figured more or less in late years in musical comedy and semi-classical shows, found themselves up against one of the drawbacks that only too frequently have bailed things up at the house, the seeming inability of the orchestra in the pit and themselves to work in cohesion. As a result much that was good in this act was not over to best results. Added to this, the spotlight man had a lapse of memory at the matinee performance—something that he doesn't very often have.

The Runaway Four, seen here before and liked, brought some real pep into the show with their act, which runs speedily for just the proper amount of time. These boys work fast, have cut out all superfluous stuff and are worth the spot they occupy.

Princess Jue Quon Tai, with Freddie Farber at the piano and her younger sister in the wings, brought the tone into the show. After a naive introduction she swung into her routine of songs, starting with a Chinese number and then doing some songs that are well known here. She got plenty of bows, and for an encore called on her sister, who she explained was new in the act and would like to sing something for her. The sister proved to be a sweet singer, beautiful; and conducted herself with a modesty that was charming. She helps this turn immensely and it is presumed, is due to travel with it all the time.

Cross, who last appeared here with Babe Ruth and who even under that handicap registered, appears this time in something entirely new for him. It is a satire, in which full-stage is used. Cross as the author of a book, "Wives," written under a nom de plume, meets several of his admirers among the guests at a re-

ception. The sketch is put together well, runs without friction and has some fair comedy openings. Cunningham and Bennett kept things hustling, and they are assisted in this in no small part by "Little Bits and Yonder," with their dancing specialties.

After Van and Corbett, who have the spot position, Miss Robbie Gordone closes the show with her posing act. The bill ran late, but there was not as great a walkout as is generally the case at this house at the Monday matinee.

DALLAS, TEX.

By MADELEINE CASH

James B. Kelly is about to bust out as puffist for Pauline Hampton, Dallas beauty and winner of the first prize in the Bathing Review at Galveston last year.

Robb and Rowley have opened a new picture theatre in Durant, Okla.

John Galvin, manager of the new Majestic, Houston, and W. H. Randolph have arrived in that city to take up their duties under Edward

Renton, general representative for the Interstate Amusement Co. in South Texas. Galvin formerly was on the Poli staff, while Randolph formerly was with the Keith-Orpheum interests.

The Yale Theatre, Cleburn, Tex., was sold by Mrs. Josie Fitzpatrick to R. A. Kelly of Cleburn. W. A. McDonald has leased the theatre and will open it.

C. A. Doerr, manager of the Auditorium, has leased the Temple Opera House, Temple, Tex., for 30 days to try out attractions in this town, which has a population of 12,000. The house, which is owned by the city of Temple, has been a white elephant.

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CABARET

(Continued from page 32)

the latter. It also may open up a new touching field.

The New York cabarets may believe it's tough to have to stop dancing at 1 a. m., but they are not residents of Eureka, Cal. Eureka has an ordinance that all gambling must cease by midnight, and means it. When W. J. Scott was caught dealing a gambling game in a cigar store of the town the other night after 12, the court the next day fined him \$50 upon his plea of guilty.

Strict regulation of dancing in cafes and dance halls in Minneapolis has been put into effect by A. C. Jensen, superintendent of police, following reports that dancing has been permitted after 1 a. m., and there has been improper dancing. The Women's Co-operative Alliance is back of the movement to make Minneapolis a 9 o'clock town.

Henry Fink has opened the Little Ritz Club, Brooklyn, appearing in the cabaret show.

Hollywood now has an up-to-date cafe. The Montmartre, operated by Eddie Brandstatter, who has Marcel in Los Angeles, opened last week and celebrities overflowed the place

so that second opening night was necessary. Hess and Bennett, dancers, are featured, with Vincent Rose and Jackie Taylor's orchestra furnishing the jazz.

The Barney Gallant cabaret in Greenwich Village looks to be one of "the" night places of the city. Were its capacity larger it would be "the" place. Gallant turns away two or three hundred people nightly. There is an entertainment attached and it is the resort for the celebs.

The Som Toy opened at Broadway and 48th street as a cabaret, with dancing, and under the direction of Al Wilson. Among the entertainers announced are Jimmie Shea, Josephine Davis and Rosa Rosalia. Chew Ming Boar is the manager.

Monte Carlo, New York, one of the Salvin cabaret group, closed recently, reopened with a floor show and a Meyer Davis band under the leadership of W. C. Perry. It had been reported the Salvins had offered Monte Carlo for sale, but it resumed under their management.

A verdict of \$2,000 against Shanley's, New York, was given by a jury in the City Court in favor of Clyde Doerr. Doerr sued for breach on contract with his orchestra by the restaurant. The cause of action dated from last summer.

The Oriole Terrace, Detroit, has been leased to Fred St. Johns, who has placed Arnold Johnson and his band for the dancing. Has been a losing proposition from the start, due to bad location and poor policy.

A new "Midnite Follies" show opened Saturday night at Ike Bloom's in Chicago. Marion Clark, Jack Irving and Buster Brown hold over. Edna Mae will be among the newcomers.

Richard "Ricky" Hayes, formerly



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connected with the Lynn, White Plains, N. Y., has opened a road house on Central avenue, Hartdale, near that town.

Abe Lyman's orchestra, now at the New Ambassador hotel, Los Angeles, moves to the Ambassador, Atlantic City, May 1.

Sam Salvin has gone to Europe. His father, Paul Slavin, is in Palm Beach.

Mildred Gilmore has a tea room and cabaret in Havana.

Blossom Heath on the Merick road at Lynbrook, L. I., has closed for the winter. The dealers (creditors) had been operating the place for some months.

Just about on the western boundary of the middle west, around midway between north and south, they get their booze through the air. It comes from Canada but the rum handlers out there have passed up the idea of bringing it across on the land by auto or express freight. They have it delivered by planes in large enough quantities to fill all of the bootlegging orders. Prices are a little higher than in the eastern large centers.

"Century Follies" is the second Ernie Young production at the Century Roof, Baltimore, and in his latest effort Mr. Young has surpassed his first here since his return to the roof. Frank Libuse, nutty comedian, and Peggy Davis, the soubret lead, were the outstanding individuals of the show, while the Pogo Stick number was good, as the girls did it, and ten times as good when the folks dining on the roof tried it. This stunt, which was the closing of the show, is uproarious. Members of the First and Second Families of Maryland, sitting side by side on the roof in their own dress suits and the dress suits of their friends, nearly broke their necks when they attempted to jump with the sticks.

The show is conventional in its outlines, and Libuse is the only real novelty. His nutty stuff reached a climax when he began kidding the audience, going as far as to kiss one man on the forehead and then bringing his activities to a close by touching hip-pockets, and finally hooking a bottle of liquor and flying across the floor with it. Miss Davis sings several songs well and has a demure appearance that will stand her in good stead in shows to come. Of the others, Adele Jeanne, of the Elida ballet, won honors with her dancing, while the costumes of the chorus, particularly those in a butterfly number, were elaborate affairs. All in all, the show frames up as being a good example of roof entertainment.

Patrick B. Sullivan has purchased Auto Inn, one of the best known of its kind in Western Massachusetts for \$35,000. The establishment is to receive new equipment and will open early in April.

SPORTS

(Continued from page 9)

tired or just could not beat Flores down for the count. He asked Patsey Haley to stop the match but the referee refused. At that it meant nothing for Dundee to win by a knockout for the bout was safely his. Flores has become one of the most popular glovemakers at the Garden. He looked slight compared to the solid Dundee but both men were under 130. When it was over Elinor trotted across the ring and shook Johnny's hand; then they posed for a flashlight with arms about each other.

Once again the main bout went on amid a terrific din. The crowd didn't like the awarding of the semi-final decision to lanky Frankie Jerome over Larry Goldberg. The match like many others in which Jerome has figured looked uneven, because of the advantage the Bronx boy has in height and reach over the usual bantams. He started right off by jabbing Goldberg's head off. The latter came along rapidly however and made Jerome respect him. Frankie knew too much for Goldberg and displayed a far superior defense. The decision was perhaps a just one but the fans yelled for a draw. Goldberg got himself known by smearing one "Irish" Johnny Curtlan, now up on charges of having run out of a match with Carl Tremaine. The latter boy "sunk" Mike Ballerino who substituted. Mike is the lesser light of the Philippine stable that has Pancho Villa, the American fly-weight fighting-cock, and Flores.

The real soaking affair of the night was between two featherweights, Bradley of Brooklyn and Daley of Jersey who went six rounds. The mauling each took was astonishing in the light that no claret was noticed. It was a draw, which got a long, loud cheer.

Martin B. McDonagh, sporting editor of the Troy Record, threw a bombshell into local fighting circles last week when he charged that Young Nelson, North Adams, Mass., scrapper, had a revolver pressed to his stomach and had been threatened with death before his bout with Young Laurette at a Troy club more than a year ago. McDonagh made this startling charge in answer to a letter arising out of Laurette's alleged "runout" of a fight with Jimmie Kelly scheduled at the Collar City A. C. Monday night of this

week. Laurette is Troy's best and most popular boxer.

In his story McDonagh said: "We do not think Laurette had reason to feel 'yellow' to fight Nelson the second time. And now for the first time we'll enlighten you and a few others who are so knowing. The real story was never told about Young Nelson. Some know it, and know it well. We do not care to rattle the old skeleton, but if we are charged to do it, and because you demand recognition we'll tell you that Laurette didn't have to be yellow that night, or even game. Nelson, with the point of a revolver at his stomach, and threatened other bodily harm, was told to lay down in that fight or be sent back to his Massachusetts home a corpse. Any wonder Laurette could knock him down when he wanted to?"

Nelson took Laurette's measure easily once, and on the next occasion the Trojan boxer, then at the height of his sensational career in the Capitol district, mauled Nelson all around the ring. Nelson kissed the canvas in the third round of that fight and was carried to his corner, but several fans at the ring-side were not convinced that everything was "on the up and up," as Nelson had not been on the receiving end of a solid punch throughout the bout. It has been charged by more than one fight follower, not friendly to Laurette, that some, if not not all, his bouts were "arranged."

Nat Holman, one of the greatest players of all times, and author of the book "Scientific Basketball," picks as an "all" team in professional basketball Johnny Beckman, the late Jack Ingles, Barney Sedran, Ed Wachter, Marty Friedman and Andy Sullis. Holman modestly omits his own name. With the exception of Beckman, all the men played in the old State league; Sedran is now playing in the reorganized State

(Continued on page 36)



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GERALD GRIFFEN
By HERMAN KAHN &
TOMMY LYMAN

Valse moderato

Voice

Moth - er in Ire - land I want you to know, I've
Moth - er in Ire - land thru years that are gone, To
walked in the path that you taught me to go. And
know you were wait - ing has car - ried me on. There's
when I'm in doubt and don't know what to do, I
noth - ing worth while in the things that I do, Un -
call to my mind the last fare - well to you.
less I am sure it is pleas - ing to you.

Chorus

Moth - er in Ire - land, I see you thru tears, Try - ing so brave - ly to
hide all your fears Since I've been a - way ver - y plain - ly I see, How
great was the burd - en you bore all for me. You smiled thru the dark years of
troub - le and care, The troub - le you nev - er al - lowed me to share; But now I've e -
nough of the world's goods for two; — Moth - er in Ire - land I'm com - ing to you. —

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Last but Not Least—Thanks to BILLY JOYCE for His Assistance at the Piano.

Direction HARRY WEBER

SPORTS

(Continued from page 34)

league; Wachter appears occasionally and Friedman has just retired. Wachter, Ingils and Sulls were on the old world's championship Troy team, which was almost unbeatable. Ingils died of influenza while an officer in the navy during the war. For forwards, Holman chooses Ingils for his masterful art of dribbling, a great shooter, aggressive, steady and a fine team man; Beckman, of the Celtics, because of his great speed, wonderful shooting and coolness under fire; and Barney Sedran, captain of the Albany team, for his marvelous shooting, his unerring basketball brains, and his skill in advancing the ball. For center, Holman picks Ed. Wachter, Harvard coach, for his leadership qualities, great passing and mastery of following the ball when his teammates take shots from the field. The guard

positions go to Friedman and Sulls—Friedman for his calm temperament, fine shooting, wonderful strategy and dependability in picking off men who come through uncovered; Sulls for his unselfishness in passing the ball to his fellow players rather than shoot himself, and for his maxims "Make 'Em Short" and "Follow the Ball." Holman is a graduate of City college of New York and coached its team.

The investigation following the death of Andy Thomas, the young Italian boxer, has been dropped. Thomas began boxing about a year ago and forged rapidly to the front. His first important bout was with Pete Hartley, the Durable Dance, at the Velodrome, New York, last summer. The lad showed a healthy right-hand punch and looked like a great prospect. He went along fast until he met Joe Welling at the Garden. Thomas received the decision but many thought Welling entitled to a draw, as he had Thomas down twice for long counts. Thomas was fouled by Bobby Michaels, but later knocked Michaels out in a round. Thomas made 155 pounds for the Johnny Clinton bout, although normally a welterweight. He was a flat-footed boxer of the type who recel: the full impact of an opponent's punches when they don't block them. The weight weakened him so he was a set-up for Clinton. After the Welling bout at the Garden, Kelly and Keyes, managers of Thomas, sent out a statement to the press they were going to rest the boy up until he had filed out. He was considered a serious contender for Mickey Walker's welterweight crown. The lightweight division is more lucrative, however, with more opponents

of calibre, as Thomas was shaved down for Clinton. Whether the weight was indirectly responsible for his death is a question. He collapsed in the 12th round without being hit and never regained consciousness, dying the next day at a local hospital.

Jimmy Darcy, Pacific coast middleweight champion, battled 12 hard rounds to a draw with Jimmie O'Hagan, the up-state boxer, before the Knickerbocker A. C. in Albany, N. Y., Tuesday night. Darcy piled up a good lead in the early rounds of the fight and although O'Hagan came through with a rush in the latter part of the mill, the Albany boy had to be satisfied with an even break. The western fighter outweighed the Albany scrapper by 10 pounds, the weights at 2 o'clock in the afternoon being: O'Hagan, 158; Darcy, 168. They had agreed to make 160 pounds. O'Hagan refused to accept Darcy's forfeit. One of the interested spectators was Senator James J. Walker, father of the boxing law.

CLEVELAND

By C. L. WALTERS

"The Awful Truth" at Hanna last week. Attendance light, tendency for some weeks past. Theatres generally here have found the present season unprofitable.

"Shore Leave" at Ohio enjoys advantage by virtue of its location on the avenue in the heart of Playhouse square.

William H. Kibbie's "Uncle Tom's Cabin" company appearing at the Duchess four evenings and four matinees.

Burlesque—Colonial, "The Bowery Burlesque;" New Empire, "Night Owls;" Bandbox, "Bandbox Revue;" Star (stock), "Cage Cuties."

Movies—"The Voice from the Minaret" at Stillman. Held for second week. Other pictures—Allen, "Hearts Aflame;" Strand, "Queen of the Moulin Rouge."

SYRACUSE, N. Y.

By CHESTER B. BAHN

WITTING—First half, Marjorie Rambeau in "The Goldfish." In spite of the star's drawing power, this play opened Monday night to the usual Syracuse "first night" audience—mere handful. Tuesday's draw better, probably due to enthusiastic notices. Last half, George Arliss in "The Green Goddess." Heavy advance. Next week, first half, "Barnum Was Right." Friday-Saturday, Otis Skinner.

KEITH'S—Vaudeville. Something wrong with this week's bill. Weak from start to finish, with Raymond Fagan's orchestra only number showing strength, and this due in part to Fagan's "home town" drawing power. Show Monday afternoon ran way past 5 o'clock and the house calmly walked out on Lillian Shaw, headlining.

BASTABLE—Opened Sunday with

five-to-forty-cent musical comedy and pictures. "Odds and Ends of 1923" company, a tab. organization, supplies the musical comedy. Like the price, very cheap. House scenery used. Sixteen in company, evenly split as to principals and girls, but the chorines do as much as the principals. "Sweet Marie" title for first half; "The Girl and the Dude" for last half.

TEMPLE—Vaudeville.

STRAND—"The Voice from the Minaret."

ROBBINS-ECKEL—"Nobody's Money."

CRESCENT—"The Man Who Saw Tomorrow."

EMPIRE—"All the Brothers Were Valiant."

Constance Binney in "The Crooked Square" is slated for the Wieting here Feb. 26-28.

Mrs. Blanche Goldman, 72, formerly of this city, mother of Philip Goldman, press representative of the Wieting, died at Cleveland Feb. 4. Interment was made there this week. Mrs. Goldman, besides her husband, left 14 children and 80 grandchildren.

Arthur Wells, 20, former machine operator at the Avon, Watertown, was sent to Elmira State Reformatory this week, following his plea of guilty to charges of burglary and grand larceny. Wells, after his departure from the Avon service, robbed the theatre safe of \$200 in cash. A married woman, with whom the youth was infatuated, is declared to have been the cause of his troubles. Unable to buy her presents with his rather moderate salary, he stole it, it was said in court.

Albert A. Van Auken, manager of the Temple, held Kenneth Gilmore, 21, at pistol's point outside the Van Auken home in Onondaga Valley until state troopers arrived and took the youth into custody. Gilmore claims he was simply looking for a house number when the theatre man commanded him to throw up his hands. Van Auken said he saw Gilmore looking through one of the windows and acting sus-

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piciously, and hence his resort to his revolver.

Lowville opera house has been added conditionally to the new Northern New York Vaudeville circuit, embracing towns in the Mohawk and Black River Valleys and the north country. If patronage warrants, the house will be a fixture on the circuit. Lowville saw its first vaudeville Tuesday night.

The Corn Hill, Utica, has been sold to Charles Gersten and Harry Brooks. The neighborhood house, one of the best paying in the city, was previously owned by the estate of Mrs. Jesse English. It is now devoted to films, but its policy may be changed when existing leases expire.

"Children's movies" became a reality at Utica this week when the first program for youngsters was shown at the Avon (Robbins-owned) theatre under the supervision of the Rachel Proctor Circle of the Child Conservation League. The kid programs include travel subjects, clean comedies and outdoor feature films.

Jennie Marie Wilson, Watertown musician, this week joined the Lindley Serenaders (Keith time) at Schenectady. Miss Wilson has been active in amateur productions in the north country.

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REVIEWS OF DISKS

POPULAR

SILVER SWANEE (Fox Trot)—
Eddie Elkins' Orchestra
CAROLINA IN THE MORNING—
Same—Columbia No. 3737

It matters little if the Swanee river actually is far from silvery, but as a dance tune it ranks with Jean Schwarz's best. Eddie Cantor is co-composer. Naturally the "Swanee River" theme has been adapted but in a new angle, eschewing the usual strains which accompany the "way down upon the Swanee river" lyrics—except for the final getaway. That was inevitable. But the theme itself is tellingly coned from less overworked strains of the southern classic. A hiccup-y sax is prominent in the jazz gyrations. The "Carolina" (Donaldson) is its usual snappy, melodious self as Elkins and orchestra render it.

MOTHER IN IRELAND—John McCormack (Vocal)—Victor No. 66112

Herman Kahn is co-composer of "Mother in Ireland." Fellow-Hibernians (Griffen and Lyman) helped in concocting this. John McCormack's newest light Irish number of the waltz song type he favors so well. Tommy Lyman, since his return from Parisian boulevards and his own club, has forsaken his post at

Kelly's on Hester street, but how he could make some of the murderers down there weep with this soulful "bullet"! This type of song has always been appesauce for Lyman.

WHILE THE YEARS ROLL BY—
Irene Audrey and Charles Hart (Vocal).

NO WONDER I'M LONESOME—
White Way Quartet—Brunswick No. 2331

"While The Years Roll By" (Lewis-Young-Austin) is a slow ballad of the "without you" type sincerely dueted by Miss Audrey and Mr. Hart.

In "Lonesome," another Lewis and Young lyric effusion, the quartet evolves some excellent harmony. The orchestra accompaniment is distinguished and suggests its possibilities as a melody fox trot. A soulful, sobby saxo particular makes itself heard. The theme is a variation on the "alk by myself" idea.

I'M THROUGH SHEDDING TEARS OVER YOU—(Fox Trot)—Don Parker's Western Melody Boys
SWANEE SMILES—Long Beach Society Serenaders—Pathe No. 20895

"I'm Through" (Weber-Norman) is a follow up of Karyl Norman's "Nobody Lied" and equally as engaging a blues for dance purposes. "Swanee Smiles" (Ring-Hager) is composed by the director of the Okeh recording laboratories and his assistant which explains the why-fore of its sterling worth for dancing. Having directed and supervised the recording of the nation's most popular dance tunes it is natural they would realize what makes for a good dance tune. Fred Hager incidentally also records with

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his own musicians for the Okeh people under the name Rega (name reversed) orchestra. "Swanee Smiles" vamps off with a snappy choo-choo effect and what sounds like an accordion also makes the recording spicier.

FATE—(Fox Trot)—Ted Lewis and Band
A DREAM OF ROMANY—Paul Specht and Orchestra—Columbia No. 3738

"Fate" (Byron Gay) reveals Ted Lewis minus wild jazz and more symphonic in his syncopated interpretations. It is a wild gipsy strain with a seductive Oriental motif that should make it one of this season's most popular dance numbers.

The reverse "Romany," like its name, is smooth and dreamy in concept which idea Specht carries out effectively.

THE WORLD IS WAITING FOR THE SUNRISE—Henry Moeller (Vocal).

LOVE SENDS A LITTLE GIFT OF ROSES—Same—Gennett No. 10067

This ballad couplet should prove a good seller. Two of the most popular of the present day better class compositions are pleasingly interpreted by Henry Moeller. The orchestral accompaniment lends appropriate color to the vocalizing.

UNITED ORDER OF THE POSSUM CATCHERS LODGE—
Miller and Lyles (Dialog)
CAN'T DO IT—Same—Okeh No. 4727

Miller and Lyles, who have proved themselves funny comedians in vaudeville (and with the book of "Shuffle Along") have written themselves two laugh-making dialogs which they get over in their unique droll manner of delivery. At the lodge the chairman is accusing the treasurer of making use of the order's funds. The latter retorts with the invective story of a certain lodge member who was seen with a certain pullman porter's wife holding hands in the movies whereupon the chairman gets a change of heart and reassures the treasurer not to worry about trifles such as lodge funds, but concludes with an ominous "Brother, I'll see you on the outside." The "Can't Do It" dialog concerns itself with a hog thief. Quite a few laughs in both sides.

JAPANESE MOON (Fox Trot)—
Paul Specht and Hotel Astor Orchestra

WHEN THE LEAVES COME TUMBLING DOWN—Same—
Columbia No. 3716

Specht, now an exclusive Columbia artist, is turning out some corking records of late. This duo has some surprisingly effective tricks worked into the orchestration. The "Japanese" number (Huntley), possessed originally of a choppy Oriental rhythm is further enhanced by Specht's interpretation. The "Leaves" song (Richard Howard) which started sensationally in Boston and spread westward has a fetching snatch of the Men-

delsohn "Spring Song" worked into the chorus.

THAT DA DA STRAIN—Anna Meyers and Original Memphis Five

TAINT NOBODY'S BIZ-NESS IF I DO—Same—Pathe No. 20870

Another Mamie Smith and jazz hounds combination and equally as worthy as the Okeh coon-shouter. The "Da-Da" is a seductive strain which requires no descriptive title to suggest its meaning. The cornet and clarinet figure snappily in pitching the vamp notes. The reverse is a typical indigo wail with some "blue" lyrics typified by one line, "If I should go to church on Sunday—strut may stuff on Monday, 'tain't nobody's biz-ness if I do."

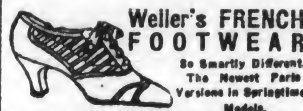
CARRY ME BACK TO MY CAROLINA HOME—Campbell and Burr (Vocal)

A PICTURE WITHOUT A FRAME—
Peerless Quartet—Victor No. 18975

Another Dixie song duo. Every day in every way they're coming faster and faster, and in dozens of different ways and means to express the same old gibberish. But —if there's a market for it somebody must supply the demand. "Carry Me Back to Carolina" carries with it the melody lift of "Carry Me to Old Virginia." "A Picture Without a Frame" was an honest attempt at varying the Dixie idea with a descriptive lyric that carries a story which Harry Von Tilzer has fittingly set with one of his inimitable tunes. It has some nice saxo passages for distinction.

HOMESICK—Billy Murray and Ed Smalle (Vocal)

YOU TELL HER—I STUTTER—
Billy Murray—Victor No. 18982
"Homesick" (Berlin) after sweeping the country as a dance tune is



HARRY WELLER
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now rendered vocally by Murray and Smalle. The tune would carry any interpretation, although this does not belittle their handling of it. The "stutter" song is a sure-fire vocally for laughs as a sneeze recitation used to be.

YOU REMIND ME OF MY MOTHER—Frank Sterling (Vocal)

NELLIE KELLY I LOVE YOU—
Arthur Wilson—Pathe No. 20866

Both songs, from George M. Cohan's "Nellie Kelly" show, sound even better vocally than the previous dance recordings. The "Mother" number has an engaging, folklike swing which Frank Sterling's baritone makes the most of. Mr. Wilson is also convincing with the "Nellie Kelly" waltz ballad.

WHILE THE YEARS ROLL BY—
Hart and Bates (Vocal)
FOR THE SAKE OF AULD LANG SYNE—Same—Gennett No. 4946

A ballad couplet. Mr. Hart and Miss Bates, tenor and soprano, exact some fine harmony from the numbers. For ballad lovers it leaves nothing waiting.

ALL FOR THE LOVE OF MIKE—
Van and Schenck (Vocal)

YOU CAN HAVE HIM BLUES—
Same—Columbia No. 3735

Van and Schenck, those inimitable pop song salesmen, sell this couplet handily. The "Mike" num-

(Continued on page 39)

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By ROBERT F. SISK

FORDS—"The Bunch and Judy,"
AUDITORIUM—Walter Hampden
in repertoire.MARYLAND—Keith vaudeville.
LYCEUM—"Ladies' Night," sev-
enth and last week.
ACADEMY—"Abie's Irish Rose,"
seventh week.PALACE—"Folly Town," Colum-
bia burlesque.

GAYETY—Stock burlesque.

FOLLY—Mutual burlesque.

HIPPODROME—Loew vaudeville.

CENTURY—"The World's Ap-
plause."RIVOLI—"The Voice From the
Minaret."

CENTURY ROOF—Cabaret.

Business in Baltimore was tip top
all around last week and everybody
was happy. "The Comedian" with
little heralding managed to roll up
fine business and "The Wildflower,"
with even less heralding, proved it-
self to be a spontaneous hit.Lionel Atwill, who starred in "The
Comedian," drew volumes of praise
to himself, and Edith Day, the
bright particular star of "Wild-
flower," did the same thing. The
Belasco show in its first real week
played to between \$13,000 and \$14-
000, while "Wildflower" is said to
have played to \$16,000. This musical
comedy production of Arthur Ham-
merstein's jumped into the greatest
favor of any production of a like
kind in Baltimore since "Sally"
made its memorable opening at the
Academy of Music."Mlle. Potpourri," an amateur pro-
duction given by the Junior League
of Baltimore, an aggregation of local
society girls, was given at the Ly-
ceum Monday and Tuesday nights.**KENNARD'S
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and was accorded a favorable recep-
tion. The house was bought from the
George Marshall Company, playing
"Ladies' Night," for two evening
performances. Society patronized
the event.**BUFFALO**

By SIDNEY BURTON

The Lafayette Square appears to
be uncertain just what the feature
attraction for the coming week is to
be. Half of the newspapers have
Rita Gould underlined and the rest
are featuring Janet Adair for the
house. Incidentally, the Lafayette
has adopted the small-time "Try
and Get In" slogan used by the company
in the old Olympic days and more
recently associated with local bur-
lesque.The United Film Productions, Inc.,
is negotiating for the purchase of a
site in Buffalo to be used as a pic-
ture studio. The roof of the former
German-American brewery and a
portion of the Curtiss airplane fac-
tory are under consideration. The
United States is producing two-
reelers. Tefft Johnson is to be in
charge of the Buffalo studio.Renown Pictures, Inc., of New
York city has opened a Buffalo ex-
change. R. T. Murphy being in
charge.Rumors were afloat Wednesday
night after the closing of the Mark
Strand that the Mitchell Mark in-
terests were contemplating remodel-
ing the Criterion for a new Strand.
The fact that the Mark people are
now left without a downtown Buf-
falo house lends credence to the
story, but the physical difficulties of
making anything presentable out of
the Criterion make such a plan al-
most out of the question.**DENVER**

By A. W. STONE

Denver's verdict on the unit show
idea is unanimous. It's good. The
attendance at the Orpheum last
week proved it. The new show
opened Saturday and closed the fol-
lowing Friday night. Business for
the week exceeded that of many
weeks previous, with the single ex-
ception of holiday week.That better vaudeville can be
shown through the unit plan is evi-
dent, in the west, at any rate. The
bills are more evenly balanced. This
makes for better shows, even though
the individual acts may be no better
than many under the old plan.The units come now with the soli-
darity which goes with 15 weeks of
working together. Denver likes it,
so far. Indications are that Denver
will continue to like it.Helen Goodhue in "Parlor, Bed-
room and Bath" was the hit of the
show.The Wilkes Players at the Den-
ham essayed "The Bird of Paradise"
last week, with surprisingly good
results. The scenic embellishment
was creditable and the Hawaiian
music well played and sung."The Gold Diggers," playing the
Broadway last week, did bet-
ter at the box office than many other
road shows which have descendedupon Denver in the immediate past.
Jobyna Howland, formerly with the
show, hailed originally from Den-
ver. Her father, "Joby" Howland,
and her mother, Mary Howland, live
here. "Joby" was a performer him-
self in his day, having been with
Primrose and West, Hi Henry and
other first-class minstrel organiza-
tions. He is now 72 years old and
exceedingly proud of his talented
daughter. Although the latter is not
now with "The Gold Diggers," the
fact that she used to be was press
agented locally, with good results.**DETROIT**

By JACOB SMITH.

SHUBERT DETROIT—"Troubles
of 1922."GARRICK.—Margaret Anglin in
"The Sea Woman." Next, Al Jolson.
Advance sale tremendous. Scale,
\$4.40 top for week nights and \$5.50
Saturday night. First time any
musical show has charged this
maximum.SHUBERT MICHIGAN.—Bon-
stelle Players in "On the Stars."MAJESTIC.—Woodward Players,
in "A Woman's Way."GAYETY.—Greenwich Village Re-
vue.REGENT.—Larry Harkins; Mark
Hart and Co.; Carson and Kane;
Goetz and Duffy; Rovinson and
Pierce.MILES.—Billy Swede Hall; Ned
Nort and Co.; Ross Wyse Trio and
other acts.The Orpheum opened Monday with
a new policy of vaudeville and a
two-reel comedy and news weekly.
Prices 40 and 65 at night with mat-
inees at 20 and 30. Every Saturday
night there will be a midnight show.
For the opening Miles is advertis-
ing 10 acts.Shrine annual circus opened Mon-
day for two weeks. Wirth family;
Siegist Siblon Troupe; Hal Jung
Chinese Troupe; Aerial Cromwells;
Hills Comedy Circus and Spade
Johnson and Clown Band.NEW DETROIT—"Music Box
Revue." Evening price, \$3.50 top.
Next, Mantell.Colonial has an all-colored show
this week.PHOTOPLAYS—"Money, Money,
Money" at Madison; "My American
Wife" at Adams; "Town That For-
got God" at Washington; "One Ex-
citing Night" at Broadway-Strand,
and "Voice from the Minaret" at
Capitol.A new big downtown theatre is
being promoted in Flint, Mich. Mo-
tor car factories there expect to add
14,000 workers within next month.Al Mertz has been appointed De-
troit manager for Universal, suc-
ceeding Joe Friedman, who goes to
the home office in New York.**EDWARD GROPPER, Inc.**

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SINGLE WITH BATH — 2.00
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The furniture man wrote Waterston, Berlin & Snyder he has a warrant for Robinson's arrest for obtaining money under false pretenses. The songsmith says he never has been in the state of Virginia and is under the impression somebody is using his name. The songwriter has written Richardson demanding an apology.

Irving Mills of the Jack Mills publishing firm would like it understood that he is not the person of that name who was mentioned in the Cromwell divorce trial.

Maurice Abrahams, Inc., has been elected to membership in the Music Publishers' Protective Association. Berlin & Horowitz have also joined.

Irving Berlin, Inc., has made a motion through Gilbert & Gilbert for a preference in their suit against Waterston, Berlin & Snyder Co., publishers of "Tomorrow" written by Roy Turk and J. Russell Robinson. Berlin, Inc., alleges the song is a piracy of their "Homesick." The cause for action is novel in that the idea of "Homesick" is alleged to have been copied and paraphrased.

E. B. Marks is exploiting locally the European "Chimes" (Glocken) fox-trot.

Witmarks are publishing the Sissie-Blake contributions to the "Elsie" show now in Chicago.

The Court of Appeals at Albany, N. Y., last week heard arguments in the appeal of Mary Pickford from a decision of the Appellate Division, First Department, reversing her judgment of \$2,803.82 against Waterston, Berlin & Snyder company, New York music publishers.

The action was brought to recover royalties of one-half cent on the sale of the song, "Daddy Long Legs." It was after Miss Pickford's appearance in the play, "Daddy Long Legs," and she was being filmed in "The Hoodlum" and "Heart of the Hills," that the music publishers proposed a contract by which her picture and face smile signature were to appear on the covers of three songs to be written, bearing the names of the pictures, and for which she was to receive the royalty. The contract was made for her in New York by her attorney and mother, Mrs. Charlotte Pickford. At about the same time the Broadway Music Corporation sent a similar contract to Miss Pickford at Hollywood, Cal., offering her a similar royalty for her picture and signature for its song, "Dear Old Daddy Long Legs," which she accepted. The defendant sold 480,000 copies of the song, but refused to pay the royalty on the ground that her contract with the Broadway Music Corporation had violated the contract and reduced the sales of its song. The Broadway Corporation sold 404,210 copies of the rival song, "Dear Old Daddy Long Legs." Miss Pickford's claim

MUSIC MEN
The German imported "laughing" record of the Okeh is still selling at top speed. It's looked upon as one of the year's novelties in discs.
Milt Feiber is with the Ager, Yellen & Bornstein professional staff in New York; Morgan Brown represents the firm at St. Louis.
The Lawrence Wright-Bert Feldman music publishers' feud in London now has Wright taking exception to Feldman's statement that he (Feldman) would not jeopardize the success of Wright's business for the reason upon Wright's making good depends the reimbursement of various sums of money which Feldman claims. Wright bought out an interest in a publishing venture he and Feldman were concerned in, the former agreeing to pay in installments.

Wright's version is that he was sole founder and supervisor of the business and that not until the war did he permit Feldman to assume a financial interest. Wright says he allowed Feldman to buy him out when he enlisted in His Majesty's service. After demobilization Wright claims he bought back an interest in the business at a figure several times in multiplication of what he originally sold out for, which amount he is paying out. Wright, however, denies that he only satisfied one installment, but says he paid three, and that each installment "amounts to many thousands of pounds . . . the aggregate amounting to more than any popular music business is really worth."
Emma Carus and J. Walter Leopold, her piano accompanist, are engaged in a music publishing venture in conjunction with their vaudeville dates under the coined name of Carpod Co., formed by a syllable from each name. Miss Carus and Leopold collaborated on the song numbers of the brief catalog.

Chris Pender, cabaret entertainer and songwriter, has instituted a New York Supreme Court suit against Ray Klages, Ray Brown and Irving Berlin, Inc., claiming co-authorship of "Early in the Morning Blues" with Klages. Berlin, Inc., is the publisher. The complaint, filed through Abner Greenberg, asks for an injunction and accounting of the song. The attorney states he has been offered a settlement, cash on a fourth interest, the publishers representing they had "put in" an orchestra leader on it. Pender wants a third interest.
Louis Breaux and Harry Tobias are publishing a song on their own. Eddie Cantor collaborated.
Perry Bradford, colored songwriter-publisher, sentenced to four months in the Essex County Penitentiary for subornation of perjury, is out on a \$5,000 bond pending an appeal. The Columbia Graphophone Co. interceded in Bradford's behalf.
Carl W. Richardson, of Thurman & Boone Co., furniture dealers of Roanoke, Va., made a statement J. Russell Robinson wants to deny.

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was assigned to Elizabeth A. Reilly to enable the action to be brought in the courts of New York State, and she is the nominal party to the action.

Gladys Rice, the singer, claimed a contract to record vocally for the Grey Gull records. The sum of \$500 was involved, a settlement being effected last week just before the case went to trial.
Eugene West, the songwriter, is wintering in New Orleans.

Zeze Confrey, the jazz pianist-composer, is writing a book on piano instruction.
Paul Specht's "Georgians," a new jazz combination, will make blue recordings for the Columbia records.

E. C. Mills of the Music Publishers' Protective Association, is arbitrating a mix-up in songs. Willie Raskin and Maceo Pinkard, a colored songwriter, collaborated on "He May Be Your Man Friday, but He Sees Me on Saturday Night," which Harms, Inc., accepted for publication. Pinkard and another colored songsmith, Lem Fowler, wrote up that same title, which Cal De Voll accepted for publication. The author of the latter song is given as Mel Relof (Mel Fowler reversed). Both publishers have same titled songs, and Mills is to decide who has prior right thereto.

E. C. Mills, the M. P. P. A. executive secretary, left for Cuba Saturday for a short vacation.

Alleged copyright infringement of two musical comedy songs forms the basis of a Federal court action Joe Mittenthal, Inc., has instituted against Irving Berlin, Inc., and Irving Berlin personally. Mittenthal published "I Love You, Sweet Angeline," written by the colored songwriters, Henry Creamer and Turner Layton, and featured in the Creamer and Layton colored revue, "Strut Miss Lizzie." Berlin's "Pack Up Your Sins and Go to the Devil," from the current Music Box Revue, is charged with infringing on the "Angeline" number. Nathan Burkan, acting for Mittenthal, asks for an injunction and accounting.

Shapiro, Bernstein & Co., through San Francisco counsel, are suing Gilbert M. Anderson to recover \$1,500 advance royalty on a musical production, "Broncho Billy," contemplated sponsoring in 1917, but failed actually to produce. The show was titled "I Love You."

Mostly Greenwich Village resorts are named defendants in a new series of eight copyright infringement suits filed by the Stark & Cowan (2), Harms, Inc. (3), Waterston, Berlin & Snyder and Witmarks.

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NEWS OF THE DAILIES

Mrs. Leslie Carter was made defendant in a suit filed Feb. 1 in Dayton, Ohio, brought by Charles W. Sanders, a former liquor dealer, who alleges the actress owes him \$120 for wine purchased in 1912. Hearing was set for Feb. 10.

Henry Ziegler and Garry Herrmann, the latter owner of the Cincinnati Baseball club, are organizing a corporation to finance a theatre venture in the Times square district which will be known as the Weber and Fields Music Hall. The comedians will head a stock organization there similar to that which played at Weber's theatre several years ago under their management.

Moses Goldman was brought before Magistrate Sweetser in the Yorkville Court last week on a charge of disorderly conduct made by Dorothy Taylor, a show girl. The plaintiff alleged Goldman refused to leave her apartment when she requested him to do so. The defendant said he had known Miss Taylor for some time and he believed himself to be her "sweetheart." After hearing her testimony, in which she stated she did not care to have anything to do with him, he decided he had been laboring under a false impression. A suspended sentence was given with the understanding he leave the young woman alone.

Supreme Court Justice Cohalan reserved decision last Thursday on an application of Major A. Hart to annul his agreement to transfer a gasoline station on West 34th street to Lorraine Harding, a picture actress. Hart alleges the defendant secured his signature to a document, transferring the property to her name while they were riding in the park which he did not know he was signing. Miss Harding, in her denial, alleges she supplied Hart

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DISK REVIEWS (Continued from page 37)

ber is a lyric discourse on the chances the heroine had to connect in wedlock with a bootlegger, garage keeper and others of the elite, but passed them up "all for the love of Mike."
The indigo-hued ditty via the title explains the theme, "You Can Have Him, I Don't Want Him, 'Cause I Didn't Love Him Anyhow Blues."

ALL MUDDLED UP (Fox Trot)—Zez Confrey and Orchestra
TRUE BLUE SAM—Same—Victor No. 18973
Smooth foxes both, with saxos prominent. Confrey's piano tickling of cooing figures ever and anon for variation. Percy Wenrich has evolved a soothing melodious dance number in "All Muddled Up," while Walter Donaldson's "True Blue Sam" is more marked in rhythm.

LADY OF THE EVENING (Fox Trot)—Majestic Dance Orchestra
PACK UP YOUR SINS AND GO TO THE DEVIL—Same—Pathe No. 20857
The "Lady" is a smooth fox trot played rather conventionally. "Sins," also from Irving Berlin's "Music Box Revue," makes for snappy contrast to the decorous "Lady." Its odd, choppy rhythm distinguishes it as a corking dance number.

WAY DOWN YONDER IN NEW ORLEANS—Blossom Seeley (Vocal)
MISSISSIPPI CHOO CHOO—Same—Columbia No. 3731
Blossom Seeley is a new Columbia disk artist. While a bit too energetic in her blues delivery, this first offering bespeaks of possibilities along those lines.

LADY OF THE EVENING (Fox Trot)—Glantz's Metropolitan Players
CAROLINA HOME—Bailey's Lucky Seven—Gennett No. 5002
The "Lady" (Berlin) is one of the outstanding numbers from the new "Music Box Revue." The Glantz organization delivering satisfactorily. The Bailey aggregation is somewhat of a surprise in their treatment of "Carolina" (Silver), paying more attention to the melodious possibilities and eschewing the jazz and blues as has been their wont.

'NEATH THE SOUTH SEA MOON—Lambert Murphy (Vocal).
JAPANESE MOON—Olive Kline—Victor No. 45336
Lambert Murphy is assisted by soothing orchestral accompaniment in which the guitar figures prominently in getting this "Follies" South Sea song over for a perfect score. Another Oriental number, the oddly rhythmical "Japanese Moon," accompanies, this time sung by Olive Kline. The orchestral background is striking and distinguished by a marimba effect.

WESTERN STARS—Guido Deiro
NEAPOLITAN POLKA—Same—Columbia No. 3728
One of the best accordion records made in a long while. Both are original compositions with Guido Deiro and performed with his usual finished technique. Abel.

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FULTON Theatre, W. 46 St. Eves. 8:10
Mata. 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 Besier &
May Edington
Staged by SAM FORREST

MUSIC BOX THEATRE
West 45th St. Eves. 8:15. Mata. Wed.-Sat.
SAM H. HARRIS Presents IRVING BERLIN'S

'MUSIC BOX REVUE'
Staged by HASSARD SHORT.
WITH A GREAT CAST!

Maxine Elliott's
SAM H. HARRIS Presents
JEANNE EAGELS
in "RAIN"

Founded on W. Somerset Maugham's
Story, "Miss Thompson."

GAIETY Eves. & 46th St. Eves. 8:30.
Mata. Wed. & Sat. 2:30
CHARLES DILLINGHAM Presents

LOYALTIES
By JOHN GALSWORTHY
Produced by Basil Dean
"SEASON'S BEST PLAY"—Tribune

CORT Theatre, W. 45th St. Eves. 8:15
Mata. 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

LYCEUM West 45th St. Eves. at 8.
Mata. Thurs. & Sat. at 2.
DAVID BELASCO Presents

DAVID WARFIELD
as **SHYLOCK**
IN SHAKESPEARE'S
"MERCHANT OF VENICE"

EMPIRE THEATRE Eves. & 49 St.
Mata. Wed. and Sat. at 2:30

BILLIE BURKE
in BOOTH TARKINGTON'S
"ROSE BRIAR"

ALLAN DINEAR & FRANK CONROY

BELASCO W. 44th St. Eves. 8:30.
Mata. Thurs. & Sat. 2:30
"Sensational Success."

DAVID BELASCO Presents

LENORE ULRIC
as **KIKI**

A New Character Study by ANDRE PICARD

VANDERBILT 45th St. E. of B'way
Eves. 8:30. Mata. Wed. & Sat.
Eve. 8:30. Mata. Wed. & Sat.

"GLORY"

"SEASON'S BEST MUSICAL COMEDY."
—Eve. Telegram.

LITTLE Theatre, W. 44th St. Eves. 8:30
Mata. 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 THEA. W. 43d St.
East of Broadway.

THE SELWYN'S Present

COWL as "JULIET"

THE GREATEST
TRIUMPH OF
HER CAREER.

Nights \$1.00 to \$2.50. Thurs. Mat., 75c to \$2.00

CRITERION BROADWAY
at Forty-fourth Street.
R. F. SCHULBERG Presents

A LAVISH PLAY OF LOVE AND SACRIFICE

POOR MEN'S WIVES

A CASNIER PRODUCTION

WILLIAM A. BRADY'S Musical Comedy Triumph

"Takes first prize among musical plays."—Stephen Rathbun, Sun.

UP SHE GOES

"It is a clean-cut, wholesome and amusing musical play, set with a score both lovely and lively."—Quinn Martin, World.

NOW { AND ALL } at the PLAYHOUSE

W. 48 St. Eves. 8:30.
Mata. Wed. & Sat.
Extra Matinee:
Lincoln's Birthday.

New Amsterdam Theatre—W. 42d Street
Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

A National Institution

ZIEGFELD FOLLIES

HUDSON West 41th St. Eves. 8:30.
Mata. 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.
Mata. 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"

BETTER TIMES
AT THE

HIPPODROME

MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME

MAT. DAILY, 2:15; EVES., 8:15

ELTINGE THEATRE, 42d St. West.
Matinee Wed. & Sat., 2:30.

A. H. WOODS Presents

HELEN MacKELLAR in

"THE MASKED WOMAN"

With **LOWELL SHERMAN**

GEORGE M. COHAN Thea. W. 42d St.
Mata. 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 BECKER
LEE BAKER

Apollo West 42d St. Eves. at 8:15.
Superb Spectacle—41 Marvelous Scenes

BEN-AMI in

Johannes Kreisler

The Marvelous Musical Romance

PRICES: \$2.00, \$2.50, \$2.00, \$1.50 & \$1.00

TIMES SQ. Theatre, W. 43d St. Eves. 8:30.
Mata. Tues., Thurs. and Sat.

THE FOOL

The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 38th St. Eves. 8:15
Mata. Wed. & Sat. 2:15

HENRY W. SAVAGE Offers
A NEW COMEDY—WITH MUSIC

THE CLINGING VINE

with **PEGGY WOOD**

Extra Orch., \$2.50; entire first Bal., \$1.50; entire
2d Bal., 50c—every night, including holidays and
Saturdays. For Mat.—4th Orch., \$2; 1st Bal., \$1.
Best Seats NOW at Box Office.

EARL CARROLL Theatre, 7th Ave.
Eves. 8:30. Mata. Thurs. & Sat. 2:30.

SCHWAB & KUSSELL Bring You

THE GINGHAM GIRL

with **EDDIE BUZZELL**

Bertie Beaumont
Louise Allen
Alan Edwards
Amelia Summerville
and the BEST CHORUS ON BROADWAY

REPUBLIC 42d St., W. of B'way.
EVENINGS at 8:30
Mata. 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.
Matinee 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

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

OLIVER WALLACE

WORLD'S PREMIER MOTION PICTURE ORGANIST

SECOND YEAR

GRANADA THEATRE, SAN FRANCISCO

William O'Clare

AND HIS

SIX SHAMROCK GIRLS

ALL NEW THIS SEASON

NOW PLAYING LOWE'S FULTON, BROOKLYN (FEB. 8-11)

NEWS OF THE DAILIES

(Continued from page 39)

with the necessary funds to open the station. She contended she was forced to discharge him from the position of manager in September, 1921, after he had struck her.

George Edwin Joseph, an attorney, has brought suit in the Superior Court in Los Angeles against Pauline Frederick for \$36,000 alleged due him on picture contracts. The actress has a counter suit against Joseph for \$46,647 which is also scheduled for trial. The attorney's suit is for commissions alleged due him with Miss Frederick alleging Joseph owes her \$31,800 for professional services, \$10,000 she gave him to buy Liberty Bonds, and \$5,847 alleged to have been collected for her but never turned over.

Free performances the first four nights of the week for "The Fool's Revenge" at the Bramhall Playhouse were inaugurated this week. The last half of the week the regular admission is charged.

The engagement of David Warfield in "The Merchant of Venice" at the Lyceum has been extended until March 10, an addition of four weeks.

Al Woods has sponsored a project that would place a bronze bust of Charles Frohman in the Empire theatre. A fund will be established for the purpose and donations accepted through a committee of three managers.

An order was issued last Friday by Commissioner Enright removing all uniformed policemen from cabarets and restaurants who had been stationed there to make arrests for liquor violations. A delegation of restaurant men had been in conference with the police head earlier in the day and promised they would do everything in their power to curtail drinking if the officers were removed. They contended that when officers were placed in a restaurant it seriously affected the business of the place. They also agreed to establish 2 a. m. as the closing hour.

Dorothy Davenport Reid, widow of Wallace Reid, who died Jan. 18, requested letters of administration of his estate in the Superior Court in Los Angeles last Friday. An approximate valuation of the estate was placed at \$50,000 with the most valuable asset the Reid home, valued at \$40,000.

Olga Petrova, who has completed her road tour in "The White Peacock," will appear in a new play entitled "The Harlot's House."

John E. Keller is preparing for a road tour in "Dr. Jekyll and Mr. Hyde."

John A. Larkin was arrested last week in front of the Lambs Club on a charge of soliciting alms. When brought before Magistrate Rytenberg in night court the defendant described himself as an actor out of funds and gave his address as the Lambs Club. A suspended sentence was granted.

Paul Specht, appearing in vaudeville in Newark last week, received a pawn ticket through the mail Friday for a violin valued at \$500, stolen from him earlier in the week.

In the Supreme Court at Nyack, N. Y., Feb. 3, Justice Tompkins granted Evan Burroughs Fontaine

MARK STRAND

Broadway and 47th Street

"A NATIONAL INSTITUTION"

Direction: Joseph Plunkett

RICHARD BARTHELMESS

in "FURY"

STRAND SYMPHONY ORCHESTRA

CARL EDOUARDE.....Conductor

30 days more to file her appeal from a decision setting aside the annulment of her marriage to Sterling L. Adair.

George Parker, watchman at Miner's Bronx, was attacked by three thugs Sunday night while making his rounds shortly after midnight. Parker's cries attracted the attention of William Trete, a cleaner, who summoned help. The thugs made their escape, leaving a bag of burglar's tools. They had been unable to reach the safe in the manager's office through meeting Parker.

Sidney Phillips, the vaudeville comedian, who has for years been a hungry collector of rare prints and etchings, announces an exhibition under his auspices of the etchings of two contemporary artists, George O. Hart and Edward Hopper, at the Sardeau Galleries, 7 W. 51st street, for a month beginning this week.

A New York daily this week printed an item that is the reverse of the usual. It stated 200 women presented themselves before the authorities of West New York, N. J., and stated that if Sunday pictures were barred in the town, the women would start a reprisal through refusing to attend church on the Sabbath.

Howard C. Potter, press agent for Mary Garden, failed to appear in the Municipal Court in Boston Monday where a charge of assault and battery was brought against him by Katherine Donovan, a reporter on a local paper. The plaintiff alleges Potter refused to let her see the opera star and that he seized her and pushed her against a wall in the Copley Plaza Hotel. The defendant was represented by counsel who had the case postponed until February 14.

A hearing will be held Friday in deportation proceedings against James Dale an English actor appearing in "Loyalties" at present under \$1,000 bail on a charge of importing or attempting to import women into the United States for an illegal purpose. The charges arose out of statements made by Ada Gladys Powell, a Welsh girl, who arrived in this country two months ago and was deported at the request of her mother.

Charles Mere's "La Flamme" will have its initial presentation in America Sunday night at the Playhouse, New York, under the direction of William A. Brady. Negotiations are underway to bring the piece into a Broadway house for a run.

Cecil Clovelly, appearing as the second grave digger in "Hamlet" at the Sam H. Harris theatre, was arrested Tuesday by Agent John Givney of the prohibition forces on a charge of selling liquor. The agent alleged Clovelly sold him a flask of liquor and took him to a drug store, where he bought two cases of whiskey and later made two more arrests.

Ruth Chatterton is to appear in "William's Wife," scheduled to have its initial showing in Philadelphia on March 5. Henry Miller will stage the production.

Sam H. Harris is to star Mary Ryan in a new play by Norman Houston and Sam Forrest entitled "The Slavemaker," which goes into rehearsal next week.

An adaption of the French play, "La Sonnette d'Alarme," is being made by Avery Hopwood for production in this country by Gilbert Miller.

"Passions for Men" closes at the Belmont, New York, Feb. 17. It will play one week at the Bronx O. H. and then start a road tour in Philadelphia.

A fire Tuesday in Long Branch, N. J., damaged the Grand to the extent of \$25,000.

OSWALD



WOODSIDE

KENNELS

WOODSIDE

L. I.

ARNAUT BROS.
IN ENGLAND

BUD SCHAFFER

Producer and Comedian

Now playing sixth consecutive tour for Ackerman & Harris with his latest Girlie revue.

GEO. KALALUHI'S HAWAIIANS

PRESENT

"EKEIA," the Tropical Beach

Dancer

in "PASTIMES OF HAWAII"

Direction: SIMON AGENCY

BILLS NEXT WEEK

(Continued from Page 27)

Vallecia's Animals
Margaret StrainPORTLAND, ORE.
Pantages
Clari & Story
Noodie & Fagin
Kate & Willey
Josie Heather Co
Palo & Palet
Richardson TwinsTravel
(Open week)
Pierce & Goff
Lillian Burkhart
Kinner & Reaney
B & L Hart
Thaloro's Circus
Major RhodesSAN FRANCISCO
Pantages
Ward & Dooley
Barnes & Hamilton
Norton & Meinotte
Jack Goldie
Seven Algerias
Rinaldo BrosOAKLAND, CAL.
Pantages
The Gladiators
Wilson & Addie
Walter Brower
Choy Ling Foo
Canadian BandLOS ANGELES
Pantages
Nelson's Catland
Dave Thurbay
Jan Rubin
Winton & Elaine
Bila and PlerceSAN DIEGO, CAL.
Pantages
Penman & Lillian
Rowland & Meah
McFarland Sisters
El Cota
Cheyenne Days
Bright & ClickL'G BEACH, CAL.
Pantages
Arnold & Florence
Jewell & Rita
Miss Nobody
Harry Tighe
Haverm's Animals
Gibson & BeattyMEMPHIS
Pantages
Jewell & Rita
Joe Bernard Co
Farrell & Hatch
Rigoletto Bros
Great MauriceKANSAS CITY
Pantages
The Avalons
Le Grohs
De Michelle Bros
Four Ortons
YouthDALLAS, TEX.
Majestic
The Nanyvins
Coffman & Carroll
Emilie Lea Co
Edwards & Beasley
Olcott & Mary Ann
Tan ArakisFT. SMITH, ARK.
Majestic
Jessie Reed
The Speeders
Cervo & Moro
Karoll BrosFT. WORTH, TEX.
Majestic
Keno Keyes & M
Huston Ray
Swift & Kelley
Henry B. Wall
Whiting & Burt
Gautier & Pny ByHOUSTON, TEX.
Majestic
Willie Hix & Leo
Frank Whitman
Simpson & Dean
Dr Thompson
Morgan & Gates
Fields Family FordLITTLE ROCK
Majestic
Karoll Bros
Jessie Reed
The Speeders
Flo Lewis
Tannah CoTulsa, Okla.
Orpheum
(Okla. City split)
1st half
Raymond Wilbert
Henri Scott
Tango Shoes
Green & Parker
Four BrettonWICHITA, KAN.
Orpheum
Wilber & Adams
Emerson & Baldwin
Vadie & Gysi
Saxon & Farrell
Shreeen2d half
Harry Gilbert
Valeria Bergere Co
Elaine & Marshall
The Keltans

THE BOHEMIAN GIRL

English-made production by Harley Knoles (American), who also directed. Adapted from "The Bohemian Girl," light opera. Stars Ivor Novello, Gladys Cooper and features Ellen Terry, Constance Collier and C. Aubrey Smith. Distributed through American Releasing. At Cameo, New York, week of February 4.

Arline...Gladys Cooper
Thaddeus...Ivor Novello
Buda...Ellen Terry
The Gypsy Queen...Constance Collier
Devilhoof...C. Aubrey Smith
Count Arnhelm...Henry Bithart
Count Florestein...Gibb McLaughlin

"The Bohemian Girl" should be a sure-fire drawing card as a regular release. To what extent an exhibitor may make it draw will wholly depend upon the exhibitor. There is much to exploit in this picture, and on the exploitation will depend the business, with the picture standing up under the most flamboyant advance work that sticks closely to the facts.

First, there is Ivor Novello, that much heralded expected supplanter of Valentino, and who is now over here to appear under Griffith's direction. Then there is Gladys Cooper, acclaimed as England's best-looking and foremost actress on the legitimate stage. After that, Ellen Terry, who really should be first through it all, but is made secondary in the billing, even on her first screen appearance and in an English-made picture. There is no limit of latitude for the Terry connection. And after that, Constance Collier, the American actress, who appears in this picture produced by another American in England, Harley Knoles, who also directed.

Besides for curiosity may be cited what the American Knoles did with a picture made abroad as against what the English make themselves. Yet for further attention is the piece itself, an adaptation of "The Bohemian Girl."

Possibly the present generation is not familiar with the standard light operas of the everlasting past, and it should be future, as it would have been without the jazz. "The Bohemian Girl" ranked with "The Light Hussar" among the classical light operas.

And still again, what girl has not felt an answering thrill to the lyric of "I Dreamt I Dwelt in Marble Halls," almost the theme song of "Bohemian Girl," and a classic that even time cannot efface from the world's most favored numbers?

There is almost too much for the rewrite man. In this picture. Nevertheless, it is there, and the picture is there with it. Mr. Knoles must have given a punch to the English directors when they saw his output. He made it an American film line. Mr. Knoles' best is the handsome visualization of the "Marble Halls" song on a moving platform, with a palace set of simple but highly efficient effect, that has a throne on the extreme end and an art gallery sprinkled throughout with marble objects. To the throne, on which sits the queen, come the many claimants for her hand, but Arline (Miss Cooper) rejects them all in favor of Thaddeus (Mr. Novello), who is the Prince of her dreams as well as the Prince at the picture's finale. There is a heart throb in this for any girl. Accompanying, of course, by the house orchestra is the operetta's favorite strain.

This scene, as studio made, equals any seen on this side in its perspective, simplicity and effectiveness. The moving floor is again utilized for a coming out party in an English castle, with the dancing couple doing it in the English way, a pleasing departure from the "Greenwich Village" thing or the "midnight cabaret."

The adapted story lends itself to picturesqueness, and it has been taken advantage of. There are gypsies and a gypsy camp, the latter somehow never made really real through an undetectable fault. But the gypsy camp, however, contains a fetching romantic scene on the night of Thaddeus' declaration of love for Arline, when they meet outside Arline's wagon by the light of the moon, to be discovered by the gypsy queen (Miss Collier), who is the villainess (and excellent with her Spanish strut). This scene is sweet-

ly poetical, as is the gypsy betrothal ceremony immediately following. It's a nice, sentimental story of holding value and interesting to the audience. The opera as well, but the importance of the personages in it overshadows the tale.

In photography the picture does not always run true. It is also a matter of camera work and lights as to the looks of Miss Cooper and Mr. Novello. Miss Cooper is a handsome girl in the English style, and this style should never allow an American to see the profile of an English beauty. For seldom is what the English consider a pretty girl a likeable profile to the American idea.

Novello will be the subject of most attention by picture fans, particularly the American girls. He's a manly looking fellow, of good appearance, but there is no telling how our girls will see him. The men will like him as a good looking average picture actor. Professionals will recognize his brunet type when it is said he looks much like Fred Niblo did 20 years ago, without Novello being as good looking as Mr. Niblo then was.

Miss Cooper plays "Eraculously," which means nothing. Miss Terry as the nurse had an opportunity or so. Mr. Smith made his Devilhoof character devilish in looks and was splendid. Gibb McLaughlin as Count Florestein had an Austrian make-up that might be true to the country but it looked burlesque.

"The Bohemian Girl" attests to Knoles' work in a strange land. It should do a great deal for him in England. *Bimc.*

JAVA HEAD

Presented by Jesse L. Lasky (Famous Players) from the novel of Joseph Hergeshelmer, releasing through Paramount. George Melford production, with Waldemar Young adapting for the screen. At Rivoli, New York, week Feb. 4.

Taou Yuen...Leatrice Joy
Nettie Vollar...Jacqueline Logan
Gerrit Ammidon...Gerrit Ammidon
William Ammidon...Arthur Stuart Hull
Edward Dunsen...George Fawcett
Kate Vollar...Helen Lindroth

A few current reports waiting about lately have carried the idea that a campaign is about to start or is under way to exploit either Leatrice Joy or Jacqueline Logan for permanent big type in screen billing. It isn't exactly recalled which girl is to be on the receiving end of the drive. As far as this picture is concerned it really doesn't make much difference, for each will gather a host of admirers on the strength of her performance.

The picture is splendid and the two girls run away with it amidst a well selected cast. Whatever "edge" there may be between the two women goes to Miss Joy. It's difficult to recall when has been seen such a wistful performance as this girl gives as a Chinese princess brought to this country as the wife of a young seafaring captain. She has succeeded in spreading a personal appeal across the screen that is most emphatic. To say Miss Joy is charming might possibly sum it up. Miss Logan, too, is cast in a role abundant in its capacity for gaining the sympathy of the spectators, though she has failed to realize on it as did her counterpart.

George Melford has accomplished creditable directing in his subject. It's a costume picture, with the time placed in the late '40s and having most of the action in a town along the New England coast, other than the episode in Shanghai. That permits of the princess' entrance into the tale.

Not having read the novel, it is beyond saying just how closely the film version follows Hergeshelmer's story, but the screening does impress as though it should be a credit. The acting is conservative but not necessarily meaning by that cheap. It is tasteful, while the action has been toned down and kept down, where it would have been so easy to become melodramatic.

The film story tells of an engaged couple, Nettie Vollar and Gerrit Ammidon, kept apart by a feud between the boy's father and the girl's grandfather. While away on a voyage to China he rescues a Manchurian princess (Taou Yuen) from an attack and marries her to save her life, thence bringing her home with him. Meanwhile, the relatives have patched up the family feud, but a effect on the youthful pair is nullified by the foreign wife.

The family accepts her (no dramatics here), as does the town, following the example of the house hold. It's a delicate situation until the princess learns of her husband's love for the other girl, when she takes an overdose of opium and dies.

Close to an hour and a half is consumed in the presentation. Much footage is taken up at the beginning in planting the tale and registering the atmosphere, with the exterior of the small town (supposedly Salem, Mass.) looking to be authentic. Lengthy or not, the picture had no trouble in holding a Sunday night assemblage at the Rivoli until 11:40.

Those in the cast, besides the two girls, to stand out were Albert Roscoe, George Fawcett and Frederick Strong as the business and the grumpy old elders, respectively, while Raymond Hatton demanded attention in a "dope" character. Having a foundation of an excel-

lent story embossed by an excellent sense of production, "Java Head" is picturesque and entertaining to the point where it actually grips, while surmounted by the performances of Misses Joy and Logan, to which the former has added a touch of pathos that is as neat a piece of work, or perfection for these parts in months.

It is also of note the captions are minus any trick phrasing on the Chinese girl's utterances (she speaks English) and is, additionally, shy of the usual "cute" business generally allotted to such a character. Hence, it may be understood that there are no superfluous scenes involved, every incident has a direct bearing on the story, and it's straightaway shooting to register a corkin' feature that connects purely on merit. *Skig.*

HEARTS AFLAME

Metrol special presented by Louis B. Mayer, produced by Reginald Barker. Adapted from the novel, "Timber," by Harold Titus. Scenario by J. G. Hawks and Frank Lloyd. Directed by Frank Lloyd. Anna Q. Nilsson opposite. At Rialto, New York, week Feb. 4.

Luke Taylor...Frank Keenan
Helen Parker...Anna Q. Nilsson
John Taylor...Craig Ward
Hobby Kidare...Richard Hendrick
Miss Joe...Russell Simpson
Philip Rowe...Richard Tucker
Jim Harris...Stanton Heck
Jimmy May...Martha Mott
Curley Stump...Walt Whitman
Ginger...Joan Standing
Thad Parker...Ralph Cloninger
Lucius Kidare...Leatrice Joy
Sheriff...Gordon Murre
Jennie Parker...Irene Hunt

Excellent melodrama with several splendid thrills, much fine scenery, first-rate comedy and dramatic interest in spots. But it falls down for some reason. The trouble is not on the surface and is difficult to point out. Probably the picture goes awry because the producers have distorted its romantic appeal in order to make it a vehicle for Frank Keenan as an old man. The affairs of the young hero and heroine are subordinated to the character sketch of the hero's father, a rugged old lumber king, and the thing won't hold together. Interest is developed instead of being economically directed along a simple line of narrative.

First, because he is the only good actor among the principal characters, and, second, because every effort is made to hold him in the center of the story, attention is attracted to and confined to Mr. Keenan, playing old Luke Taylor. He engages interest and attracts sympathy and understanding. Once he has attracted you, you want to see him prominent in the vital development. Interest in which all the hero's action revolved about the young couple. John is victor in a rough-and-tumble fight. Helen wins a victory over those who plot against her to cheat her of her timber lands. It is John and Helen who drive the locomotive through a raging forest fire and save the hemmed-in villagers, but all the time you have the feeling (because of the bad timing) that the picture is devoted to the Keenan role) that all this is secondary. Since the old man's part has been italicized, you have the sense that all that happens that is to be vital and significant must have him as the central figure. Hence the edge is taken from the real action because he is not concerned in it.

Here is a case where bad technical dramatic work has spoiled what should have been a capital picture. The "stunt" stuff is great. In one scene, the hero and heroine build a dam in order to back the water up until it will float enormous mountains of cut logs, then blast the dam away and send the timber rushing and tumbling down a mountain torrent, with lumberjacks skipping giddily over the tossing logs. It must have been a big job to arrange the "effect," but it's worth it. The other "punch" is big forest fire—a rushing, thrilling picture of melodrama, accomplished with stunning scenic effects.

The whole picture is a revel in scenery of the noble forests, but its story is scrappy and jumbled and confused. Values are disproportionate, probably because a novel nearly always has too much material for a film unless wise selection is made. Boy except the incident of the death of a settler's wife bears but obscurely upon the main story, but it is played out at interminable length and with tiresome detail. A mere title would have covered the passage adequately. In a dramatic version all this action would have happened off stage and been made known in a line or two of dialog. There are other similar scenes all of them reacting against a simple, cohesive story.

The comedy is excellent. Russell Simpson has a capital part as the husband who hasn't spoken to his wife except through a third party for 20 years. Joan Standing does a neat bit as a "hired girl," and Ralph Cloninger handles a low-comedy role as a sporty hick with nice judgment.

There are a lot of arresting shots of wild animals, such as wolves and deer fleeing before the forest flames and one of a black bear being killed by a tall tree as the fire approaches. The utmost care and pains have been taken over these incidents, but the main point of concentrated attention has been neglected, and the work falls to pieces in spite of its many excellencies. *Rush.*

VOICE FROM THE MINARET

Joseph M. Schenck-First National attraction starring Norma Talmadge. Adapted from the play by Robert Hichens by Frances Marion. Directed by Frank Lloyd. Shown at the Strand, New York, week Feb. 4.

Lady Adrienne Carlyle...Norma Talmadge
Faisal...Paula Goddard
Lord Leslie Carlyle...Edwin Stevens
Bishop Ellsworth...Winter Hall
Secretary Barry...Carl Gerard
Faisal's wife...Paula Goddard
Lady Gilbert...Lillian Lawrence
Salem...Albert Fresno

"The Voice from the Minaret" will give the Norma Talmadge fans entertainment. It seems a trifle lengthy, but nothing in it needs speeding.

The locale is in India, Africa and England. It is in India where Miss Talmadge as Lady Adrienne, wife of the Governor-General, falls in love with the young Englishman, who is going into the church. In Africa they discover their love, and finally in England, after this wife has returned to the husband, on the latter's death the couple are left to work out their life's happiness.

In the opening is a corking polo game in which Eugene O'Brien plays an important role. Also several big scenes as far as the number of people used are concerned in the early reels. After the polo game is a reception in the Governor-General's gardens, where there is trick photography to permit a Hindoo fakir to do a couple of tricks. The African scenes are well worked out with an eye to atmosphere.

Playing the heavy is the late Edwin Stevens, who, as the husband, put over a role that in spots was as wonderful a piece of work as anything that was ever done by Mansfield on the stage.

The direction is good, Frank Lloyd keeping the story moving. His close shots held action instead of being mere posings. *Fred.*

THE DANGEROUS AGE

First National distributing production by Louis B. Mayer from the story of Frances Marion. Directed by John M. Stahl. At the Strand, New York, week Jan. 23.

John Emerson...John Emerson
Mary Emerson...Cleo Madison
Ruth, their daughter...Ruth Clifford
Gloria Sanderson...Ruth Clifford
Ed Sanderson...James Morrison
Bob...James Morrison

Stahl and Stone will be allotted the major share of credit for this release. Both have made an average tale not only presentable and likable, but as good a feature as any of the first run houses have held within recent months. The film looks as if the director had taken the script in good faith, adding numerous touches sufficient to lift it above and beyond the average. Philosophizing on the danger age of a man in marriage (placed at 40), the picture takes its subject seriously while including comedy to the extent of two or three honest outright laughs, a neat bit of suspense that is splendidly worked up, sustained interest and a touch of pathos for those inclined to view romantically the screened narrative. Further than that the film will be attractive to the women, whether because of the title or after actually seeing the version. And its odds on men will take kindly to it, if for nothing else than the idea of witnessing a man 20 years married wanting to step out for himself, doing so and the blame placed on the wife. The theme may offer various angles on a new alibi for the "hooked" boys, at that. In fact, the picture will be duck soup for both ends of the dumb table.

Lewis Stone as John Emerson, the husband (but not Equity's boss), has given a superb performance. It is questionable if Mr. Stone ever has done anything finer. And he always has been of the most dependable among the male leads for merit of work. The role would easily have lent itself to overplaying. A deft touch of refinement and certain mannerisms that are terrific in their power to register the desired emotion total a piece of work Mr. Stone has succeeded in making human.

On the other end John M. Stahl supplied tasteful settings for the action, which he definitely carries along to the conclusion without overdoing any of the stressed points or becoming flabbily sentimental. A night race between an automobile and a train seen mostly by the lens of each viewer's eye is a corking piece of production and camera work, bound to cause comment. Neither does the casting director seem to have been lax in choice outside of Ruth Clifford, who illusioned as offering a somewhat colorless effort.

The theme takes Mr. and Mrs. John Emerson as the personalities. They possess a daughter of 20. Emerson, the husband, hangs for companionship and a touch of romance. The wife is too busy taking care of her household to allot any serious thought to her spouse's youthful reflections. When she refuses to accompany him on a trip to New York it's the beginning of a continuous gay panic for him, mostly caused by the meeting of a miss, the same age as his daughter, who is on the train going east with her mother.

Everything is strictly on the up and up—no badger game or frame lurking in the offing. It's simply a matter of a neglected husband stepping out from the sheer joy of seeming to have regained the lost environment of his youth. Led on by

the girl, who does just a wee bit of cheating herself (for she has a fiancé), Emerson becomes obsessed with the idea he is about the best around. He writes his wife asking for freedom—and then finds the girl always regarded him as a father. It's a wallop to the iron-gray haired man's vanity. But he hasn't much time to think it over, for there's the letter in the mail, enclosing the request to call everything off. That must be recovered. An attempt to beat the epistle home falls when he misses the train, which allows for the race between "gas" and steam. After finally catching the limited it's not over, for there's still a possibility of the letter reaching the wife—and it does.

The homecoming is on his daughter's wedding day. He had muffed the wire demanding his presence for the occasion, so that constitutes a "break" but it takes a few feet of film to square the pen and ink ultimatum.

A cleverly presented film this, that will draw to the box office from that type of advertising sometimes termed "mouth-to-mouth." Hence, as said before, Stahl and Stone can both take bows on this one. *Skig.*

EINSTEIN THEORY

Educational subject of feature length, explaining in non-scientific terms Dr. Albert Einstein's theory of relativity. Produced under the auspices of the scientist himself and arranged for American presentation by the direction of Prof. Garrett P. Servis. Drawings and animated diagrams by Max Fleischer, maker of the "Out of the Inkwell" series of animated drawings. Special showing for educators at the Rivoli, New York, Feb. 3. Announced as part of the Rivoli program next week.

The picture occupies just 40 minutes and doesn't hold for that stretch of time. What inspired them to book it into the Broadway film house is a mystery. A title quotes Einstein as saying that only 13 scientists in the world are capable of understanding the theory. That ought to be enough to keep it from being a mixed lay assemblage of Valentino and Swanson fans and the army of women who do their popular science reading in May Mantion and the Butterick publications.

The film isn't even illuminating in a popular way. It doesn't explain anything that wasn't already clear. It seems a waste of footage to create elaborate and intricate diagrams to demonstrate that if you step off the earth's surface there is no such thing as east or west, that there is no meaning to the conception of large and small unless you establish some fixed standard of comparison, and that fast and slow don't mean a thing except in relation to something else. It's just a labored explication of the obvious. The picture tells through a morass of these elemental matters and then gets down to the abstruse substance of Einstein's theories.

The conception of bent space and bent light rays is illustrated by elaborate diagrams, but they give no enlightenment. They use up an immense footage to demonstrate that if a man walks toward the stern of a moving boat at the boat's exact speed forward, he is standing still in relation to the shore, but moving backward in relation to the boat itself. A title would have covered that. But when they come to deal with the bending of light they merely declare the principle and let it go at that.

The diagrams are extremely ingenious to lucidate obvious things, but when they get Einstein into the rarefied atmosphere of pure scientific reasoning they are baffling and the spectator is befogged. The thing is meaningless and gets down to the mere juggling of words. They establish the meaning of measurements by the yardstick of "time space," and then describe the mysterious "fourth dimension." If the three known dimensions are up and down, right and left and near and far, the fourth is "sooner or later."

The whole thing is as baffling and as useful as this description of it, and it will probably bore the film fan stiff. *Rush.*

CAPT. FLY-BY-NIGHT

A romantic tale of the early days of California—days before the gold rush and the film stampee, when the Spanish ruled and the men were dashing horsemen, with gay trappings and a ready knife and gun. In a sense this picture is a romance, still in another it is almost a comedy. It is the sort of picture that will get by nicely in the smaller daily change houses.

Capt. Fly-by-Night was one of the most famed bandits of the early days. This picture is of his escapades, although the pictureization does not profess to be a true tale—just an excuse for a film feature. It won't pull 'em in, but it will help them pass their time once they are in the seats.

Johnnie Walker is a fairly lovable hero, although there is an effort early in the action to place him in the light of the heavy. They couldn't get away with that at all. Johnnie is spotted as the hero the moment he got within range of the lens. Shannon Day makes a very acceptable heroine, and the balance of the cast is quite good, especially Eddie Gribbon as a swashbuckling Spanish soldier.

The direction is fair and the photography decidedly good. *Fred.*

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ADDRESS

Variety, New York

SOUTH OF NORTHERN LIGHTS

William Stainer production, with Neal Hart as the star, author, adapter and director. At Loew's Circle, New York, on double bill Feb. 4, 1923.

Jack Hampton.....Neal Hart
 Corp. McAllister.....James McLaughlin
 Chick Rawlins.....Ben Corbett
 Jane Wilson.....Hazel Deane

Just a western built by a star to suit himself. Directed with the same idea in mind, with the result it is a picture that will fit in in the cheapest houses, where they like "real wild and woolly." A general idea may be obtained from the fact there is no love interest until about the last 100 feet or so. Prior it is rough-and-tumble stuff, with the story told with the aid of a series of cut-backs, long-drawn-out posing by the star in close-ups and about the most draggy action caught in a long while.

Hart has the heroic role of a northwestern rancher falsely accused of murder by a gang of desperadoes who have taken possession of his ranch because gold has been discovered on it. He makes his escape and crosses the line to Canada. There he has the Northwest Mounted after him as well as the American sheriff, who crosses the line to assist in the chase. It seems the gang after the rancher operates on both sides of the line. They are respected citizens on the American side and criminals on the Canadian side of the line.

Their leader, Chick Rawlins, runs a dump at a trading post in partnership with another fellow, and the Canadian authorities have sent a woman into the camp to get evidence against them. This woman shows up in the last 200 feet. Captured by the crooks, she has been imprisoned in a cabin in the mountains. Her escape from there and a long chase on the part of the crooks on one hand, the hero on the other and the sheriff and mounted on a third take up a great deal of the footage. Finally Hart, in a hand-to-hand battle with the leader of the crooks, manages to best him and save the girl. At the same time the leader manages conveniently to fall on his own hunting-knife and mortally wound himself, confessing before passing out that he was the one that framed the murder charge on the hero. That leaves it dead open and shut for the lady detective and the hero to fall in love within 50 feet of the fade-out.

It was the weak sister of the Circle's double bill, and just a hokey picture that even the Circle patrons, case-hardened as they are to poor ones, laughed out loud when the dying crook saw a vision of the Grim Reaper in a double exposure which impelled him to make his confession.

Fred.

FABIOLA

Chicago, Feb. 7.

Fabiola Photoplay Corporation production, made in Italy, based on the story by Nicholas Cardinal Wiseman. Special music composed by Alexander Hensemann, of Washington, D. C. At the Auditorium, Chicago, two performances daily, with prolog featured.

Fabiola.....Elsie di Sangro
 Agnes.....Adelaide Poletti
 Afr.....Ninette Dinelli
 Cecilia.....S. Sanfilippo
 Fulvius.....Anthony Novelli
 Sebastian.....L. Pavenelli
 Eusebius.....M. Paola

A photoplay which will easily secure the endorsement of religious organizations, especially Catholic societies, as it shows the contest of Christianity with Paganism in a very effective way. It is divided into two parts, each having a prolog. Half a dozen singers and a dancer pay homage to Caesar and the gods for the Paganism part, and a male quartet and a girl at the Cross lent atmosphere to the second part, which is Christianity.

The performance opens with pictures giving a splendid idea of the Rome of ancient days; maps showing the Roman empire, and with views of the present day, which give an idea of the buildings erected to give grandeur to Imperial Pagan Rome. Throughout the performance has an air of propaganda which there is no attempt to conceal, since there is a program announcement that the seeing of this picture is not "time lost," nor does it mean filling the mind with "frivolous ideas." The announcement concludes: "Rather let it be hoped that some admiration and love may be inspired by it of those primitive times, which have excited interest in later and more brilliant epochs of Christianity is too apt to diminish or obscure."

It is not the style of picture which gives opportunity to players. Fabiola, daughter of a wealthy pagan patrician, although having the title role, figures but to a small extent in the picture and is important only that she is first a selfish, heartless, cruel woman, who later sees the faith of the "Teacher of Nazareth" triumph over the usurery, hate and greed of the world she had known and believed un-

shakable, and finally becomes a convert. Agnes, her cousin, is the principal feminine role, and Adelaide Poletti is a pretty girl who plays it effectively. Fulvius is the heavy to the finish, when he, too, is converted, and is well played by Anthony Novelli (the John Barrymore of Italy), though the part is not of a kind that will give movie fans a chance to enthuse over. There are several other roles quite as important to the story as those named on the program that are omitted, including characters of the boy, Pancratius; the mighty Quadratus and the son of the prefect, Corvulus.

The photoplay has enjoyed good business because of the interest worked up in religious societies and is well spoken of. There was no applause, excepting for prolog numbers on the night witnessed. Many things remove the possibility of popular applause. A blind girl is stated to death, much time is given to the burial of Agnes, the most lovable character, and there is torturing of Christians, including the casting of the boy, Pancratius, into the arena of the Coliseum and turning nose a panther. This scene is badly done.

There has been much money spent in reproductions of homes of wealthy patricians of the fourth century and in showing the magnificent buildings of that day.

FOREIGN FILM REVIEWS

THE VIRGIN QUEEN

London, Jan. 23.

Apparently Stuart Blackton is beset by two obsessions—the pull of the aristocracy, from a box office point of view, and the glories of his Prisma color photography. Bereft of these two he can turn out excellent features, as witness "The Gypsy Cavalier," but when social ambitions become paramount he fails badly.

For weeks past the trade journals have published ornate inserts boosting this picture and the lay papers have been flooded with press stuff.

However, "The Virgin Queen" is only a super film from the angle of the elaborate staging it has received. To this end the producer has gone far in his search for locations and impressive interiors.

It is not even conspicuous for good acting. Extremely doubtful is the likelihood of its drawing business to the Leicester Square house and its attractiveness, as regards the provincial kinemas, is nothing above that of any other well advertised feature.

The story is that of Queen Elizabeth (The Virgin Queen) having an enemy in the Countess of Lenox, who wishes her son to become the husband of Mary, Queen of Scots, with the object of placing the young couple on the English throne in place of the present ruler.

The story is not strong and is disjointed. This feature is in dire need of drastic cutting. Of the cast, the less said of the majority the kinder. A. B. Imason does nicely as the Spanish Ambassador, and Carlyle Blackwell gives an average performance as Lord Dudley. Lady Diana Manners offers a splendid appearance, but cannot be said to fulfill the "queenly" requirements of her characterization as Elizabeth.

It might also be added that the inserted color inidents are not brilliant and impress as a long way from approaching perfection.

THE STEINACH FILM

Berlin, Jan. 17.

This long-awaited film, officially authorized by Dr. Steinach himself, the discoverer of the process for making the old young again, is really much better than was to be expected from such a venture. The putting of anything scientific on the screen for the general public seems almost a hopeless task. Yet, although the present film is open to many objections, still it teaches much more than was to be expected.

This film could never be circulated generally in America, even though it was cut from six to two reels. If leaving anything which would make sense, the American censors would be after it. If it had a hard time getting by the German censors (who are very liberal, as children under 16 are not allowed to enter film theatres except to see certain fairy films, Cooper's Leather Stocking Tales, etc.), then you can imagine what a chance it would have getting by on your side. To put it frankly, the whole film is about the sexual life and organs of man and beast, and shows how Steinach, by experimenting on rats, achieved a method whereby he made old rats young and energetic again. From this it goes on to show how the same method, slightly varied, was applied to man. The film is very discreet, in that it does not pretend that the fountain of youth has been found, but merely that so far the present process seems very hopeful.

There is no doubt about it that if this film were discreetly cut (much of the evident material about copulation among the animals and about homosexuality should go at once) it should be good for colleges and, perhaps, even for selected lecture public.

Trask.

MONNA VANNA

Berlin, Jan. 20.

"Monna Vanna," a new monumental film shown lately at the Marmorhaus, is called a tragedy of the Renaissance. It is certainly a tragedy, but not of the Renaissance. This film will be probably sold to South America. Ifas there ever been a film that hasn't been sold there?

But it has seldom been our misfortune to be present at a more deadly hodge-podge of bad scenery, tawdry costumes and impossible acting.

This is all the more extraordinary when one considers that Paul Wegner, one of the finest heavies now in captivity, plays the role of the Governor of Pisa. And how badly he does play it! Yes, the responsibility for this atrocity must rest directly on the shoulders of Helmut Ortman and Olga Alsen, the scenario writers, and those of the director, Richard Eichberg.

Trask.

DER FALSCH DIMITRY

Berlin, Jan. 20.

"The False Dimitry," a film taken from Russian history, has had a successful showing at the Ufa Palast am Zoo. The scenario by Hans Steinhof and Paul Beyer is far from being a model of its kind, as it is much too spready. Instead of concentrating on a few characters and making us either sympathize or hate, it takes in so many that we can really know none of them perfectly.

It begins with the death of Ivan the Terrible, who puts his son Fedor

by his third marriage as the successor. But the boy is not of age, and in the meantime Boris Godunoff rules in his stead. When the boy dies before coming of age, Godunoff has Dimitry, the son of Marth Ivan's seventh wife, murdered, and takes the throne himself.

Peter, a young boy, playmate of Dimitry's, has escaped and later gives himself out as the real Dimitry. With the aid of the Poles he conquers Godunoff, and for a short time is Czar. The Russians do not like to see the Poles in power. Dimitry is ousted and shot.

Many of Germany's best actors are in the film, and they generally do their best; only the Boris Godunoff of Eugen Klopfer is really bad, while the Peter of Paul Hartmann and Friedrich Kuhne in a small role are excellent.

The direction of Steinhof and the scenery of Walter Reimann are competent throughout, but, as remarked before, the effect is chilling, as no personal touch is established with the characters.

Trask.

JACKIE COOGAN SUED.

Former Manager Wants \$18,750 Alleged Due Under Agreement

Yesterday (Wednesday) afternoon the Frederick E. Goldsmith law office, representing John F. Connolly, served papers upon Jack Coogan, father of Jackie Coogan, in a Supreme Court action in New York county, asking for \$18,750.

The amount is alleged by Connolly to be due him under a contract made with Coogan, the father of the boy star, through which Connolly was to manage Jackie, receiving 7½ per cent. of his earnings within a year. Before the expiration of the agreement, Coogan, the father, summarily dismissed Connolly.

Jackie Coogan with his parents arrived in New York Tuesday, receiving much publicity through the manner in which he was received at the Grand Central. Arriving on the 20th Century at 9:30 a. m., after having been billed to reach New York at noon, Jackie was held around the station until 12 noon, when he again alighted from a train to greet the waiting mob.

King Vidor has been selected to direct the production of "Three Wise Fools." Shooting on the picture started this week. This is the first production that this director will make for the Goldwyn organization.

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PRODUCTION

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with

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ALBERT ROSCOE

By Joseph Hergesheimer

Adapted by Waldemar Young

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COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Feb. 7. Richard Ordynsky, former Metropolitan Opera director, will direct for the first time when he wields the megaphone for "The Exciters," which will have as its featured players Bebe Daniels and Antonio Moreno.

"The Tallisman," Scott's novel of the Crusaders, will be Doug Fairbanks' next big vehicle, after he finishes with the pirate story which he is now filming.

Cleo Madison has been signed by the Sanford Production Company to play the lead in a new "miracle man" picture.

Mike Donlin, noted former ball player, has arrived in Hollywood and is to go into the movies. Mike has been brought west by Lee Moran, the former Universal comedian, who has purchased the screen rights to Ring W. Lardner's book, "You Know Me, Al," and will put on the screen the character of Jack O'Keefe, the immortal "Boob of Baseball."

Mrs. Louis Sherwin, wife of the former dramatic critic and playwright, who announced earlier this week that he hoped to get a divorce from his wife in order to marry Mary Miles Minter, screen star, was located living in Oyster Bay, N. Y., and declared she will not consent to her husband's plan to gain his legal freedom. Mrs. Sherwin, according to dispatches, knows all about her husband's romance with the pretty screen star.

Viola Dana, Metro star, has been stricken with appendicitis. Miss Dana was operated on by Dr. Maurice Kahn at the Good Samaritan hospital. The film actress, according to advices, had been suffering from appendicitis for several months and had steadfastly refused to undergo an operation.

Mrs. B. Thompson brought suit against the Universal for \$107,500. The plaintiff alleges that on May 1, 1921, she sold and delivered to the defendant at its laboratories in New Jersey six film manufacturing machines and four coloring machines for \$107,500, and that no part of the money has been paid. The plaintiff asked judgment for the amount.

Presaging a tremendous area of activity, Joseph M. Schenck, leading independent motion picture producer, purchased controlling interest in the United States. The deal involved \$2,500,000, for that was the figure that Mr. Schenck and M. C. Levee, who is associated with the producer in the purchase, are said to have paid for it, and it is stated that practically all of the stock is in the hands of these men. Schenck will head the board of directors.

Clifford S. Eifelt, head of Eifelt Productions Co., has completed shooting of his latest six-reel feature, "Danger."

Tod Browning has reached the biggest dramatic sequences of the Universal-Jewel special, "Drifting," adapted from the Brady stage success by the same name. Priscilla Dean and Anna May Young are featured.

George Dumond has been engaged by Warner Brothers as exchange representative.

Rupert Julian is going to play the lead as well as direct his next big production.

Scenario for "The Girl of the Golden West," which Edwin Carewe is producing for Associated First National, has been completed by Adelaide Heilbron.

Emory Johnson has started production on a big railroad drama, "Westbound 99."

Peaches Jackson, Jackie Coogan's erstwhile leading lady, aged 7, has been cast by Marshall Neilan in "The Ingrate."

Protean Arts has loaned Cecil Holland and Raymond Cannon, star and director respectively of Protean Productions, to the Fred Cadow Productions for the comedy-drama, "Knighthood in Hollywood."

Cullen Landis is working in the forthcoming Vitaphone special entitled "Master of Men." Earle Wil-

lams and Alice Calhoun also figure prominently in the cast.

Cutting and titling of "Brass," the Harry Rath production for Warner Brothers, which Sidney Franklin directed, is well under way.

Gerald Pring and Inez Gay have been added to the cast of "Souls for Sale," Rupert Hughes' story of motion picture life.

Monty Banks has just completed his second comedy this year for Federated. His latest one is called "Oil Is Well."

OPERATORS' BILL HEARING

The hearing on the operators' bill which was to have come up before the Board of Aldermen last Friday was postponed until the afternoon of Feb. 16. The T. O. C. C., through New York State Senator James J. Walker, had the meeting postponed, as he could not be present to represent them at the hearing, being detained on state business in Albany. At the same time the organization's executives were present at a meeting in the Will H. Hays' office for the ratification of the uniform contract.

Senator Walker will make the address opposing the bill before the aldermanic assembly Feb. 16 on behalf of the exhibitor organization in the greater city.

The ordinance provided for the placing of an apprentice operator in all booths of the theatres of New York city to assist the regular operators and was fathered, according to the exhibitors, by the union of the operators.

Al Lichtman sails for Europe on Feb. 20, for a stay of about a month abroad, connected with the marketing of the Al Lichtman releases in England, and on the continent.

WAGON PICTURE SHOW STUMPS LICENSE OFFICE

Sightseeing Bus for Suburbs With 10c Admission in Washington, D. C.

Washington, Feb. 7.

A picture theatre on wheels stumped the license officer of the District of Columbia. The official was at a loss as to what sort of a license to issue for the vehicle.

Joseph C. Boas is the person planning to operate a light-reeling bus renovated for the projection of pictures with which he intends to canvas the outlying sections around this city. Educational and amusement films will be shown for a charge of 10 cents.

The matter of issuing a license has been passed up to the corporation counsel of the district, after nonplussing the commissioner of licenses, the secretary to the district commissioners and other officials.

RAY, LLOYD AND URBAN O. K.

Cincinnati, Feb. 7.

"Model Movie Matinees," for children, are being given at occasional intervals by the Cincinnati Council of Better Motion Pictures Association and the Woman's City Club. The films shown, at the initial performance, were "The Old Swimming Hole," "Get Out and Get Under" and Urban Movie Chats.

ROTH LEAVES ROTHSCHILD

San Francisco, Feb. 7.

Eugene Roth, who for the past 12 years has been the managing director of the Herbert T. Rothschild theatrical interests, here has resigned. The future will find Mr. Roth giving his full attention to the handling of "Hunting Big Game in Africa" pictures in which he is interested.

INSIDE STUFF

ON PICTURES

The fascinating game of doping out a new set of alliances for the Keith Exchange picture time continues the favorite indoor sport. Although Keith interests declare there is no prospect of an outside booking tieup of any kind, and that it is satisfied with a division of Famous Players material for first run, the mere fact that the situation in New York is made to order for a division into two big exhibitor camps, encourages speculation. The assurances that vaudeville booking relations between Fox and Keith interests are altogether amiable, was all that was necessary to start the dopsters to figuring on a pool of Keith and Fox first run booking days in the metropolis. Keith has always been figured for between 90 and 100 days in New York.

Fox played "Knighthood" for about the same length of time, by stretching some of his single days into split weeks and using full weeks for the splits. The two groups booked together would about equal the approximate 200 days of the Loew first run time. In the office there always remains the somewhat weakened but still functioning A. B. C., which played "Tess" for over 350 days of all runs and still has a large block of time, in spite of the loss of the Sawyer and Haring & Blumenthal time. The A. B. C. people have not yet started a drive for affiliation with collective groups at other points in the country, concerned for the present in getting additional New York time to fill in the gaps left by Sawyer and Haring & Blumenthal. Its progress is checked for the present, but its sponsors declare, not blocked.

In this connection, the exhibitor-distributor project backed by the National Theatre Owners organization is doing nothing. All is quiet around its 43d street headquarters, and no publicity is forthcoming. This circumstance confirms the suspicion that the Theatre Owners project was started to be in line with the A. B. C. local enterprise, and is in abeyance while the A. B. C. scheme stands still.

The Famous Players is said to have paid \$35,000 for the "Java Head" script last year it had turned down a few days before when submitted with others at \$10,000 for the lot. The higher price was simply the oft repetition in pictures of when you don't want it and when you do. The script stood the owner (reported as Griffith) at \$10,000, what he had advanced the author. When the author (Joseph Hergesheimer) heard it had been offered for the price along with other scripts, he wrote Griffith enclosing a check for \$10,000, and asking his story be returned to him. This was attended to. Meantime on the coast Jesse Lasky in search for a script for one of the F. P. stars heard about the very story then in New York and available, he was informed. Wiring New York to obtain it, it was traced to the author who placed a valuation of \$35,000 upon it, and completed the sale. It's doubtful if anyone connected with F. P. knew of the facts either before or after the sale occurred.

The Keith people are behind the Bushman-Bayne picture, now in the making. While the starring couple will personally appear with the film for several weeks in vaudeville or perhaps in picture houses, that is not the reason for Keith's interest. Just what may be the cause of their financial backing of this film production is unknown, but it wouldn't be surprising to hear at any time the Keith extensive organization has at last seriously taken up the picture project in an effort to adapt themselves to it for their business as well as protection. The American Releasing, an independent picture distributor which has rapidly come-to the fore in the comparatively short time it has been in existence, is to handle the distribution of the Bushman-Bayne feature, which may or may not be significant in connection with the whole.

An epidemic of ill and sickness followed the film making of "Little Old New York" by the Marion Davies company at a Brooklyn, N. Y., armory last week. Miss Davies was somewhat injured when Louis Wolheim carrying her on a run as called for in the role, fell, and on top of her. Miss Davies was at home for three or four days recovering. Several of the other principals picked up heavy colds, one or two escaping pneumonia.

WILLIAMS' DINNER

There is to be a dinner at the Hotel Ritz, New York, Monday night tendered to J. D. Williams. Who is tendering the affair is unknown, although it is accepted Williams is tendering it to himself to frame the ground work for the announcement of the plans which he has for the furthering of his picture corporation. Among those invited are trade press men, which indicates something Williams has in his mind to say may find itself in print.

Incidentally while Williams personally has not issued a formal denial that he has concluded a contract with Harold Lloyd to become operative after he completes his present series of pictures for Pathe, the latter company is in the foreground with a statement issued by a personal business manager of the comedian to the effect that he is going to remain with Pathe.

ENGAGES CONDUCTOR

Indianapolis, Feb. 7.

The management of the Circle has announced that Modest Altschuler, organizer of the Russian Symphony Orchestra of New York, will become the conductor of the orchestra at that house about Feb. 15.

The Circle claims this is the first instance of a recognized symphony orchestra leader entering the picture field.

Carl Harbaugh had a contract with the Clover Productions, Inc., worth \$3,500, when the latter decided to abrogate it. Harbaugh, just returned from a picture taking jaunt in the South Sea Islands, took judgment for \$4,237.20 this week against the company.

C. C. FILM CREDITORS CALLED

All creditors of the C. C. Pictures, Inc., Chaplin Classics, Inc., and the Clark-Cornelius Corporation must prove their claims before April 1, next, to James A. Hamill, the receiver of the C. C. Pictures, at 239 Washington street, Jersey City, N. J. The proceedings were brought there, as the company incorporated in New Jersey.

The company distributed various film subjects, primarily a dozen Lone Star-Chaplin releases which are among its prime assets.

Last week the Housman Comedies, Inc., secured judgment for \$19,025.73 against the Chaplin Classics, Inc., as a result of a contract whereby Housman's "Snitching Hour" five-reel comedy was guaranteed \$20,000 income through release by the C. C. firm. Only \$1,196.60 was paid and the balance was sued for.

SUMMONSES IN BAYONNE

Bayonne, N. J., Feb. 7.

Five picture theatre managers received summonses early this week for violation of the Vice and Immorality act. The charge was operating on Sunday. The chief of police personally made the rounds of all the theatres on that day after purchasing his admission at the various box offices.

Oscar Muller, a veteran exhibitor and one of the charter members of the Theatre Owners Chamber of Commerce, died Tuesday at the Lenox Hill Hospital. He was the owner of the Oxford, Garden and Roosevelt theatres in the vicinity of Jamaica, Long Island. He was about 60 years of age.

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STRAND
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Beginning Sunday, February 11



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Inspiration Pictures, Inc.
Charles H. Duell, President, presents

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Miss Dorothy Gish
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"FURY"

His biggest and best—9 reels of tremendous drama made before the mast by the same producer, star, author and director who made "Tol'able David"

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher
415 Free Press Bldg. DETROIT

BROADWAY HOUSE LAST WEEK SET NEW GROSS RECORD

"Robin Hood" Did \$55,000 at Capitol—This Week Started Off Better for Regular Picture Houses—Cohan Intake Sunday \$1,200

Broadway's business had a new high water mark hung up last week at the Capitol for the future productions to shoot at. It was "Robin Hood" that smashed the record figures at the house which stood for more than two years. The figure was around \$55,000 and the production of "Passion" was responsible for it. Last week "Robin Hood" played to \$53,097.66 exclusive of the war tax. This week the picture holding over is away off and Wednesday it was an accepted fact there would not be the required amount of business by that night to make it possible for the picture to remain for the third week at the house. Beginning with Sunday the receipts dropped and Monday night they were off again. Naturally the storm Tuesday had its effect on the box office and Wednesday, even if the house did capacity on the day the gross could not reach the required figure for the third week's stay.

Business in general along the street the early part of his week was somewhat better than the week previous as far as the regular picture houses other than the Capitol were concerned. The Strand with the Norma Talmadge production "The Voice from the Minaret" did a big Sunday business, while the Rialto and Rivoli both got a share of the patronage.

A novelty last Sunday was the presentation for the one day only at the Cohan theatre of "While Paris Sleeps." The house was rented for the day by B. S. Moss and with a good jazz band of nine pieces and the picture, they did about \$1,200 on the day.

At the Astor "The Third Alarm" finished its run last Sunday to make way for "Sun Showers" a musical show, and the Criterion held "Poor Men's Wives" for the week on a rental. This picture is remaining there this week with the Universal production "Driven" coming next Sunday.

"The Dangerous Age" at the Strand for the week pulled corking business on the strength of the picture with business building toward the end of the week on the strength of word of mouth advertising. At the Lyric the "Hunting Big Game in Africa" pictures held their own.

Estimated business last week was: Astor—"The Third Alarm" (F. B. O.). Seats, 1,131. Scale: Mats., \$1 top; eves., \$1.50. Fourth and final week, picture just about got by, doing something less than general expense of house and advertising. Little under \$5,000.

Cameo—"Million in Jewels" (American Releasing). Seats, 500. Scale, 55-75. Thriller did usual week at this house, around \$4,000. Capitol—"Robin Hood" (United Artists). Seats, 5,300. Scale, 55-85-91. Record of \$55,000 gross receipts created by "Passion" two years ago smashed at the Capitol last week. Played to \$53,097.66 on week. Sunday picture got \$11,600, Monday showed \$7,104.52, while Tuesday gross was \$7,134. The current week, second for picture here, started off rather badly, and Wednesday it was certain business this week would not touch the figure which would make it hold over for a third week.

Criterion—"Poor Men's Wives" (Al Lichtman). Seats, 608. Scale: Mats., \$1 top; eves., \$1.50. First week in house drew \$4,825. This is second and final week, with business off first three days.

Lyric—"Hunting Big Game in Africa" (Eugene Roth-J. J. McCarthy). Seats, 1,400. Scale: Mats., \$1 top; eves., \$1.50. Fifth week and one of freak attractions of town as far as class patronage is concerned. Film drawing full dress clientele from social set. Almost \$11,000 last week.

Rialto—"Everybody's Money" (Famous Players). Seats, 1,960. Scale, 55-55-99. Played to little better than \$18,000 on week.

Rivoli—"The World's Applause" (Famous Players). Seats, 2,200. Scale, 55-55-99. Business little off on week, with gross growing to just trifle over \$17,000.

Strand—"The Dangerous Age" (First National). Seats, 2,900. Scale, 30-50-55. Started off with big Sunday and then built along on week on strength of word-of-mouth advertising which picture got on own. Almost touched \$30,000.

BILL MORRISSEY'S FILMS

Bill Morrissey is now directing for the Smart Film Co. a series of two-reel comedy films. It's a new concern promoted by Morrissey.

LONG RUNS HIT IN LOS ANGELES SLUMP

New House With \$5 Opening Scale Does \$36,000—Business Off in Others

Los Angeles, Feb. 7. There has been a slight slump in the picture houses all along the line, with the features that have been here for a run hit the hardest at the box office. Both "Robin Hood" and "To Have and to Hold," which have been playing at the Hollywood and Rialto, respectively, were the principal sufferers.

An estimate of the business for last week is: Grauman's Metropolitan—"My American Wife" (Lasky). (Seats 2,400; scale: mats., 35-50; eves., 50-65.) With the \$5 scale for the opening night the new house completed the week with a gross of \$36,000.

Grauman's Hollywood—"Robin Hood" (United Artists). (Seats 1,800; scale, 75-\$1.50.) This feature has been in this house for a long run and was one of the worst sufferers last week, when the business slumped, dropping to \$11,000, as against \$15,500, which it did the week previously.

Grauman's Rialto—"To Have and to Hold" (Famous Players). (Seats 800; scale: mats., 35-55; eves., 55-65.) This house also was hit in the slump, principally because of the long run that its feature has had, the takings dropping to \$6,300 on the week, which was about \$2,500 under the previous week.

At the California business was also off to a certain extent, while at the Mission "Suzanna" also took a slight drop. The Kinema had no particular strength at the box office, while Loew's State just about held its own.

WEEK'S RUNNING START ENDS BELOW NORMAL

Kansas City Houses Experience Off-Week for No Reason

Kansas City, Feb. 7. Heavily advertised as a "Masterful Mystery Melodrama," Griffith's "One Exciting Night" failed to create any unusual excitement at the Newman last week. The film and associated units of entertainment enjoyed the best business of the downtown houses, yet the receipts were but ordinary, not up to the regular house average. Using the same system employed by the management of "The Bat," patrons of the theatre were requested not to tell the solution of the play and, in order to make the thing strong, no one was admitted to the house during the last 20 minutes of the photo-play.

The Hardings with the "Flirt," at their Liberty, also went in for extra advertising and were aided by the local Universal office, which put out thousands of personal cards and came near getting into trouble with the government on account of the reading matter. Extra features were added, but business was only fair.

The week was an off one for some reason. The papers gave most of the first runs excellent notices, and all had opened big Sunday, but in the same manner they all gradually slipped together, the business getting worse toward the end of the week.

For the current week the Newman houses will show First National's, viz.: "Minnie," Royal; "The Voice from the Minaret," Newman; "Strongheart," Twelfth Street, and the Liberty will try an old Valentin picture, "All Night."

Last week's estimates: Newman—"One Exciting Night" (United Artists). (Seats 1,930; scale, 50-75 nights.) Carol Dempster. Well liked by fans. Several other acts and reels added. Gross little better than preceding week, about \$12,500.

Royal—"Making a Man" (Paramount). (Seats 890; scale, 35-50; children, 10.) Jack Holt. Regulars gave cast and picture approval. Business hardly up to normal. Around \$6,500.

12th St.—"Shadows." (Seats 1,100; scale for this engagement, 35; children, 10.) 35-cent price boost of 10 cents over regular house scale. Lon Chaney and Marguerite De La

"FABIOLA" IN 3RD WEEK AT BIG CHICAGO HOUSE

Auditorium Has Film Spectacle—Nothing Extra Else—where Last Week

Chicago, Feb. 7. "Fabiola" is held over a third week at the Auditorium, where the picture has awakened interest largely due to the efforts made to interest religious organizations, though there is some inquiry for tickets at the agencies throughout the loop.

Norma Talmadge and Eugene O'Brien are at the Chicago in "The Voice from the Minaret," with extra features, and advance advertising a departure, announces "Mighty Lak a Rose" for next week. "Robin Hood" continues at the Roosevelt at popular prices. "Racing Hearts" is at McVicker's. "Notoriety" opened this week at the Randolph. "Fury" is at the Tivoli and Riviera, and "The Flirt," recently at the Randolph, is now at the Senate and Pantheon. Burt Earle and girls are the extra feature at the Senate. Woodlawn has "Making a Man" for the first half and "The Flirt" for the remainder of the week. The Stratford has the same program for this week, with a Wednesday change to "The Flirt." The Castle has "Thirty Days"; Orpheum, "A Tailor Made Man."

Last week's estimates: Chicago—"Quincy Adams Sawyer" (Metro); ordinary picture but with big cast, permitting extra advertising; lots of money spent in newspapers; extra features; gross about \$32,100.

Roosevelt—"Robin Hood," 2d week; won general praise; around \$24,000.

McVicker's—"Java Head" (Paramount); Ciccolini extra; around \$21,000.

Randolph—"Monte Cristo," 2d week (Fox); splendid picture; business, \$7,800.

PROFITABLE WEEK

No Records Broken, But All Detroit Houses Did Business—One Holdover

Detroit, Feb. 7. Nothing went over at any box office records last week, although every house enjoyed good and profitable business.

Adams—"The Flirt." This was the second week of the engagement and the gross hit around \$12,000, making a total of around \$28,000 for the two weeks.

Broadway-Strand—"Thorns and Orange Blossoms." Showed a steady gain every day and brought the week's receipts to around \$8,000. Madison—"Heroes of the Street." This picture was well exploited. It went around \$12,000.

Fox-Washington—"The Town That Forgot God." It went over with a bang and is being held a second week. Went over \$10,000. Capitol—"Back Home and Broke." Good picture. Grossed around \$20,000.

NOTHING UNUSUAL IN FRISCO HOUSES

Film Theatres Hitting an Even Stride in Business—Comedy Gets Big Final Week

San Francisco, Feb. 7. The Warfield led the field last week with "Love in the Dark," and a Buster Keaton comedy. Business started well for Saturday and Sunday, but slumped slightly during the latter part of the week.

The other houses seem to hit an even stride from a box office standpoint. California—"The World's Applause" (Paramount). (Seats, 2,700; scale 55-90). Fair returns, \$15,000. Granada—"Gimme" (Paramount). (Seats 2,840; scale 55-90). Did better than average, \$17,000.

Imperial—"The Flirt" (Universal). (Seats 1,425; scale 35-75). Ordinary week, \$8,000 the gross.

Porter—"Dr. Jack" (Pathe). (Seats 1,100; scale 50-75). Final and seventh week. Record run for this city. Got \$6,000.

Loew's Warfield—"Love in the Dark" (Metro) Viola Dana. Buster Keaton. \$14,000.

Tivoli—"The Hottentot" (First National). (Seats 1,800; scale 40-74). Held up well, second week. Laugh hit of town. Went to \$9,000.

Frolic—"The Power of Life" (Universal). (Seats 1,100; scale 10-30). Usual \$2,100, regular thing here.

Motte. Story one of mystery and thrills just suited to the drop in business of this house. Gross in neighborhood of \$2,000.

Liberty—"The Flirt" (Universal-Jewel). (Seats 1,000; scale, 35-50). Eileen Percy. Picture received fine notices and was thought week would be close to record, but house suffered with others and final count up showed but normal returns—about \$6,000.

WASHINGTON BETTER

Passing of Grip Epidemic Gives Box Offices an Upward Tilt

Washington, Feb. 7. "Robin Hood," Douglas Fairbanks' latest picture, which has just completed its third week, has held up remarkably well, although the beginning of the week saw the receipts heading downward and indecision on the part of the management as to whether it would be advisable to carry it over for a contemplated fourth week. Toward the latter part of the week, however, business took an upward trend and a good week resulted.

The abatement of the grip epidemic has shown a slight increase in the box offices. This, however, has been offset considerably by particularly strong opposition from the legitimate theatres. Taking it all in all, however, the local picture houses have little room for complaint, they having a steady play that always takes a noticeable jump when they offer something exceptional in the way of attractions.

Loew's Columbia (capacity 1,200; scale, 35-50 nights).—Douglas Fairbanks in "Robin Hood." Third week and being held for a fourth. Business dropped somewhat at opening of week, but jumped later and held this picture as the chief money getter with about \$10,500 being grossed.

Moore's Rialto (capacity, 1,900; scale, 50 nights).—"The Strangers' Banquet" (Goldwyn). Of the new pictures for the week this attracted the greatest interest at the box office. The gross a little over \$9,000. This house after a slump that was noticeable some time ago has gradually climbed upward in a most gratifying manner.

Grandall's Metropolitan—Conway Tearle and Elaine Hammerstein in "One Week of Love" (Seiznick Super-Special). This picture got a great play from the ladies; in the house they predominated at the rate of at least ten women to one man. Tearle is very popular here, as is Miss Hammerstein. The week looks to have grossed about \$8,000.

Loew's Palace (capacity, 2,500; scale, 35-50 nights).—Dorothy Dalton in "Dark Secrets" (Adolph Zukor). This star has a consistent, regular following and if the picture measures up gets the usual business of the house. Reports have this society drama as being exceptionally good with resultant response from the box office. Did somewhere around \$8,000.

BUFFALO SUFFERS DROP; ONE HOUSE CLOSES

Strand, Ending Picture Career, Thanks Public—Lafayette Square Peculiarly Reported

Buffalo, Feb. 7. Business at downtown houses dropped off in all quarters during the past week. Inclement weather played a large part in the slump, no other cause being apparent.

The Strand closed its doors for good Wednesday, with the management issuing a statement in the regular feature advertisement expressing thanks to the public for the patronage and bidding Buffalo adieu. The Palace at the same time acquired a new line in its regular advertising extending a cordial invitation to former Strand patrons to visit the house. Both theatres played to the same scale and to about the same class of patrons.

Last week's estimates: Loew's State—"Making a Man" and vaudeville. (Capacity, 3,400. Scale, nights, 30-50.) Dropped over \$1,000 during past seven days, with depression only cause assignable. Loew's really only house doing extra advertising. Last week's show featured unit review, popular. Between \$13,500 and \$14,000.

Hipp—"Trifling Women" first half, "Man Who Played God" second half. (Capacity, 2,400. Scale, nights, 35-50.) First half feature started off with rush, but dropped before Wednesday. Arliss picture run in conjunction with star's personal appearance at Teek held during same period. Did not get additional business despite featuring of this angle. Film seemed to lack appeal with women. Much of last week's business due to personal appearance of Tommie Edwards, an oriental dancer and former Buffalo girl. Over \$12,500.

Lafayette Square—"Yosemite Trail" and vaudeville. (Capacity, 3,400. Scale, nights, 35-55.) Accurate line on this house's business for past fortnight difficult to obtain. Rumor of an organizer, together with considerable uncertainty in vaudeville bookings partly responsible for drop in gross. For several weeks now this theatre has been advertising coming vaudeville attractions, but forced to change program at last minute. Estimated last week's gross was around \$13,000.

PAUL POWELL JOINS METRO

Los Angeles, Feb. 7. Paul Powell, long a Famous Players director, has left and will direct one of the Metro units.

DENVER'S QUIET WEEK; EVERYBODY SHIVERING

Denverites Don't Like 8 Below—Sudden Change Hurts Business

Denver, Feb. 7. "Robin Hood" lasted five days at the America, to which it was transferred last week from the Colorado (Bishop-Cass), and then was replaced with "A Blind Bargain." The film drew well enough to hold over for a time. "Robin Hood" probably caused more talk than any other picture Denver has had of late, with the exception of "Knighthood." The Colorado and America played it to 30, matinees, and 40, nights, which represented no advance in prices.

Last week, on the whole, was what even an optimistic manager would call "quiet." The weather had something to do with it. Up to Thursday it was warm and fair, with the thermometer traveling up to 60 or higher every day, seldom below 30 at night. Friday morning a snow storm set in, followed by a drop that brought the minimum down to eight below. In Denver the residents are so unused to regular winter they hug the steam radiators when it gets cold.

Last week's estimates: Rialto (Paramount) (seats 1,050; prices, nights 40).—"Dark Secrets." Business just fair, but picture well received. Around \$5,800.

Princess (Paramount) (seats 1,250; nights, 40).—"Making a Man." Well press-agented, but receipts hardly in fair class. Around \$5,100. America (Bishop-Cass) (seats 1,530; nights, 40).—"Robin Hood" five days, changing to "Blind Bargain" latter part of week. Receipts approximated \$4,600.

Colorado (Bishop-Cass) (seats 2,486; nights, 40).—"The Strangers' Banquet." Suffered somewhat from "Robin Hood," which preceded it. About \$5,350.

Isis (Fox) (seats 1,776; nights, 30).—"If I Were Queen." Hurt by cold weather latter part of week. Close to \$4,000.

WEATHER IN PITTSBURGH

Disagreeable Last Week—"World's Applause" Drew at Night

Pittsburgh, Feb. 7. "The Flirt," now on its fourth week, is at one of the smaller houses, Cameo, controlled by Universal. Without much advance publicity the Grand ushered in "Peg o' My Heart." The name of the star and play were a good draw. The Duquesne, formerly burlesque and stock, has pictures, daily change of program and drawing fair patronage.

Estimates for last week: Grand—"Peg o' My Heart" (Metro). (Seats 2,500; scale 25-40-55.) About \$14,500. Olympic—"The World's Applause" (Paramount). (Seats 1,200; scale 25-40.) About \$7,950. Liberty—"The World's Applause" (Paramount). (Seats 1,100; scale 25-40-55). Well advertised. Good evening crowds in spite of disagreeable weather. About \$7,800.

TREMONT TEMPLE TAKEN OVER BY FOX

Nothing Exceptional in Beantown Last Week—\$8,000 for "Hood"

Boston, Feb. 7. Without much of anything in the way of a preliminary notice Fox took over Tremont Temple again this week and is showing there "The Town That God Forgot." Up to the time it was definitely announced he would take the house again and the release was named it was not believed Fox would exercise the option he has on the house and which he has not used for some months past.

It is the last two weeks of "Robin Hood" at the Park. The gross for last week was about \$8,000, the same business the house has been doing for some weeks past.

Loew's Orpheum, the big downtown house, started off this week with the "Frolics," the vaudeville act made up from local talent as the feature, and carrying "Dark Secrets" as a picture.

Estimates for last week: Loew's State (capacity 2,400; scale, 25-50). Business fair last week with "Missing Millions" and "My American Wife." About \$16,000. Using "The World's Applause" and "Crinoline and Romance."

Park (capacity, 1,100; scale, 50-150). Last two weeks of "Robin Hood." Gross for last week \$8,000, on par with week before.

Modern (capacity 800; scale, 28-40). With "Buildup Drummond" house did \$6,500 last week. Using "The World's Stage" and "Hungry Hearts" this week.

Bacon—Capacity, scale, attraction and gross on par with Modern.

PHILLY'S BIG GROSSES AND SOME CHANGES

"Fury" Did Sensationally Last Week—Palace Given a First Run

Philadelphia, Feb. 7. Big business in the downtown film houses was reported despite some of the worst and most changeable weather of the winter.

The feature of last week was the sensational turnarounds at the Karlon for "Fury." This film was booked in at this house instead of the Stanley, where most of Barthelmess' features have shown of late, in order to get a quick booking, it is said. At any rate, it is hardly likely that the Stanley will let slip any more of the Barthelmess series.

At the Karlon, which, although splendidly located, has been doing business that ranged from spotty to mediocre, "Fury" did the biggest business of any picture this season. It is reported the gross was in the neighborhood of \$10,500, which for a 1,000-seater, 50 top, is considered big here.

"Robin Hood" opened to the expected jam Saturday after a big advertising campaign. Indications are that it will gross around \$20,000 this week. The scale is the same as ever—35-50 in the daytime and 50-75 at night. Lines formed both last Saturday and again Monday morning, which for a Philly film house in the last two years is an unusual occurrence. The notices were extravagant in praise. It was first said that five weeks would hold this feature, but now six is held with an agreement which can keep it in indefinitely if business warrants.

It is said that the Stanley-Fox company agreement for the running of a Fox film every so often at this house is now off. This is borne out by the placing of "The Town That God Forgot" at the Karlon next week for a single run.

The combination of Victor Herbert, directing the orchestra, and Gloria Swanson's new film, "My American Wife," brought his business to the Stanley for its anniversary last week. It was freely claimed that Herbert drew the crowd, as the Swanson pictures have shown a tendency to mildly flop here of late.

Beginning this week and for a number of weeks to come the Stanley is running films without big names attached. The result is being watched, as the house has usually stuck to Reid, the Talmadges, Chaplin, Betty Compson, Elsie Ferguson and one or two others. This week's attraction is "The Hottentot" rather off at its opening Monday. It will be followed next week by "The World's Applause" and then "Quincy Adams Sawyer," the first Metro at the Stanley in a long time.

The Aldine did a fairly good business last week, but is expected to crowd this week, judging by Monday's start. Last week's feature was "Thorns and Orange Blossoms," and it attracted some matinee business, but was off in the evenings.

Griffith's "One Exciting Night" dropped with a thud at the Stanton in its last five days. It had evidently exhausted its patronage in its fourth week and was submerged in the spurge on "Robin Hood" last week.

Some rather unusual bookings this week. "Dr. Jack," a big money-maker, the Stanley, is at both the Karlon and Victoria—an elite and a drop-in house. On the other hand, the Palace, usually a second-run theatre, has "Dark Secrets" first time here. A rather husky advertising campaign, linking up this film with Dr. Coué, has been used in the dailies. In itself unusual, as the Palace seldom splurges.

Estimates for last week:

Stanley—"My American Wife" (Paramount). House celebrating anniversary, with Victor Herbert conducting orchestra. Business good—around \$24,000. (Capacity, 4,000; scale, 50-75 evenings).

Aldine—"Thorns and Orange Blossoms" (Preferred). Good matinee draw, but didn't seem to interest men. Gross fair—around \$7,500. (Capacity, 1,500; 50).

Stanton—"One Exciting Night" (United Artists). Played first five days, with "Robin Hood" opening Saturday. Demand for Griffith thriller showed early in week it had spent itself; gross only about \$9,000 for fifth week. (Capacity, 1,700; 50-75 evenings).

Karlon—"Fury" (First National). One of biggest money-makers house has had in 18 months' existence; gross said to be between \$10,000 and \$11,000. (Capacity, 1,100; 50 scale).

POLICE FAVOR DRUG FILM

Kansas City, Feb. 7. Chief of Police A. Vassar is in receipt of a letter from Louis Oaks, police chief of Los Angeles, asking endorsement of the picture "Lure of the Evil City" by Dorothy Davenport Bell, depicting the evils of the cocaine habit. It is understood the Los Angeles official is asking the police chiefs in all the other cities to endorse the picture.

Chief Vassar sent a telegram with his endorsement.

UNIFORM EXHIBITION CONTRACT.

Agreement, made in triplicate this day of 19 , between a corporation (hereinafter called "the Distributor"), party of the first part, and an exhibitor operating the Theatre, No City State (hereinafter called "the Exhibitor") party of the second part, Witnesseth:

That in consideration of the mutual covenants herein contained and of the payment on account herein provided for, the parties hereto agree as follows:

First: The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under copyright, subject to the terms and conditions hereinafter stated, to exhibit, during the year commencing 19 , each of the copyrighted photoplays hereinafter designated as more particularly described and identified in the schedule herein contained (or copyrighted photoplays starring) at the above-named theatre only, for the number of successive days hereinafter specified. The Exhibitor agrees to pay for such license as to each of such photoplays the sums hereinafter specified, at least three (3) days in advance of the date of shipment from the Distributor's exchange of the last previous Exhibitor of the positive print of such photoplay in time for exhibition in the Exhibitor's theatre on the first exhibition date of such photoplay, hereinafter set forth or determined as hereinafter provided. Such license shall be specifically for the exhibition of such photoplays at said theatre on said exhibition dates and for no other purpose.

If any of said photoplays shall be released by the Distributor after the period above specified, the Distributor shall be obliged to deliver such photoplays to the Exhibitor hereunder as though released within said period; and the Exhibitor agrees to accept, pay for and exhibit them at such later period pursuant to the terms hereof.

Second: The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with any appurtenances furnished for temporary use, to the exchange of the Distributor from which the Exhibitor is served (herein termed "the Distributor's exchange"), or as otherwise directed by the Distributor, immediately after the last exhibition of such positive print permitted hereunder, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints and appurtenances from the Distributor's exchange or the last previous exhibitor of any such positive print (as the case may be) and back to the Distributor's exchange; or if directed by the Distributor to ship positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is understood that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefore, to a carrier designated or used by the Distributor, and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

Third: The Exhibitor shall pay to the Distributor the sum of six cents (6c) for each lineal foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof to the Exhibitor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in such positive prints to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any other breach of this agreement. The Distributor shall repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints upon their return to the Distributor within thirty (30) days after the date when the same should have been returned hereunder. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft, destruction or injury of any positive print. If any print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, on the day of receipt of such print, shall have wired the Distributor's exchange that such print was received by him in a damaged or partially destroyed condition and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Fourth: The Exhibitor agrees to exhibit said photoplays only at the theatre above specified on the date or dates above set forth or determined as hereinafter provided. The Exhibitor will not allow any positive print to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, and will not exhibit or permit the exhibition of any such positive print at any other time or place than those herein specified or determined as herein provided.

Fifth: The Distributor agrees to deliver to a common carrier or other agent of the Exhibitor positive print of each of the above photoplays in time for exhibition at the Exhibitor's theatre on the dates above specified or determined as hereinafter provided, but the Distributor shall not be liable for any failure or delay in making deliveries resulting from the elements, accidents, strikes, fire, court orders, censor rulings, delays of any common carrier, failure of the Producers of any of such photoplays to make or deliver them to the Distributor, or any of the above-named stars or other performers to appear therein in time for delivery as above provided, or the failure or delay of any prior exhibitor in returning any positive print to the Distributor, or forwarding it to a subsequent exhibitor, or by reason of any cause not within the control of the Distributor whether of a similar or any other nature. It is understood, however, that the neglect or default of the Distributor's employees hereunder shall not be deemed a cause beyond the Distributor's control.

Sixth: During the life of this agreement the Distributor agrees not to authorize or license the exhibition of any of the photoplays above specified in violation of any protection or "run" clause contained in this contract.

Seventh: In the event of default by the Exhibitor in exhibiting or paying for any photoplays in accordance with the provisions hereof or if the Exhibitor shall exhibit or permit the exhibition of any of said photoplays at any time or place other than those above specified, the Distributor may at its option terminate this contract or suspend the delivery of additional photoplays hereunder until such defaults shall cease and be remedied, but the election of either of said remedies shall be without prejudice to any other of the rights or remedies of the Distributor in the premises by reason of such breach. In the event of intentional violation by the Distributor of any protection or "run" clause contained in this contract, or in the event of the intentional default of the Distributor in delivering any photoplay to the Exhibitor hereunder and while such last-mentioned default continues, the Exhibitor may at its option terminate this contract by giving immediate notice in writing to the Distributor, but the election of such remedy shall be without prejudice to any other rights or remedies of the Exhibitor in the premises by reason of such breach. No waiver by either party of any breach or default by the other party shall be construed as a waiver of any subsequent breach or default by such other party.

Eighth: The Distributor shall give the Exhibitor at least four (4) weeks' notice in writing of the date upon which each photoplay, the exhibition dates of which are not specified in this contract, will be available to the Exhibitor and shall at the same time notify the Exhibitor that the latter may select exhibition dates within the fortnight commencing with such date of availability. Within two (2) weeks after the mailing of such notice the Exhibitor shall notify the Distributor in writing of the exhibition date or dates (within such fortnight) selected by the Exhibitor. In the event of the failure of the Exhibitor so to do, the Distributor may, at any time after the expiration of said period of two (2) weeks from the date of the initial notice of availability sent by the Distributor, designate the exhibition date or dates of such photoplay by mailing notice in writing thereof to the Exhibitor at least three (3) weeks before the first exhibition date so designated; and the period of protection (if any) afforded the Exhibitor under this contract shall commence to run with the expiration of the fortnight described in the initial notice of availability.

In the event that the exhibition date or dates selected by the Exhibitor as above provided are not open to the Exhibitor—the notice of availability theretofore sent the Exhibitor, by the Distributor shall be null and void and the Distributor shall be obligated to mail a new notice of availability to the Exhibitor. Any exhibition dates selected by the Exhibitor (if open) designated by the Distributor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition dates of such photoplay as though originally specified in this contract.

In case of a contract for a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

Ninth: None of the photoplays specified in this agreement are re-

issues from old negatives or are old negatives renamed, except the following:

Tenth: If prevented by censorship, fire, or similar damage by the elements, riots, insurrections, acts of God or the public enemy, public calamity, or the order of any Court of competent jurisdiction which shall prevent the performance of this contract by the Exhibitor, the latter shall not be liable for damages of any kind, nature or description, but the Exhibitor shall give prompt notice to the Distributor of his inability to perform said contract and the reason therefor.

Eleventh: This contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; provided that if the Exhibitor assigns or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder. This privilege of assignment without the consent of the Distributor shall not apply to contracts not to be performed within one year.

Twelfth: The Exhibitor agrees to run photoplays as delivered without alteration, except with the written or telegraphic approval of the Distributor, subject to requirements of competent public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a "Picture." In all newspaper advertising and publicity relating to said photoplays, the Exhibitor shall adhere to the form of announcement contained in the advertising matter furnished by the Distributor.

Thirteenth: The Exhibitor agrees to pay to the Distributor, upon demand, any Government tax imposed or based upon the sums payable under this contract.

Fourteenth: If this contract calls for payments computed upon the Exhibitor's gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre for admission thereto upon the play dates of said photoplays, upon forms supplied by the Distributor should the latter so demand; and the Distributor shall have access at all reasonable times for the purpose of inspection to the box office and to all books and records relating to the Exhibitor's box office receipts during the period of exhibition of said photoplays.

Fifteenth: The Exhibitor shall charge an actual minimum admission fee of cents at said theatre on the dates when said photoplays shall be exhibited thereat.

Sixteenth: All advertising matter used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased, or given away by the Exhibitor.

Seventeenth: The Exhibitor agrees to pay to the Distributor, upon execution hereof, the sum of dollars (\$) as payment on account of the sums last payable hereunder.

Eighteenth: No promises or representations have been made by either party to the other except as set forth herein. This agreement shall be deemed an application for a contract only and shall not become binding until accepted in writing by an officer of the Distributor and notice of acceptance sent to the Exhibitor as hereinafter provided. The deposit by the Distributor of the check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following periods after the date of application, to-wit, seven (7) days if the Exhibitor's theatre is located in the City of New York, Essex, Hudson or Bergen Counties, New Jersey or Westchester County, New York, ten (10) days if said theatre is located elsewhere East of the Mississippi and twenty-five (25) days if located West of the Mississippi, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

Nineteenth: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each will submit to the Board of Arbitration established or constituted (pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) by the Film Club or Film Board of Trade in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served, all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice from time to time adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceedings.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other distributor or to abide by and forthwith comply with any decision of such Board of Arbitration upon any such claim or controversy so submitted, or if the Exhibitor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify this or any other distributor in requiring security in dealings with the Exhibitor, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding \$500 and not less than \$100 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor upon any such claim or controversy, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven days after demand, the Distributor may at its option by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and (or) terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under any film service contract which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision and award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this section Nineteenth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the laws of the State of New York.

The parties hereto agree that every existing contract between the parties hereto shall be and hereby is amended so as to include the foregoing section with the same force and effect as if originally incorporated therein.

Twentieth: (Optional Clause.) If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays; if it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party within ten (10) days after playing the second of said photoplays, such cancellation to take effect after additional photoplays shall have been played and paid for

GEO. SPOOR READY WITH BRAND NEW TYPE OF FILM SHOW

Own Invention of Camera, Projector and Film,
Larger Than Standard—Talk of Developing
"Different" Entertainment

Chicago, Feb. 7.

George K. Spoor, picture pioneer, is nearly ready to put out a brand new type of moving picture show, involving a new camera and projector principle which are his own invention, developed during nearly three years of independent experimental work.

All the apparatus is larger than standard machines and the film itself is greater in surface. The device is said to give the best and simplest stereoscopic, to be clearer and to allow of better vision and more light. No details of construction or principle have been allowed to become public. It is understood the projector cannot be adapted to receive standard film productions. The pictures must be made especially for the Spoor machines.

The whole project is still in its promotion stage, but the suggestion has been made that the special field of the new machine would be in the combination vaudeville and picture houses which would welcome a "different" kind of screen feature to distinguish them from the straight picture houses. Another circumstance is that the supply of pictures would be small at the beginning and it would be desirable to confine the shows to houses where the same feature runs for half a week at least.

Spoor has been out of the picture business ever since the disintegration of the old Patents Co. and the General Film Co., and has devoted himself to the development of real estate interests here. He owns large parcels of lake front property and is now building blocks of tall apartment houses.

R. R. PICTURE SHOW; CAPACITY 60; SCALE \$1

C. & A. Tried It—Not Profitable Yet—Special Car for Picture Showing

Last week the Chicago and Alton railroad experimented on picture exhibitions aboard its nightly train running between Chicago and St. Louis. One car was equipped with projection devices and a \$1 charge was made. Sixty persons could be accommodated for each show, of which they were several during the evening.

The train is principally made up of sleeping cars, carrying an observation car and diner. The addition of the picture show car was made as a feature for diversion of passengers but it is a question yet whether it will be profitable. It is understood the road will be satisfied to do a little more than break even on the stunt.

RECOVERED DEPOSIT

Ballard Given Judgment for \$5,000;
No Notice Given in Canceling

Minneapolis, Feb. 7.

Charles Ballard, theatre manager, won a suit to recover \$5,000 from Joseph Friedman, St. Paul, paid on a contract of purchase of the Park theatre, St. Paul, in 1919. Ballard made initial payment of \$5,000 under contract and was to have paid \$30,000 March 1, 1919. He asked for an extension which was refused. The theatre was leased to others and Friedman refused to return Ballard's payment of \$5,000.

The court held that no notice of cancellation of contract was given and that as it is now impossible for Friedman to perform the contract, ordered judgment for the amount sued.

BERNHEIM SUCCEEDS AT U

Los Angeles, Feb. 7.

Julius Bernheim has been appointed general manager of Universal City succeeding Irving Thalberg.

CHAPLIN FILM FEB. 26

Although no release date has been announced through the trade papers, First National is offering the new Charlie Chaplin picture, "The Pilgrim," for release in certain territories for Feb. 26.

As far as is discoverable the picture has not been booked in New York. Ordinarily it would go to the Strand for pre-release showing, with a zone protection clause for the metropolitan district. Up to Wednesday the picture was not billed at the Strand.

WHAT IS HAYS—AND WHY?

What has Will H. Hays done since he came into the industry? It will shortly be a year since he stepped out of the Cabinet of President Harding and assumed the position at the head of the Motion Picture Producers and Distributors of America. March 5 will mark the ending of the initial year of the Hays regime in motion pictures. Observers in the industry and outside of it are speculating as to whether the end of the first year of the Hays dictatorship will see a report on the activities of his organization. Some intimate that Hays will render such a report, while others contend that if he does the report will be only for private consumption of the members of his organization.

Those who hold the latter view insist that if Hays renders a report that is issued for public consumption, his summary of his year's activities, if a candid one, will act as a boomerang and that no one knows this better than Hays himself. In support of this contention, they point, first of all, to the fact that from the very beginning Hays and his organization have been somewhat under cover as to the personnel of the membership of the organization.

It is true the Hays organization has not been broadcasting who its members were, but this may have been because there were but a baker's dozen represented in the ranks.

In all his public utterances Hays has invariably spoken for the entire picture industry, or at least given the impression he was talking for all. In the name of the industry as a whole he has made promises of one kind and another and has pledged the industry at various times to carry out these pledges. He has sentimentalized about the "cause with a capital C." Yet what has he really done?

The defeat of censorship in Massachusetts and the final putting over of the uniform contract are the only concrete things he will be able to point to. Both are benefits within the industry. Both are for the good of the producer, distributor and exhibitor, but there has been naught done that has definitely been a help to the public, that public which built great hopes on Hays and his possible deeds when he stepped into the chair as the czar.

Today Hays denies that he is the czar of the industry. He doesn't want to be known as such. He insists that he is nothing more than an advisor to the members of his organization. An advisor just as much as though he were an attorney seated in a law office in some part of the town far away from the center of picture activities and ready to give those who have retained him the best that it is within his power to deliver for the fee that is being paid him.

Incidentally though it may not be generally known, Hays is in a rather peculiar position at this time. He is with an organization of which he is the absolute head for as long as his contract stipulates, and although he may step down and out of the picture at any time that he sees fit to, there is no one in the entire organization or in the organization as a whole who has the power to remove him.

However, there are those that are pounding at Hays who insist that he has used the name of the industry without the right to do so. He is not, they contend, by any possible stretch of the imagination, to the motion picture industry what Judge Landis is to baseball. The industry is not organized behind him. Hays' power begins and ends with the membership of his own organization. Hays lately admits that he is not the czar, nor yet the authorized spokesman of the entire industry. He represents but those that hold membership in his organization, and they are, according to the latest list handed out in his offices, 13 in number. Of these it is understood one has given notice of withdrawal, leaving only 12, which would comprise First National, Educational, Famous Players, Fox, Griffith, Goldwyn, Kenma, Metro, Jos. Schenck, Selznick, Universal and the Warner Bros.

Observers say that this situation is far from the idea that is prevailing in the public mind. By his utterances, his speeches and statements, Hays has deliberately or otherwise fostered an entirely different idea. The press, pulpit and the public at large have all been led to believe that Hays represents the entire industry. It is only recently the truth of the situation has begun to dawn on the public and then only through the broadcast statement from Douglas Fairbanks to the effect that Hays was not the representative of the industry as a whole, but only a censor squarer.

Now the public, looking into the affairs of the Hays organization, are asking where are some of the other important corporations of the industry? Where are Charles Chaplin, Douglas Fairbanks, Mary Pickford, Pathe, United Artists, F. B. O., American Releasing and other kindred organizations? Where are the "little fellows," the independents, who, Hays stated at the beginning of his regime, were to be protected by his organization?

There are a lot of people who would like to know what the membership requirements of the Hays organization are. Who it is that passes on the applications for membership and have any applications been rejected? If so, why?

That Hays represents only a portion of the industry is sooner or later going to lead some one into a general mess, especially if his representatives are permitted to wander about the country and proclaim themselves as the representatives of the industry. Sooner or later someone, either politician or reformer, is going to demand a showdown and then when Hays is compelled to show just what portion of the industry he represents, it is quite possible the showdown will jeopardize more than help the battle against censorship.

Some keen reformer some day is going to corner Charlie Pettibone in one of his speeches before some legislative body and Charlie is going to have a hard time explaining why he gave the impression that he represented the entire industry, just as much as Hays himself is going to have a hard time telling the public at large why he led them to believe he was "the works."

Right now Will Hays doesn't want to be known as czar. What's the reason? He didn't object to it when first taking office. Is it because he realizes it is only a question of time when he is going to be sorry he touched the picture business at all? It isn't at all nice to be one of those "I told you so guys," but it is quite a few months ago since the expression was coined, "Hays is a nice little fellow, but—"

FRIENDLY TRUCE IN SELECT ELIMINATES THE SELZNICKS

Trust Company Representative in Charge of Selznick
Pictures Distribution—Chattel Mortgage and
Stock Control

AMONG "DOPE" FILMS, WHICH WILL BE FIRST?

Cummings Has One on Coast
—Ringer for Reid as
Leading Role

Los Angeles, Feb. 7.

Working quietly for several weeks Irving Cummings has practically completed a "dope" picture. There is no direct reference to the Wallace Reid case in it as far as titling is concerned, but the principal character in the story is a ringer for the dead star.

The plan is to go in for a heavy exploitation campaign and to get the jump on any other dope pictures that may be coming along. Undoubtedly the fact that Mrs. Reid, the widow, is preparing a picture to be made at the Ince studios has led the Cummings outfit to come into the open with their practically finished product.

During the past week the rush for "dope" pictures in the trade around New York has not let down. One promoter heard there was a picture on the drug evil completed in England some months ago and sent a lengthy cable abroad in an effort to secure it for the United States. Up to mid-week he had not received a reply.

PREACHER IN THEATRE

Minister Talks on Picture in
Sandusky, O.

Sandusky, O., Feb. 7.

All who could squeeze into the Star Sunday night heard the Rev. N. H. R. Moor, rector of the Grace Episcopal church, discuss a picture and draw therefrom the lessons he said in advance he was sure were there. The picture was, "To Have and To Hold."

The audience was composed of men, women and children, in about equal numbers, and as many who gained admittance were turned away. The rector, sat through a presentation and then stepped to the stage to deliver a 10 minute sermon.

Later the rector announced that he was so impressed by the results of his first venture into the picture theatre that he would continue his stage sermons several times a week instead of limiting them to Sunday nights as originally intended. He further stated that it was his belief that his message, delivered in the theatre, reached many who would never have heard it in any other way.

ANGER'S CORP.—SCHENCK'S?

Los Angeles, Feb. 7.

The Lou Anger Productions have been organized here with a capital of \$1,000,000, to produce two-reel comedies. Anger has for a number of years been production manager on the coast for Jos. Schenck, and according to present plans, he will retain that position. He also had charge of Roscoe Arbuckle during the time that he was making short comedies.

It is possible that the new corporation may have something to do with the comedian's announced intention to direct.

FILM ON TUBERCULOSIS

The first instructional film for the College of Physicians and Surgeons of Columbia University has been completed by Carlyle Ellis. It is a two-reel production entitled "Meeting the Menace of Tuberculosis." It was made in conjunction with the New York Tuberculosis Association, with Dr. Iago Galdston in charge of clinical detail.

The story was prepared by the doctor and shows the history of a tuberculosis family carrying four cases through the free clinic, preventorium, hospital and sanatorium back to the regenerated home from which the menace of the white plague has been removed.

The Select Pictures Corp., the distributing organization of the Selznick organization, is in the hands of what virtually amounts to a friendly arrangement. Lewis J. Selznick has been removed from the directorship at the head of the organization and the Utica (N. Y.) Trust Co. has placed its representative in charge of the affairs of the distribution of the Selznick pictures. Managing the affairs of the company at present is one Frazer, who represents the Utica bankers, with McDermitt, who has been with the company for some months, assisting him.

Behind the tale of the ousting of Lewis J. Selznick comes the report his son Myron has been retained in charge of production on the west coast under a salary.

The Selznick company was on the verge of being placed in a difficult position several weeks ago when Motley H. Flint, the Los Angeles banker, arrived in New York and stated he was ready to withdraw five productions from distribution through Select. The pictures were "One Week of Love," "Pawned," "The Common Law," "Love Is an Awful Thing" and "Rupert of Hentzau." The latter is an unfinished production. According to Flint, he had a chattel mortgage on those productions on which he had advanced \$375,000. His contract, he said, permitted their withdrawal from the Selznick releasing organization and their distribution through whatever channel he saw fit to designate to protect his investment on loan in the productions.

At the time there were a series of meetings of creditors of the Selznick organization and several of those who held an indebtedness against the company were in favor of placing the organization in bankruptcy so as to protect their interests and to prevent Flint from withdrawing the pictures he held a mortgage on. Flint refused to be a party to driving Selznick into the bankruptcy courts and maintained that stand through all of the meetings. The film trade press, representing the "Exhibitors' Trade Review," "The Exhibitors' Herald," "The Motion Picture News" and "The Moving Picture World," are creditors to the extent of approximately \$40,000, possibly \$50,000, but all four refused to be a party to forcing the organization into bankruptcy.

New York private bankers who held something like \$80,000 of indebtedness against the organization, secured by exhibitors' notes for pictures which had been contracted for, wanted to send the organization along into a receivership in the event Flint was to withdraw his pictures, this despite that the notes they held were being met rapidly and the indications being they would have a surplus of approximately \$20,000 over what they were to receive, which was to be turned over to the organization to meet the demands of creditors.

The Utica Trust Co., which held 51 per cent. of the stock of the company as security for a number of bonds which it had made loans on to approximately \$500,000, stepped into the breach at this point and stated that as it had control of the company through the stock held, hypothecated with it, it would designate an active head of the organization, who, it hoped, would lead the corporation through the period of lean finances and protect its interests as well as those of the other creditors. The present status of the company is that it will proceed under the guidance of the banking corporation's representative, with the Selznicks eliminated for the time being, at least.

REPRODUCING "SPOILERS"

Los Angeles, Feb. 7.

Jesse D. Hampton is to reproduce "The Spoilers" the Rex Beach story first made about 10 years ago by Col. Selig. That picture was the opening attraction at the Strand, New York's first big picture theatre. Hampton has also secured a number of other Beach stories which he will produce, with Lambert Hillyer directing.

Thursday, February 8, 1923

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UNIFORM CONTRACT DRAFT APPROVED; PASSED BY TRADE'S BOTH BRANCHES

Distributors and Exhibitors Meet in Hays' Office—Cohen Holds Out—Clauses of Benefit to Either Side—Most Decisive Step Forward in History of Industry—Contract Form in Full in This Issue of Variety

Elsewhere in this issue of Variety is printed verbatim the first published draft of the new Uniform Contract as passed on by the Motion Picture Producers and Distributors of America, the N. Y. State Exhibitors and the Theatre Owners' Chamber of Commerce, at a meeting in the offices of W. H. Hays last Friday. At that meeting the executives of the Hays organization as well as those of the two exhibitor organizations mentioned were present. Sydney S. Cohen of the M. P. T. O. A. was absent, as those interested in bringing the contract into actual existence after eight months of negotiations were anxious some definite move should be made, despite that Mr. Cohen on behalf of his organization asked for a postponement and incidentally for 80 additional copies of the final draft of the contract for submission to members of his organization.

Generally it is accepted Cohen may, within the near future, launch an attack on the contract and state it is an instrument of the distributor and does not work out to the advantage of the exhibitor; that the exhibitor will eventually find, his only salvation in the distributing organization Cohen and his associates hope to finance and float.

Seemingly up to the present time the new form of contract is the most decisive step forward that has occurred in the picture industry in its entire history, as between exhibitor and distributor.

The important changes brought about by the new form of contract may be summarized as follows:

Of Advantage to the Exhibitor

The photoplays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributor expressly agrees to deliver and the exhibitor to accept all such photoplays, whether released within the contract period or at a later date.

The period by which payment for each picture is to precede exhibition has been shortened from seven days to three days in advance of the date of shipment from the exchange.

The contract makes it clear that proper delivery of a print by an exhibitor to a common carrier for shipment to the exchange shall constitute the return of the print by the exhibitor, and that in "routing" prints the exhibitor is not responsible for transportation charges to the next exhibitor. These changes, designed to conform to the contract provisions to the prevailing practice, should eliminate the possibility of friction between the exhibitor and the exchange.

The varying amounts required by different distributors as compensation for loss, destruction or injury to film have been uniformly fixed at six cents per foot, which figure represents a substantial reduction of the amounts heretofore required by most distributors.

The distributor expressly assumes responsibility for neglect or default on the part of its employees in connection with the delivery of prints in time for the scheduled showing.

The distributor expressly agrees not to authorize or license the exhibition of any photoplay in violation of any protection or "run" clause in the contract.

The events in which the distributor may terminate the contract or suspend service by default by the exhibitor have been limited to failure of the exhibitor to play or pay for a picture and "bicycling" by the exhibitor. In addition the exhibitor has been given the right to terminate the contract in the event of the intentional violation by the distributor of any protection or run clause or the distributor's intentional default in delivering any picture to the exhibitor. Thus, each party has the right to terminate the contract only for a material breach going to the essence of the contract by the other party.

All arbitrary penalties and other

provisions of a penal nature in favor of the distributor have been eliminated.

The provision for fixing pay dates has been so altered as to give the exhibitor ample notice and opportunity to select his own pay dates, and only in case of his failure to do so is the distributor given the right to fix arbitrary pay dates on three weeks' notice. Further, this clause only becomes operative if the exhibitor has failed or failed or neglected to come to the exchange and agree with the booker upon mutually acceptable pay dates. In no event can the exhibitor be required to show more than one photoplay of any "star series" every five weeks.

The contract will specify what photoplays included therein are reissued or renamed pictures.

For the first time the exhibitor is exempted from liability for failure to perform the contract due to various causes beyond his control.

The provision permitting the distributor to assign the contract has been eliminated. On the other hand, the exhibitor has been given the express privilege to assign the contract without the distributor's consent upon the sale of his theatre.

All time limitations upon the right of the exhibitor to file claims and commence actions under the contract have been eliminated, excepting only claims for receipt of the film in a damaged condition.

A definite time limit for acceptance of the exhibitor's application has been adopted, and unless the distributor accepts within the specified period the application shall be deemed withdrawn and the distributor shall forthwith repay any sums paid on account by the exhibitor; and a copy of the application is to be left with the exhibitor at the time of signing. These provisions should do much to eliminate the evils due to undue delay on the part of distributors in accepting or rejecting applications signed by the exhibitor and uncertainty on the exhibitor's part as to the exact provisions of the application which he signed.

Of Advantage to the Distributor

The benefits of the new contract from the distributor's point of view may be summed up in a single phrase: The arbitration clause. As will appear from the foregoing, the distributors have been willing to make substantial concessions to the exhibitors for the sake of securing their consent to an arbitration clause which it is hoped will prove fair and effective in protecting and enforcing the rights of both parties to the contract.

This arbitration clause has been prepared with the greatest care and subject to the advice of the firm of Cadwalader, Wickersham & Taft, counsel specially retained for the purpose of passing upon the legality of the plan.

While arbitration of disputes between distributors and exhibitors has been in effective operation for some time past in New York City and various other localities, the new contract for the first time embodies a provision for such arbitration as an essential part of the agreement of the parties.

It has been the aim of those who prepared this arbitration clause to make it mutual in its operation and hence a protection alike to the distributor and the exhibitor who desires to live up to his contract and require the other party to do likewise. The arbitration boards are to be organized in each locality by the local film clubs or boards of trade under rules and regulations which have been submitted to the exhibitor organizations and which provide for absolutely equal representation of distributors and exhibitors on each board. The parties agree to submit all disputes under the contract to arbitration and abide by the result. In the event of the failure or refusal of the exhibitor to do so, each distributor may (but is not obliged to) demand from such exhibitor security not exceeding \$500 under each contract

TULLY TAKING CHARGE 1ST NAT'L PRODUCTIONS

First Work on "Tribby" With Handsomest Woman in France

Richard Walton Tully has been designated by the First National executive committee to have general charge of the production activities of the organization on the coast. The First National will center its production at the United Studios in Los Angeles. Tully and Earl Hudson will start for the coast within the next few weeks to make a survey of the ground.

According to the present plans Tully will first make his production of the film version of "Tribby," for which he has secured the most beautiful girl in France for the title role. She arrived in New York this week and will leave for the coast when Mr. Tully goes west. As yet there has been no arrangement made for the role of Svengali, although William Faversham has received considerable consideration for the part.

At the United Studios the present plan of arrangement is that a picture production is turned out at the studios under a flat contract rate for the use of stage space and the standing set as well as properties, etc., the contract figure being \$10,000 per picture.

It is possible First National will look over the ground and possibly make some sort of arrangement whereby it will be able to take over an entire studio for its own producing units to the exclusion of other producers. In this event First National would purchase one of the existing plants now in operation on the coast.

with the exhibitor, and in the event of the exhibitor's failure to furnish such security, each distributor may (but is not obliged to) terminate the contract or suspend service thereunder. Conversely, in the event of the distributor's failure or refusal to submit to arbitration or abide by the result thereof, the exhibitor may terminate all contracts with the distributor and in addition the distributor is deprived of access to the board of arbitration to enforce its claims against any exhibitor until it shall have complied with such award.

The classification of the arbitration clause as one primarily advantageous to the distributor is somewhat arbitrary. It is believed that every exhibitor who intends in good faith to live up to his contracts has nothing whatever to fear from the arbitration clause, but, on the contrary, will be materially benefited by its effective operation both as against such of his fellow exhibitors as have less regard for their contract obligations and as against any exchanges which might be tempted to disregard his contract rights.

In addition there is a clause to be embodied in the contract that is to prohibit a salesman trying to sell opposition in any territory where he has accepted an application for the run of his product, until that application is either accepted or rejected by his home office. This will do away to a great extent with the over-selling evil, where an exhibitor will buy everything in sight in the way of product to prevent his opposition from securing it.

There is also a provision that no paid advertising of any kind shall appear on any feature picture, comedy, scenic or news reel.

Both the New York State Exhibitors and the T. O. C. ratified the contract with the signatures of their executives in the Hays office Friday.

COMPLETE TEXT OF
UNIFORM CONTRACT
ON PAGE 45

SAILING ON "OLYMPIC"

Film People Passengers Draw "Ben-Hur" Rumors

Rather an interesting passenger list on the "Olympic" sailing Saturday for England, from a picture standpoint. Adolph Zukor and Albert Grey, brother of D. W. Griffith, are to be aboard, with E. J. Bowes, vice-president of Goldwyn, a passenger who made sailing arrangements within the last few days.

Speculation is rife as to the purpose of Bowes' visit at this time. It is understood he is to be the advance man to complete arrangements for the production of "Ben-Hur" in Italy. That Griffith's brother and general manager is also sailing at this time has revived the reports Goldwyn is trying to secure the master director to handle the production of "Ben-Hur" for them.

Griffith, it is known, would not undertake the direction of the Roman spectacle unless he was to receive 50 per cent. of the production for his directorial work.

GOVT. STOPS "STUNT" PUBLICITY FOR "FLIRT"

Cards Sent Broadcast Cause Family Rows—Indignant Wives Complain

Kansas City, Feb. 7. That the United States Government will not lend its Postoffice Department to any advertising scheme which may play on fictitious clandestine meetings was quite forcibly impressed upon a representative of Universal-Jewel here.

In a publicity scheme for "The Flirt" at the Liberty, several thousand cards were sent out reading "My Friend: I want to warn you that the pretty girl you met on the street Saturday is my sister, who is a dangerous flirt. I'll explain all. Meet me at 1104 Main street, Sunday, at 3. Laura."

No sooner were the cards delivered around town than the police department and postal authorities commenced to receive calls from indignant wives.

The complaint that caused a showdown, it is claimed, was from a husband and wife who had recently moved. The card went to the old address. It was interesting to the new occupant of the house, who saw that it was sent to the man's wife. An argument followed and the agent was summoned to appear before the district attorney, where he was informed such cards were in violation of a federal statute.

After showing there was no intention to damage the character of anyone or to cause trouble, he was allowed to go and the matter was dropped.

JUANITA HANSEN'S OFFERS

Juanita Hansen has been deluged with offers to star in over-night-made dope expose films; also to go on lecture tours with narcotic-denouncing pictures; also to make a short anti-dope film and go on tour with it, lecturing.

It is likely that he will do the latter, under auspices of Hearst's Magazine, which is conducting a vice crusade and exposure, thus seeking to serve the double purpose of drawing money and making exploitation.

Miss Hansen was in conference with the Hearst officials this week, though the "Journal" and "American" published the most conspicuous accounts and follow-ups of her recent arrest by a detective from the narcotic division.

MARRIAGE NOT PUBLICITY

Los Angeles, Feb. 7. Harold Lloyd and Mildred Davis, his leading woman for three years, announce that they are to be married soon.

This is guaranteed not to be a publicity yarn.

COPYRIGHT DECISION IN "VENDETTA" CASE

U. S. Circuit Court Says Assignment of Original Copyright Essential

A decision on film copyrights was handed down last week by the U. S. Circuit Court of Appeals in the case of the Goldwyn Pictures Corporation against the Howells Sales Co., Inc., which may have important bearing on future litigation concerning picture copyright infringements. Although it is concerned the Howells importation of a Pola Negri subject, "Vendetta," resembles the story and plot of Goldwyn's "Mr. Barnes of New York," the court holds that, because Goldwyn does not actually control the copyright of the "Barnes" novel it has no redress for copyright infringement.

Accordingly, the injunction against Howells Sales Co., Inc., was vacated and suit dismissed.

The higher court maintains Goldwyn is merely the licensee of the story as concerns the screen version and unauthorized to attempt protecting the copyright thereof.

When Goldwyn induced John F. Stephens, the owner of the copyright, to appear as co-plaintiff for the purpose of again prosecuting the injunction, was granted, but again reversed by the appellate division of the Federal Court on the ground Stephens merely assigned the claim to assist Goldwyn and is suing to protect his copyright.

The Howells company contended it purchased the "Vendetta" picture because of Miss Negri's drawing ability and not for the story's sake. "Vendetta" is a German-made picture and entered this country with the craze for Negri subjects started by "Passion." "Vendetta" showed at the Strand, in New York, December, 1921.

This decision means that a film producer, hereafter, in buying screen rights to literary material must specially provide for the contingency of being compelled to sue for copyright protection by acquiring actual assignment of the copyright. The mere copyrighting of a film is not sufficient protection.

GOLF PICTURES

Hagen and Saxe in Picture Productions

Los Angeles, Feb. 7. Now come the golf champs in feature pictures. Walter Hagen and Gene Saxe are to be the heroes of different picture offerings in which the 19th hole is to be barred and the action will be on the green.

Saxe is already half way through his production which he is making for the Warner Bros., while Hagen is just about getting ready to start.

REID LEFT \$40,000; WALTMAN JOINS PAL

Dead Screen Star's Estate Appraised—Claude Tynar Waltman Commits Suicide

Los Angeles, Feb. 7. The Wallace Reid estate has been appraised at \$40,000. Mrs. Reid, widow of the late screen star, is petitioned as guardian of the two children.

Claude Tynar Waltman, a scenario writer, who was found asphyxiated in a hall bedroom here was a friend of Reid's and left a note saying "going to join my pal."

MILDRED WITHOUT CHAPLIN

Los Angeles, Feb. 7. No longer is it Mildred Harris Chaplin, for the former wife of the comedian has decided that in the future she will be just Mildred Harris and as such is returning to films. She has been engaged by the Graf productions which is making pictures in the vicinity of San Francisco and will appear in their feature entitled "Fog," to be released by Metro.

To appear in the screen production, Miss Harris has temporarily quit vaudeville.

EDDIE BRUNS
EDDIE SHERMAN
MURRAY FEIL
JIM MCGOWAN
and
DAVE STAMPER

PRESENT

EDNA
LEEDOM
AND
DAVE
STAMPER

IN

"THE ENCORE"

Book and Lyrics by PAUL GERARD SMITH

Music by DAVE STAMPER

AT B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (FEB. 12)

"WE THINK WE'RE RIGHT"—EDNA and DAVE

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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48 PAGES

DRUG PLAYS CROWDING IN

SYMPHONIC CONCERTS AT 13C. BY MYSTERIOUS MUSIC LOVER

People of Providence Hear of Unusual Opportunity—
Three Concerts for 40 Cents Total Admission—
Proceeds for Charity

Providence, Feb. 14.
To place the best music of the great symphonic orchestras and grand opera soloists within reach even of the smallest wage earner in Providence, a lover of music, who withholds his name from the public, has launched an enterprise which will make its debut here next Sunday with a concert by the 100 musicians of the Boston Symphony Orchestra, for which the admission charge will be 13 cents.

The second concert will be on (Continued on page 8)

DILLINGHAM PROVIDES NEW PARTS FOR CAST

Takes Care of Company Agent
in "Bunch and Judy"—Un-
precedented Action

There are half a dozen plays new and old withdrawing from the road this week and next. Four are musical attractions. Most unusual interest attaches to the closing of Charles Dillingham's "The Bunch and Judy" in Washington, it lasting but four weeks on the road after the eight-week engagement at the Globe. When the notice of closing was posted last week, beside the name of each cast member was listed the name of another attraction into which the actor or actress is privileged to play. The new engagements were secured by Dillingham to soften the disappointment of the players because of "The Bunch and Judy's" short season.

It is understood there was no ob- (Continued on page 8)

E. STRONG'S WHISKERS PAYING FOR THEMSELVES

Eugene Strong, a well-known leading man in pictures and the legit, is walking about with a pronounced stubble on his cheeks and chin. He is far from being without the price of a shave. In truth he is drawing salary for raising a beard.

Strong has been engaged to do a special picture requiring a beard about three inches long. He and the management decided it should be a genuine one. Strong pointed out it would take at least six weeks to raise it, as that is one thing nobody can hurry along.

The management offered to pay for "services" while he was getting the requisite quantity of nature's facial vegetation.

SPECIAL "APE" SHOW

"The Hairy Ape," with the original cast, will be specially presented at the Plymouth, New York, Sunday night, as a courtesy performance to the Russian Players of the Moscow Art theatre and "Chauve-Souris."

A novel part of the performance will be the special programs to be supplied. The same voluminous plan of the Moscow Art at Jolson's will be used. After each player's name there will be printed in Russian a description of the character.

The "Ape" and "Anna Christie," with the original casts, are to be presented by Arthur Hopkins in London this spring in association with an English manager.

STAGE AND SCREEN IN FOR FLOOD OF EXPOSES

Four Plays in Preparation
On Subject and Many
Films Are Being Hurried
Into Release—Govern-
ment Inquiry Said to Have
Brought New Taylor
Murder Clue

The screen and the stage are going to vie with each other during the next few months in an effort to see which can spill the greatest propaganda against the use of drugs. There are at least four plays under way or contemplated that deal with the drug evil; on the film side are at least a half dozen (Continued on page 41)

\$40,000 WEEKLY GROSS, SALES AT BOX OFFICE

Chicago, Feb. 14.
The box-office staff at the Colonial has handled \$40,000 weekly business for the last five weeks, has an advance sale of \$115,000 with Harold J. "Mike" Donovan, head treasurer, and Russell Morrison, assistant treasurer, handling all of this business, with every seat sold direct to the purchaser at the box-office.

The Colonial box-office has not only handled the biggest advance sale a Chicago theatre has ever had, but at the same time tickets have been sold for the other Powers theatres at that box-office.

The work has been heavier owing to tickets being sold direct. There has been no "buy" or "sell" to any broker for "Sally." When brokers have gotten possession of seats they have had no trouble disposing of them at \$7.70 and \$11 each.

RICHARD BENNETT PROMOTING LITTLE THEATRE MOVEMENT

Star's Stage Talks Take That Trend—Decries De-
cadence of American Theatre—Interests Au-
diences and Encouraged by Newspapers

COLLIER AND ALICOATE B'WAY'S BEST LOSERS

William Collier, Jr. ("Buster"), and Jack Allicoate, whose initial managerial try, "Extra," floundered at the Longacre, where it closed Saturday after three weeks, were voted the best two losers who ever pulled a bloomer on Broadway. Buster has inherited his father's sense of humor. Though there wasn't much money taken in at the box office there were many laughs.

Young Collier was surprised at the number of passes and the frequency with which the treasurer's punch was used caused him to invent the name of "clickers" for the ducats. The new name is likely to supplant the vintage term "Annie Oakleys," as it has taken the fancy of Broadway treasurers. Buster said as long as there were so many passes he might as well give some away himself. In taking care of friends he told the box office men to "give 'em two good clickers." The (Continued on page 41)

QUICK FILMING

Syracuse, N. Y., Feb. 14.
While the Bastable block was burning Monday, the System, a picture house here, exhibited on its screen moving pictures of the burning block.

Probably establishing a record for pictures, this was accomplished through Earl Crabb, manager of the System, with his own moving picture camera, taking a full reel about as the Bastable fire started, returning to his theatre and developing the negative immediately.

Dayton, O., Feb. 14.
When Richard Bennett, star of "He Who Gets Slapped," appeared here Mr. Bennett made a certain speech of the same tenor as his others have been reported. He lightly flayed the more cultured of Dayton for their neglect of the best in the theatre and urged that they take up the Little Theatre movement; that they promote it to their utmost. Mr. Bennett said the Little Theatre is the salvation of the American theatre.

The following day in the local daily, its dramatic reviewer lauded Mr. Bennett for his utterances and said the star had not gone far enough in his remarks about Dayton. Taking it for granted Mr. Bennett may not have been familiar enough with the townspeople to say more, the dramatic man added what he thought along the lines suggested by the Bennett talk.

Jake Isaac, manager of "He," when asked by a Variety representative as to the reports his star "panned audiences," called the patrons and those not patronizing "He," names, Mr. Isaac replied:

"The reports have so garbled the truth that perhaps you would like the truth for Variety. Here is the verbatim report of the speech Mr. Bennett made in St. Louis. It is in general tone and intent about the same as Mr. Bennett has been talking (Continued on page 41)

COSTUMES

Former Makers of Stage
Attire for Women and Men
We Invite Comparison of
Design, Price and Workmanship
BROOKS-MAHIEU
1437 B'way N. Y. City

"Love Sends a Little Gift of Roses"
AMERICA'S GREATEST BALLAD

POOLS BID LOEW UP TO 21 1/4; FAMOUS GOES THROUGH 90

Orpheum Motionless After Chicago Meeting Elects Heiman President—General Market Movements Disregarded By Amusements

Loew got into motion Tuesday and yesterday under pool buying, climbing to 21 1/4 around noon yesterday. At the same time Famous Players crossed 90 in the way up. Orpheum, which had been in the van last week, when the Chicago meeting of the board was in prospect, was dull and easy, holding fractionally above 19.

Individual consideration governed all these moves. When Loew and Famous were getting into their new highs on the movement most of the rest of the list was undergoing a minor reaction or only holding their own. During the general upturn of late last week and before the amusements held back. The answer appears to be that the listed theatre stocks are in the hands of pools and their desires furnish the motive power rather than the surrounding market situation.

Orpheum. Puzzling

As usual the situation in Orpheum is obscure. It touched a new 1923 high of 20 last week and then eased off. The significance of the action in Chicago seems to be the failure of banking interests to impose their will on the management, but that would not necessarily involve weakness in the stock, although it might bring about a realignment of the pool personnel. If trade reports are to be believed, some pretty substantial Orpheum holdings have been liquidated in the last year or so, and now are in outside hands. Assuming that that is the situation, it would appear likely that there will be no major advance in the issue until this scattered stock has again been concentrated in the

(Continued on page 31)

FOREIGN PLAYS FOR AMERICAN PRODUCERS

Hopkins Has Molnar's Play—Harris, Capek's, and Dillingham, Musical Sensation

London, Feb. 14.

Molnar's "Heavenly and Earthly Love" has been secured by Arthur Hopkins of New York; "Makropulos," by Capek, is now owned (American rights) by William Harris, Jr., while Charles Dillingham has what is claimed to be the musical sensation of the continent this season.

"The Flame," by Hans Miller, is said to be held by Jane Cowli for American presentation.

These foreign productions are reported to have been placed through Hans Bartsch, the play broker, who has been on the continent since November. He sailed Feb. 10 on the "Berengaria."

Before leaving Bartsch arranged to have the Ziegfeld piece, "Sally," played in Budapest with Irene Palasty in the title role.

WILETTE

KERSHAW

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Director, JOHN TILLER

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PEGGY O'NEILL
THEATRE ROYAL
Margaret, London

COMEDY ABOUT OPIUM SMOKERS IN PARIS, WEAK

"Le Venin" Is of Drug Addict, Reformed Through Love—Author in Leading Role

Paris, Feb. 14.

A comedy dealing with opium smokers entitled "Le Venin," by Pierre Pradier, was given Feb. 10 under the direction of Irene Mauget at the Theatre Albert I, which little theatre he has taken over since the departure of Yvette Guilbert. Mauget has a better chance of success here than he had at the Nouveau theatre (Musée Grévin), although the Albert I is out of the way.

The plot is weakly constructed, also indifferently acted for a total that impressed as but mediocre entertainment. The script narrates of Colette leaving her lover, Count Jacques, because he is an addict to opium, although she ultimately resumes relations and reforms him, during which time she impairs her own health and is nursed by Jacques.

The author, Pradier, plays the role of the opium smoker, with Mlle. Regina Badet and Jean Signoret also in the cast.

A short sketch, "Les Bons Compotes," by Henri Dhuy, was included on the same program. It made but a fair impression while depicting the rapacity between a brother and sister who are watching their dying mother and hesitate between the cost of an operation to save her life or the inheritance which will be theirs if she dies.

LONDON GETS WHITEMAN

Sam Salvini Also Books Plantation Show Overseas

London, Feb. 14.

Sam Salvini will sail aboard the President Harding for New York tomorrow. While here he arranged through Foster's Agency for Paul Whiteman and band to appear at the London Hippodrome. Whiteman will be in the new Wylie & Murry revue, "Brighter London," there, and is under contract for eight weeks at an option. The band may also play at a London cabaret in conjunction. The revue will also have in it Billy Merson and Lupino Lane.

Salvini also arranged for the Plantation colored show now running in New York for the Pavilion this spring. It will be under the management of C. B. Cochran.

PLAYERS' REVUE

Group of Actors Producing Show at Court, London

London, Feb. 14.

A syndicate of players intends shortly producing a revue of their own at the Court theatre. In the syndicate up to now are Odette Myrtil and Tubby Edlin.

Ronald Jeans is writing the book and Dion Titheradge will stage the show.

GRAFTON GALLERIES CLOSING

London, Feb. 14.

The Grafton Galleries cabaret suddenly concluded to close Feb. 17 at a meeting of its board of directors.

Jack Haskell, who had prepared to produce a new floor show for the Galleries to have opened Feb. 27, has instructed his attorney to proceed against the Galleries for damages.

SAILINGS

Feb. 10 (from London for New York), Sam Rothapel, Hans Bartsch (Berengaria).

Feb. 17 (from New York for London), Al Rickard (Baltic).



FRANK VAN HOVEN

Next Thursday, at noon "sharp," look up into the sky just over Boyer's Drug Store. I know you're going to say: "Ha ha! that's original. Van Hoven is stealing an idea that's been used." Is that so. Go to Variety's office, look over the files of back numbers, turn to August, 1919. In Van Hoven's ad you will find the prediction of advertising in the sky.

"But, Van Hoven, at Country Fairs before you were born, they had ads on balloons in the skies." I know, but I said in 1919, as you read. There would be writing. Anyway, at 12 noon, next Wednesday, just over Boyer's Drug Store, near 48th street and Seventh avenue, look up. If the day is cloudy, look on first clear day thereafter.

FRANK VAN HOVEN

LITTLE RISQUE COMEDY BUT THEN—IT'S FRENCH!

Adventurous Widow With a Changeable Heart—New Bill at Potiniere

Paris, Feb. 14.

Raoul Audier, the bustling manager of the Potiniere, presented his new bill Feb. 9 with "Pouche," by Henri Falk and Rene Peter. The comedy is listed as meeting with a fair reception. It is in three acts.

The plot unfolds with the father of Viscount LaFajolle ordering her to marry an unknown widow. LaFajolle is in love with Cecile, a married society lady. In the emergency he agrees to follow friend Bridler's advice and become intimate with a demimonde Pouche. He thus compromises himself while allaying the suspicions of Cecile's husband and disgusting his intended bride-to-be. But the widow who is his intended spouse overhears the plan. She obtains Pouche's permission to impersonate her during the scheduled sojourn at the seashore. So LaFajolle mistakes the widow for Pouche until the widow prefers Bridler, which throws her would-be lover back to his flirtation with Cecile.

The cast includes Puylagarde, Paiau, Numes and Mesdames Alice Cocco and Jane Raymond.

It is understood Falk and Peter are also adapting a Viennese operetta for the Mogador, to be mounted by Gould this season.

PARIS DISCOURTEOUS

Anna Fougez Meets Disturbing Paris Premiere

Paris, Feb. 14.

Mostly due to an ill-advised repertoire Anna Fougez, Italian vaudeville star, met with a detrimental opening at the Alhambra Feb. 9. The audience coughed discourteously during her songs and ironically applauded in conclusion, despite the obvious talent of the artiste.

Mlle. Fougez has since revised her routine more advantageously.

Good Matinees on Holiday

Paris, Feb. 14.

Special matinees on Shrove Tuesday (Feb. 13), augmented by rainy weather, were well received by the public with the result that business was excellent all over the city.

Mary Marquent Goes to Francaise Paris, Feb. 14.

Mary Marquent, French actress, has been engaged for the Comedie Francaise, Feb. 12.

OTHER FOREIGN NEWS

(Continued on page 41)

"PLANTATION" SAILING

Restaurant's Colored Show Sailing March 20 for London

The colored revue, headed by Florence Mills, which is now current at the Plantation (a Salvin restaurant) will be taken intact to London next month, the company sailing March 20. Lew Leslie, producer of the revue, will precede the troupe across by a couple of weeks. It is planned to insert the floor show into a new musical production of C. B. Cochran's.

Will Vodery's orchestra, playing for dancing and the show at the Plantation, is also to take the voyage with the players. Passports for 32 people will be necessary. "Shuffle Along" has been understood as scheduled for a spring showing in London under Cochran's management although the project, at this time, looks to be uncertain.

"LOVE HABIT" UNLIKELY

London, Feb. 14.

At the Royalty Feb. 7 "The Love Habit" was produced. It's a typical French farce and was favorably received, but is unlikely to enjoy a run of any length.

The show features Seymour Hicks and Dennis Eadie.

'MONKEY GLANDS' TITLE FOR BUTT'S EMPIRE REV.

Allan K. Foster Staging Dance Numbers—American Principals Engaged

London, Feb. 14.

The new revue Sir Alfred Butt will have at the Empire, to be produced by Albert de Courville, is tentatively named "Monkey Glands." The stager of the dances will be Allan K. Foster, the American producer. It will be Mr. Foster's first work in England. He and de Courville sailed from New York last Saturday on the "Olympic."

Among the American principals engaged are Ada Mae Weeks, Grant and Wing—and Earl Ricard.

While it has been reported Allan K. Foster resigned from the Shubert's employ after seven years of service with them, it was understood this week that before sailing he had arranged to return to the Shuberts upon the completion of his London engagement at the Empire. The date of his return, however, is uncertain.

IN LONDON

London, Feb. 5.

Andre Charlot has postponed his promised revue season at the Royal Court in order to allow Bromley Challenor and Norwood Barrett to produce the comedy, "Three's a Crowd." Challenor has another farce, "The Man Who Knew the Future," for production at some future date.

Meggie Albanesi has left "East of Suez," at His Majesty's, replaced by Norah Johnson, the understudy, who stepped into the breach when the principal was taken ill on the eve of production.

The cabaret on the Queen's Hall roof is going strong. The company has been further strengthened by the inclusion of Jack Buchanan and Sylvia Leslie. A further addition is promised in Raquel Meller.

The mysterious "Viscountess Delais," who should have given a concert at the Kingsway Hall but did not, turned out to be the wife of a confectioner's foreman. She explained that, finding the show was not going to succeed, she first paid a visit to a druggist and then consoled herself by going to see the "Robin Hood" picture. She had herself down on the night's salary list for £50 and declares that she is a great artist, although her colleagues affirm her amateurishness staggered them when she rehearsed.

George Bernard Shaw's "The Philanderer" will be the next revival at the Everyman. It has not been seen in London for some years. The leads will be taken by Hilda Moore and Milton Rosmer.

Seymour Hicks' version of "Pour Avoir Adrienne" will be known as "The Love Habit" at the Royalty Feb. 7. The adaptor will be supported by Dennis Eadie and Frances Carson.

Baroness Orczy in collaboration with her husband, Montague Barstow, has dramatized "The Elusive Pimpernel," a sort of sequel to "The Scarlet Pimpernel." It is due in London shortly.

Harry Hall, manager of the Victoria Palace for 11 years, leaves in a fortnight or so to become the manager of the Palace, Blackpool. He was associated with the latter house prior to taking charge of the Victoria Palace.

Rosaline Courtneidge, daughter of Robert Courtneidge, met with a painful though not serious accident last week. While standing in the wings the sleeve of her dress caught fire from a candle and she was severely burned.

The Press Club, a large and influential organization of British newspaper men, tendered a dinner Saturday evening (Jan. 27) to several members of the judiciary, and provided an excellent entertainment recruited from the local vaudeville theatres. The first of the evening was scored by Arnaut Brothers, who are playing a three weeks' engagement at the Coliseum. There is

some talk of getting up another special night at which the Arnauts will be the guests of honor.

The Orchestra Association, the British musicians' trade union, is out once more with its periodical squawk against the invasion of the American musician, thereby depriving the native players of an opportunity of earning a living. They allege some of these imported instrumentalists receive as much as £40 and £50 per week as members of jazz orchestras, adding that misguided managers will take on an American before an Englishman from a mistaken idea that because the American comes from the land of jazz, he is necessarily a better jazz player. The complaint is unfounded; as no English manager would pay £40 or more a week for a player as a member of an orchestra if he could get a native player, or in fact one from anywhere, of equal merit for one-fifth that amount. The manager knows that jazz players are specialists and, when he wants them, buys them at market price. All other things being equal he might give the Englishman the preference, but nobody knows better than the musicians' trade union here that there are no native jazz players.

A final decree of divorce was this week granted against Harry Welchman, the comedian.

The experiment of placing the house orchestra upon the stage for an act, tried at the Victoria Palace a few weeks ago, is being given a further trial at the Finsbury Park Empire the current week. Harry Foster brought the idea back with him from New York and is said to have rehearsed the band at Finsbury in an endeavor to mould them into a semblance of a jazz band. He has taken Jack Bruskie, the conductor, and placed him and the 14 instrumentalists from the pit upon the stage, surrounded by some draperies, hanging lamps, a routine

(Continued on page 37)

50 GOOD CIGARETTES 10¢

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CONGRESSMAN SOL BLOOM WILL GUARD THE SHOW BUSINESS

Representative-Elect Says Theatrical Interests of Country Centered in His Constituency—Congressman's Ideas Expounded on National Legislation

Congressman Sol Bloom, real estate specialist in theatre properties, who will represent the 19th Congressional district, which comprises the theatrical district, when the 68th Congress convenes in December, will go to Washington committed to the purpose of giving special attention to legislation affecting the theatrical business.

"The House of Representatives," said Representative-elect Bloom this week, "is made up of men from all sections of the country, each chosen by his constituency to safeguard localities. When you get down to it legislation by localities means legislation by business. There are southern legislators who consider all law making in the light of its effect on cotton. Men go to Congress as the representatives of wool, wheat and what not.

"Congressmen propose laws that will benefit their constituencies, and it becomes the business of other Congressmen to study such proposals in the light, not of the section specifically benefited, but of the whole country and their own home people. New York has a big harbor and when legislation comes up from some other state that might have an effect upon New York's shipping, it becomes the plain business and duty of New York's representative in Congress

(Continued on page 31)



CONGRESSMAN SOL BLOOM

BILLS IN PENN.

Another on Billboards—One on Prices of Tickets

Harrisburg, Pa., Feb. 14. A second bill to place a tax on billboards has been introduced in the Pennsylvania Legislature. This is sponsored by Representative Charles C. A. Baldi, Jr., of Philadelphia, and provides for 3 cents a square foot. The first bill came from Senator Edward W. Patton, of Philadelphia, and provided for a 5-cent tax on each foot.

The bills in all other respects are similar, both providing for the making of reports to the auditor general, the paying of the tax to the state treasurer, who shall furnish metal license tags.

So far but one bill relating to the theatre has made any progress in the 1923 Legislature. That was introduced in the House by Representative William W. Long, of Chester county. Primarily it was intended to stop scalping of tickets of all prices. It defines places of amusement as all theatres, concert halls, circuses, shows, ball parks, athletic halls or fields. As introduced the bill made it unlawful to sell any ticket to any of these places unless the admission price was printed upon them and also if sold or offered for sale at a price in excess of this amount.

The bill was sent to the House judiciary general committee and last week reported out with an affirmative recommendation. It was then passed on first reading and when it came up for second reading was amended so that the provisions of the measure would relate to reserved seats only. Another amendment then offered and adopted made it a misdemeanor to change the price printed upon any ticket.

The bill, after passing second reading, was recommitted and a date for a hearing will be fixed. The penalty for violation of any of the provisions is fixed at \$500 or six months, or both.

BLUE LAW HELD UP ENGINE

Oklahoma City, Feb. 14. While responding to a fire alarm on Sunday in Temple, Tex., an auto fire truck broke down.

Upon a local dealer in accessories being appealed to for replacements the dealer said he would have to consult his attorney, as a sale might be a violation of the Sunday law forbidding it.

The dealer's attorney advised him against making the sale and the truck was not repaired until the next day.

Fortunately the alarm proved to be a false one.

PENALTY FOR HOOD AND MASK

Kansas City, Feb. 14.

Denouncing the Ku Klux Klan for the many acts of violence charged against the organization, Representative Sutton has introduced a bill in the Missouri legislature making it a felony, and providing for a penalty of from two to five years in the penitentiary, for any one to wear a hood, mask or other paraphernalia to conceal his identity.

Exception is made of those wearing robes or masks for balls, entertainments or plays.

SIR ALFRED BUTT, M. P., GIVES HIS PARLIAMENTARY VIEWS

On Entertainment Tax, Conditional—Performing Animals Bill Against Restriction—Butt's Theatrical Ventures

TENNESSEE'S "SUNDAY" BILL BELIEVED "DEAD"

Senate and House at Odds Over It—Bill Passed Senate Last Week

Memphis, Feb. 14.

It is believed the bill passed by the Senate, 18 to 7, last week to close all Tennessee theatres on Sunday is now practically "dead" through a statement made by Representative Frank Hall of Dickson, leader of the House, that he felt certain the House will not concur with the Senate in its later action on it.

After the Senate had overwhelmingly passed the measure last week Senator Frank Hoyt Gallor changed his vote from "No" to "Yes" and then offered a resolution the action of the Senate be reconsidered. The move made the bill Gallor's for two days. It has already been passed by the House, and even the local papers conceded it would become a law, closing every theatre in the state on Sunday.

Upon Senator Gallor returning the bill to the Senate, the Senate by a vote of 20 to 13 extended the time limit for it to become effective until August 31, next, after unfavorably voting on Senator Gallor's motion to reconsider.

It was this succeeding action which brought about the statement from Representative Hall. The contemplated action by the House would automatically kill the statute, also mean that no similar law could be introduced at this session of the Legislature.

Senator Gallor is from Memphis.

WASH. SAVES CARNIVALS

Spokane, Feb. 14.

Following a movement initiated by President T. S. Griffiths of the Spokane Interstate fair, members of the state legislation committee of the Spokane chamber of commerce yesterday voted almost unanimously against the so-called carnival bill now before the Washington Legislature.

The measure would stop traveling carnivals from showing in the state.

Telegrams were sent to the Spokane county delegation at Olympia urging them to oppose the bill which is being opposed generally by all fair representatives.



JANET IN CLEVELAND

"Janet of France is a real surprise. She and Charles Hamp offer a charming little musical play that is full of laughter and harmony. Janet has a trait which we call winning personality, and when added to a rapid flow of French and a droll mixture of slang English, she has no difficulty in completely charming her audience. This is an unusual act."—Plain Dealer.

"But were ——— absent, the bill would not be lacking an attraction. 'A Little Touch of Paris' is a fit headliner on most any variety stage."—News.

FIGHT TO LEGALIZE SUNDAY LEGIT SHOWS IMPENDING

William A. Brady Goes to Mat with Reformers Following Sunday Drive Against Playhouses—Reformers Active in New Jersey

FREAKY AND BLUE LAWS IN KAN. LEGISLATURE

Children Under 18 Can't See Amusement Without Consent

Kansas City, Feb. 14.

Freaky laws and Blue laws continue to be introduced in the Kansas legislature and while many will fall for passage either in the house or senate there is a possibility of some slipping through.

Two of the blue variety have been introduced by Representative Snyder of Atchison. One prohibits minors from attending public entertainments and the other forbids amusements of any kind on Sunday. The bill relating to minors would make it unlawful for any minor under 18 to attend any picture show, theatre, public dance, wrestling or boxing contests or other public amusements without the consent of parent or guardian. The bill would put the penalty upon the parents or guardians and they might be fined \$500 for a violation.

Among the freaky bills are one providing for "pure" beds, "pure" tobacco, and another banning the use of automobiles by students.

The "pure" bed measure would require all mattress makers to sterilize the materials used before placing the goods on the market. The "pure" tobacco bill makes it unlawful to sell any tobacco containing any injurious narcotics and also provides that each container tobacco must contain a certificate that the contents are free from opium or opium products or other injurious narcotics. The penalty for violation is a fine of from \$100 to \$300, or imprisonment for one year, or both fine and imprisonment. This bill has a chance of passing.

The beginning of a movement to legalize Sunday night performances of legitimate attractions in New York city is forecast as a result of the intrusion of the Lord's Day Alliance back stage at the Playhouse Sunday evening when a special performance of "La Flamme" was given under the direction of W. A. Brady. Summonses were handed the manager, John Cromwell, Mae Hopkins and Jack Grieves, the charge being violation of the "blue laws," the case being set for hearing Tuesday morning.

The Sabbath Day observance organization stated Monday a statewide campaign to "clean up" had been planned. Action was expected at Freeport, L. I., where officers witnessed the Sunday matinee with orders to serve summonses if a violation was detected. No action was taken.

Every season about this time activity on the part of the Sunday entertainment prohibitionists has been recorded. That the reformers will carry out their program and attempt to curb all classes of attractions is regarded as quite possible. But that a counter movement will be carried to the New York state legislature to liberalize the "blue laws" and along the same lines as Sunday baseball is permitted is declared certain.

Mr. Brady stated the action of the Lord's Day Alliance did not surprise him because of his past activity in Albany against the organization's lobbyists with law inspiring aspirations. The manager declared his intention of seeking relief by asking for legislation that would permit Sunday night performances for regular attractions. He said his idea was to have such a law optional. That would likewise apply to the attractions themselves and the managers. Brady stated he interpreted the action against him as bringing front page publicity to the Lord's Day Alliance, which is an angle he thinks was considered by the organization. The manager said he did not be-

(Continued on page 30)

London, Jan. 2.

Speaking to a Variety representative, Sir Alfred Butt, M. P. for the London suburbs of Balham and Tooting, said he had entered Parliament to support no particular interest. He was out to help his fellow men and the country. He had always been sympathetic with the profession and his knowledge would help when questions concerning its welfare arose in the House. He would not advocate the abolition of the "war-time measure," the entertainment tax, if that abolition meant the further taxation of necessities, and he could not hope the Chancellor of the Exchequer would see his way clear to do away with that source of revenue during the present year. If alterations were made he would like to see them on a scale which he did not consider equitable at the moment. What he would wholeheartedly support would be a flat percentage of from 10 to 12½ per cent.

Speaking of the Performing Animals bill he said his view was that total abolition of such acts would mean a very large number of people would be thrown out of work. No academy or college could teach animal training and those who trained animals were the descend-

IND. BILL HUNG UP

Expected Reported from Committee Without Recommendation

Indianapolis, Feb. 14.

The Senate committee on public morals was expected to report the movie censorship bill without recommendation this week. A public hearing was held, but since there has been very little said about the measure on either side.

With the appropriation bill and other important measures upon which there have been big fights still awaiting passage and only three weeks of the session, left, it appeared unlikely the censorship measure would go through unless by some quirk it is rushed over in the last few hours.

While the committee was not expected to recommend passage or defeat of the bill it will suggest amendments, action in the public hearing indicated.

As amended the bill provides for a commission of three, at least one a woman, appointed by the Governor, the chairman to draw \$3,000 a year and others \$2,500.

Every theatre showing moving pictures in the state would be required to pay \$10 annual license fee and every film would be licensed at \$3 for the first 1,000 feet and \$2 for each additional 1,000 feet and \$2 for duplicate films. This is twice the fee provided in the original measure.

MICH. CENSOR BILL KILLED

Detroit, Feb. 14.

The censorship bill introduced into the state legislature in January, calling for a board of three to censor all films coming into Michigan, has been killed. There is no sentiment for a censorship bill in Michigan on account of the cooperation given the club women and ministers by the state exhibitors' association.

Pa. Film Machine Booths

Harrisburg, Pa., Feb. 14.

Following a series of hearings before the Industrial Board a bill has been introduced into the Legislature requiring permanent booths for picture machines and portable booths for stereopticons.

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ORPHEUM CIRCUIT'S MEETING MAKES MARCUS HEIMAN PRES.

Martin Beck Elected Chairman of Board of Directors, Succeeding Morris Meyerfeld, Jr.—Frank Vincent Now on Executive Committee

Chicago, Feb. 14. Marcus Heiman is president of the Orpheum Circuit; Martin Beck is its chairman of the board of directors, succeeding Morris Meyerfeld, Jr., to that post, and Frank Vincent has been made a member of the circuit's executive committee.

This was the gist of the meeting held by the Orpheum's directors here last Thursday. Following the meeting the Circuit sent out a very brief announcement giving the changes. The next meeting will be held March 13 at Wilmington as the Orpheum is a Delaware corporation.

The directors voted the present executive committee full power for two years, instead of one, which has been customary. The committee has many plans under promotion or consideration. It will require that length of time it is anticipated to work them out. The other members of the executive committee are: Mr. Heiman, Mort H. Singer, Jos. M. Finn and B. E. Kahanne. All of these excepting the newly elected member, Vincent, are looked upon as of the western contingent of Orpheum, which lately has been shaping the policy of the circuit.

No changes were made among the other important officers who are Messrs. Singer and Finn, with Mrs. C. E. Kohl, vice-presidents and Mr. Kahanne, secretary-treasurer.

The meeting here is said to have been a routine proceeding with Mrs. Kohl and Messrs. Heiman, Finn, Kahanne, Singer, Herman, Fehr, Tate and Cella (St. Louis) voting as a unit. Heiman is looked upon as the leader of this group. He has made himself felt as a factor in Orpheum's success. Heiman's foresight in the change of the policy at the Majestic, Chicago, his switch of policy from the Orpheum to Orpheum, Jr., Milwaukee, and the similar operation at Vancouver, looked upon as revolutionary measures recommended by Heiman, with such successful, gave him the utmost confidence of the western contingent.

With Meyerfeld out of the Orpheum's directorate, it is presumed the Pacific coast shareholders of Orpheum are agreeable to the current changes of officers, while the election of Beck to the chairmanship of the board is believed to be in pursuance of the Orpheum's intention to take up as Beck requested the contract he is said to hold with the Orpheum Circuit for a number of years as one of its officers. Beck's salary is reported a liberal one.

Vincent goes on the executive committee as the representative of the eastern contingent of stockholders, generally believed to be headed by bankers. Vincent at one time is said to have entertained a hope he would be elected to succeed Beck but this was dissipated some weeks ago. Vincent has been with the Orpheum Circuit for 18 years and is the general booking manager of it.

No other changes of any importance in the personnel of the Orpheum Circuit executives is contemplated just now, according to report.

It is said the Orpheum Circuit, under its new direction, plans new theatres for Orpheum vaudeville in Chicago, Memphis, St. Paul and Omaha. It also has in view according to accounts the disposal of the Orpheum, Oakland. There are many other angles of development to be taken up. Some have been talked over.

Heiman is looked upon as representative of a substantial body of showman and business men who know the Orpheum Circuit backward, are aware of its possibilities, and can see nothing but the Orpheum Circuit as a strictly theatrical proposition.

the western faction three weeks before he sailed.

Beck is said to have disposed of \$1,000,000 of his Orpheum's stock holdings to the western group at \$21 per share with the understanding (in writing) that if Orpheum stock goes to \$25 a share within two years, he is to receive an extra dollar for each share sold (about 48,000 shares).

Mr. Meyerfeld was president of the Orpheum circuit before it reorganized, up to the time several years ago when Beck replaced him. Previously Beck had been general manager. Meyerfeld was one of the Orpheum founders.

ANOTHER UNIT SHOW BOOKED BY PANTAGES

"Gimme a Thrill" at \$2,500 Week—Second Unit for Pan

Joe Gaites' "Gimme A Thrill" has been booked by the Pantages Circuit as a regular vaudeville bill to open in two weeks. The show recently closed on the Shubert unit circuit.

The booking will mark the second unit (Weber-Friedlander's) to be booked by Pan as a regular bill. The first was "Steppin' Around," now touring the Pan circuit as "The Sheikh's Wife."

The Weber-Friedlander unit was booked for \$2,900 net weekly on the Pantages Circuit. "Gimme A Thrill" will receive \$2,500 weekly, according to report. A new cast is being assembled for immediate rehearsals.

AUTHORITIES WANT ADER

Chicago, Feb. 14.

Edward J. Ader, formerly prominent as a theatrical attorney in Chicago, who has been convicted as a swindler, may have his bond forfeited as it is claimed that government officials have grown tired of the "hide and seek" he has been playing.

The mandate and commitments to Leavenworth penitentiary were issued after the United States Supreme Court had affirmed the lower court's decision ordering Ader to serve seven years and pay a fine of \$1,000 for his part in the fraudulent promotion of the Consumers Packing Company.

Steps have been taken by friends of Goldie Skolnik, former private secretary to Ader, to secure a presidential pardon for her. She was sentenced to six months in the county jail.

EARL STEWARD MARRIED

New Orleans, Feb. 14.

Earl Steward, manager of the Orpheum, was married last week to Mrs. Genevieve Sundin, of Kansas City. Steward had been married previously as had the former Mrs. Sundin, but they had been boy and girl sweethearts. A lover's quarrel had directed them in different paths. With the real romance of their lives happily culminated, the Stewards are as joyous as a couple of kids.

RECEIVER FOR ACT'S SALARY

William T. Collins has been appointed receiver by City Court Judge Walsh of Jane and Erwin Connelly's salary receivable from the Keith circuit for their "Extravagant Wives" act. Elizabeth Leigh and Bert Leigh, former members of the act, sued and recovered judgments for \$65.30 and \$372.80, respectively, for salary due on contracts.

The receivership is a supplementary move to enforce satisfaction of their claims.



FLORENCE TIVOLI
of TIVOLI and LA VERE
in "YOU KNOW WHAT I MEAN?"
Now meeting with big success on
B. F. Keith Circuit
Direction FRANK DONNELLY
P. S.—Booked Solid

ADELINE JUDGMENT

Spiegel's Corporation Sued by Overland Trading Co.—\$3,091 Amount

The Overland Trading Co., Inc., has taken judgment for \$3,091.60 against the Adeline Amusement Co., Inc., and Maurice L. Fleischman. The Adeline is one of the corporations Max Spiegel, the bankrupt theatrical promoter (also Shubert unit producer) now in a Stamford, Conn., sanitarium adjudged insane, has been connected with. The action is based on a \$5,000 note dated Sept. 1, last, and payable within a month. Spiegel made the note with the endorsers the Adeline Company and Fleischman against whom judgment was taken. A payment of \$2,000 was made on account.

About the same time this action was begun. William Klein, acting for the Shuberts settled another suit in which the Overland Trading Co. was plaintiff, and filed a formal order of discontinuance by mutual agreement of both parties. In that action the co-defendants were Shubert Advanced Vaudeville, Inc., Lee Shubert, Newark Rialto theatre Corp., Max Spiegel and M. L. Fleischman. A \$2,500 note payable at the Shubert offices was involved. The discontinuance of the suit indicated an amicable adjustment.

NEW ACTS

Dorothy Byton in a new six-people miniature ballet. Ralph Farum producing.

Jean Adair in new playlet.

Harlan Thompson, formerly with the Kansas City "Star," has a new sketch, "The Sheikh's Favorite," starting over the Pantages circuit. Nine scenes and 30 people.

Molly McIntyre has a new playlet in preparation for vaudeville by Paul Gerard Smith.

Lucille Daley and Belle Irwin, two-act. The latter was of Haywood and Irwin, while the former was of the team Sheldon and Daley.

Bessie Wynn, a new singing turn, assisted by a pianist. (Alf Wilson.)

Tom Howard, principal comedian at the Park Music Hall burlesque stock, in a comedy turn in "one," assisted by Joe Lyons. (Alf Wilton.)

Gertrude Arden and Co., including William Elliott, in comedy sketch, "The Land of Tango," musical comedy act, with three women and a singing band of five men from South America. An American comedian is to be added to the turn here.

MARRIAGES

Harold Lloyd, picture comedian, to Mildred Davis, his leading woman, in St. John's P. E. Church, Los Angeles, Feb. 10.

Edmund Wilson, Jr., managing editor of "Vanity Fair," to Mary Fuller, who recently appeared in "The World We Live In," by Clerk J. J. MacCormack in the Municipal Building, New York, Feb. 13. Miss Blair secured a divorce from her first husband, Charles Meredith, in 1920.

HORWITZ IN ANOTHER 'JAM'; THIS TIME WITH HIS WIFE

Loew Office Agent's Inflamed Chest Taken to Atlantic City with Another Woman—Horwitz' Elusive Ways in Money Matters

BUTLER'S UNIT SETTLES \$30,000 FOR \$5,000

Shubert Vaudeville Attraction Pays in Cash—Chorus Girls Also Reduce Claims

St. Louis, Feb. 14.

The members of the "Echoes of Broadway," Shubert unit, operated by the Butler, Estate of St. Louis, have effected a settlement with the management whereby they accepted an aggregate of \$5,000 cash for claims totaling \$30,000. The reason was because practically all of the cast members have been successful in securing employment elsewhere.

The principals accepted three weeks' salary for their claims, and the 12 chorus girls one and a half weeks. The latter's claim was for two weeks, while the principals claim a season's play or pay contract.

The principals include Captain Irving O'Hay, Ethel Davis, Fred Rich, Nip and Fletcher, Henry Stremel, Elve Jansleys and Murray Sisters.

The artists were compelled to bring suit originally, assigning all their claims to O'Hay to facilitate matters legally.

Kendler & Goldstein, New York attorneys, acted for the actors through their St. Louis correspondents.

WANTS TINNEY

Sam H. Harris Negotiating with Arthur Hammerstein

Sam H. Harris is negotiating with Arthur Hammerstein to take over Frank Tinney's contract for the next "Music Box Revue." The Tinney-Hammerstein contract has two years to go at \$1,250 weekly salary guarantee against 10 per cent. of the gross. Tinney closed in "Daffy-Dill" recently because of Hammerstein's determination to curb the comedian's practice of ad libbing and straying from the set "book" lines.

Tinney opened in vaudeville last Friday afternoon at Moss' Columbia, Far Rockaway. The booking was hurriedly arranged, he replacing Fritz Scheff. He appears in white face for the first time in vaudeville. His wife, Edna Davenport, is in support. Tinney is asking \$2,000 weekly through Harry Fitzgerald, his agent, with the vaudeville salary to be set later. He is playing Poli's, New Haven and Bridgeport, this week.

Alfred Beekman, of House, Grossman & Vorhaus, acting for Hammerstein two weeks ago, has notified the Keith office of their previous contractual claims on the comedian's services. Mr. Beekman states he will take necessary legal steps to enforce his client's contract, although the pending Harris-Hammerstein negotiation may eliminate any such possibility. A meeting between the legit producers is due early next week, with the likelihood the contract will be effected.

An odd angle is involved in the Hammerstein-Tinney contract. The actor is guaranteed 20 weeks' work with the privilege of playing vaudeville "between seasons" in any city excepting New York (Manhattan), Boston or Philadelphia. The question is whether this is a "between seasons" periods, made so because of Hammerstein's having voluntarily closed a money making production.

Tinney is billed for Keith's Palace, Cleveland, next week.

WARWICK—MAY BE

Robert Warwick may take a flyer in vaudeville, with a sketch as a likely vehicle. M. S. Bentham is conducting negotiations. Warwick was with Grace George's "To Love," lately closing in Chicago.

Mrs. Edith Livingston-Horwitz conferred with her lawyer this week with the object of starting divorce proceedings against Arthur Horwitz, the small time vaudeville agent. That followed the wife's hurried trip to Atlantic City last week, when she walked into the Breakers hotel and surprised her husband. It is alleged he was accompanied to the shore by a dancer who is married and who Horwitz placed with "Queen of Hearts," the Nora Bayes show at the Cohan, New York, in the fall. It is further alleged the pair have been friendly for some time.

Horwitz stated in the Loew booking office last week his chest was inflamed and that he was going to one of the upstate winter resorts. It is said he told Mrs. Horwitz the same thing. The wife, who was formerly a professional, however, is said to have been suspicious of her husband for some time and is reported having had a detective on his trail. Presumably acting on such information she hurried to Atlantic City accompanied by her brother, Edward Livingston, also a vaudeville agent. The latter had words with Horwitz recently over an alleged bad check.

When the wife and her brother arrived at the hotel they found Horwitz in the lobby chatting with two other men. They claim, however, the woman in the case was in her room and allege she was registered under the name of "Mrs. Arthur Wriston." Mrs. Horwitz told her husband that she "had the goods on him." He swore he was innocent, but later in the week called a New York attorney on the phone for advice. The lawyer is reported having answered that if he settled a judgment, over which the attorney had examined Horwitz in supplementary proceedings recently, and would post a retainer he would act, otherwise Horwitz must look elsewhere. Horwitz remained at the shore for the balance of the week, but is reported having returned early this week, and was due to confer with his wife's attorney over the shore episode and alleged other incidents.

This is not the first time the Horwitz's have been near a break in their marital relations. Several years ago an attorney brought them together and advised them a child was needed in their home. That resulted in the couple adopting an infant which was secured at a Cincinnati orphan home.

Horwitz books principally with the Loew Circuit, and is accredited as influential in the Loew booking office. He often has been concerned in agency matters and has been reported of late extremely lax in his financial matters, alleging many causes for failure to meet his obligations. Among the obligations is said to be one for rent due the Loew building in the annex of which Horwitz maintains an office. According to report Horwitz suggested to the Loew people that they deduct his commissions from acts booked by him for the circuit and apply the proceeds towards the liquidation of his past due rental.

Another claim against Horwitz for services rendered was placed in judgment by Sadie Kusell, whom Horwitz brought on from Chicago to be his office assistant. Miss Kusell is accounted a very bright girl, but could not get her salary out of Horwitz, nor could her attorney obtain anything when placing the Loew agent under supplementary proceedings. Horwitz is said to boast he is "judgment proof."

Horwitz has been reported as having made real estate purchases around Rye, N. Y., placing the property in the name of his wife or relatives.

YVETTE RUGEL'S INVITATION

Yvette Rugel, now appearing in vaudeville, has been invited by the La Scala Opera Co. of Milan, Italy, to appear as a guest-artist. This an honor not often accorded to American artists.

Mrs. Rugel sails in September to fulfill the engagement.

\$17,000 SALARY ACTION ON PLAY OR PAY WEEKS

Act Sues Weber & Friedlander—Another Sues George Gallagher

L. Lawrence Weber and William B. Friedlander, producers of the "Facts and Figures" unit, evidently were optimistic of the success of the Shubert vaudeville venture, judging from the fact they issued play or pay contracts for this and next season to the Mlle. Twinnette, Nicholas Bolla and Edna Charles act. Having played but 11 weeks of their contract this season up to the time "Facts and Figures" took to the stage, the Twinnette-Bolla-Charles combination has instituted a joint action for the balance of their contract through Hess & Lillienfeld.

The plaintiffs claim 30-in-33 week contracts and want remuneration for the 19 weeks due for the current season and 30 for the 1923-1924 season at \$350 a week, totaling \$17,150.

Another unit salary suit filed through different attorneys is the claim for \$1,125 by Burt Mel-Burne and Mrs. Mel-Burne (Pearl Savoy Mel-Burne) against George Gallagher for services rendered in the "Broadway Follies." The act alleges it worked eight weeks at \$350 weekly and expenses and claim \$1,125 due. Gallagher generally denies all allegations.

\$50 NOTORIETY

Zeno's Claim Resented by New Bedford Post Office

New Bedford, Mass., Feb. 14. Zeno of Zeno, Moll and Carl won a lot of notoriety for himself, as well as for the profession, when he spread a story during his engagement here that a woman clerk in the post office money order department had refused to accept a \$50 bill because she "didn't know whether it was good or not."

The clerk said that while she was working at the money order window a man brushed aside two or three others waiting in line, pushed in a \$50 bill and asked to have it changed. A clerk at an adjoining window told Zeno he would wait on him in a minute. Zeno then grabbed up the bill and dashed out of the building.

M. J. Cohen, assistant manager of the Olympia, where the troupe was playing, identified the man as Zeno. It was to Cohen that the performer related the story of the refusal to change the bill, in which his inference was directed at New Bedford as a "one-horse town." The money was paid Zeno on Saturday evening with his salary.

STUDYING UNDER TILLER

Frances Grant Taking Course in Famous Dancing School

To take a course in dancing under Prof. John Tiller in Tiller's School of Dancing, London, is the purpose of Frances Grant, leaving New York Saturday.

Miss Grant is of Wing and Grant, the dancers, who have been engaged through M. S. Centham to appear in the Butt-deCourville revue at the Empire, London. That will get underway in the early spring. Mr. Wing will later follow his partner across.

The Tiller School of London has a world-wide reputation. In England it is nearly looked upon as a national institution.

PRODUCING PRIZE PLAYLET

Providence, Feb. 14. Alta C. Sanborn, 265 Broadway, Newport, R. I., was announced this week as the winner of the Albee theatre contest for the best one-act play written by an amateur.

Over 100 manuscripts were sent in. Miss Sanborn's play is entitled "They Also Serve." It will be sent to New York for casting and rehearsing, and will be produced at the Albee in Providence.

BILLY CRAIG WEIGHS 60 LBS.

Chicago, Feb. 14. Billy Craig, formerly of Craig and Cato, who is suffering from cancer at the American hospital, weighs but 60 pounds. He has received many calls at the hospital from agents, but has been neglected by performers, according to his friends.

"SPICE" REVUE SET

Reopens Monday in Philadelphia—13 Principals and 32 Choristers

"Spice of 1922," revamped for a Shubert vaudeville unit show, will reopen a tour Monday (Feb. 19) at the Chestnut Street Opera House, Philadelphia, playing under new management. It was formerly operated as a legitimate musical attraction by the Armand Production Co., a corporation. Its present operator is reported as Lee Shubert or some one representing him.

The production is the same and the piece carries some of the principals formerly with it. The principals are Armand Kalis, Sam Hearn, Martha Throop, Alice Ridner, Alice Harris, Florence Brown, Johnny Berkes, Arthur Corey, Brendel and Burt, Hasutra, Evelyn Downey, Dolores Suares, James Cody.

There will be 32 choristers, 24 girls and eight men.

Nat Phillips is the manager with the show.

SHUBERTS EXPECT HELP FROM INDEPENDENTS

Need Acts for Straight Vaudeville Bills—Canvassing Booking Offices

The Shuberts in their attempt to fill straight vaudeville bills are canvassing the independent booking offices for acts. A scarcity of turns for their bills has been in evidence for several weeks.

Last season the Shuberts often sought the aid of the independents in farming out acts they had under contract. The independents received the acts at half salary with the Shuberts making good the other portion, according to the contract.

Due to the fact the independents were able to secure acts at a greatly reduced salary by this method, the Shuberts feel they should help them out at the present time.

JACK JOYCE-ARRESTED

One-Legged Dancer Accused by 19-Year-Old Girl

Jack Joyce, the monopede dancer and monologist in vaudeville, known as Harry Hall in private life, has been held in \$2,500 bail for the Grand Jury in Court of General Sessions by Magistrate H. Stanley Renard of the West Side Court. Charges preferred by Doris Reynolds, a 19-year-old dancer, figure in the warrant.

Miss Reynolds acknowledges intimate relations with Joyce on an alleged promise he would marry her. Joyce's arrest followed his exit from a Broadway restaurant, where he was seen by the girl and her mother.

Joyce is an Englishman. His hearing in the Court of General Sessions comes up later this week.

TED WORKS FOR KITTY

Comes Out in Mrs. Doner's Separation Suit

Mrs. Dorothy Doner, who is suing Ted Doner, with the "Dancing Girl" at the Winter Garden, New York, for a separation, was granted \$45 weekly alimony and \$350 counsel fees by Justice Carswell in the Brooklyn Supreme Court. Cruelty is alleged.

Mrs. Doner asked for \$150, alleging Doner receives \$300 weekly salary. His sister, Kitty (Kitty, Ted and Rose Doner), denied this, saying Ted works for her and receives \$100 a week.

BAND ACT BREAKS UP

Rome and Dunn and The Memphis Five, the cabaret act, have separated as far as vaudeville is concerned and will resume their cabaret bookings.

The act framed up for one week. The dissolution was on account of the amount of salary the act would require to continue in the two-day and leave cabarets. The Memphis Five will return to The Little Club, and The Monte-Carlo, while Rome and Dunn will continue at The Cascades atop the Biltmore Hotel.

Renault Leaving "Passing Show"

Boston, Feb. 14. Frances Renault is being withdrawn from "The Passing Show of 1922" by the Shuberts, to engage more playing in Shubert vaudeville.

AT THE STATE-LAKE BY LES NORRIS



FELIX RUSH

Featured Comedian of C. D. MADDOCK'S "RUBEVILLE," which act recently celebrated its 5500th performance and achieved a new record in Vaudeville. "RUBEVILLE" opened September 25, 1916, and has worked consecutively since that date. Still going strong to the end of the season.

MATTER OF MUSICIANS REMAINS UNCHANGED

No Conference as Arranged—Meeting for Thursday (Feb. 15) Midnight

The conference to have been held between representatives of Musical Mutual Protective union, former No. 310, and representatives of the American Federation of Musicians, the national body, to effect a solution to the musical situation in New York, failed to materialize last week.

The M. M. P. U. men headed by Paul Vacarelli, business agent of the M. M. P. U., were at Hugh Prayne's office but the representatives of the American Federation of Musicians, or Weber faction, so-called, failed to appear. The M. M. P. U. men were informed the matter would have to go through the executive board of the A. F. of M. and no other means of settling the difficulties of the last two years or more would be considered. This left matters in the same condition as they have been since the original trouble started.

It was rumored in musical circles this week Jos. N. Weber, head of the A. F. of M., had secured the support of Sam Gompers, president of the American Federation of Labor, in the controversy among the musical unions in New York recently. With Gompers back of him, Weber is reported to have grown cold on the proposition of Vacarelli that the whole trouble could be smoothed out by the different factions getting together for a discussion.

A special meeting is set for today (Feb. 15) at the M. M. P. U. headquarters at midnight. The failure of the conference plan to work out as expected has left the M. M. P. U. men in a belligerent humor, and the more venturesome are calling for a strike. A strike of the M. M. P. U. is claimed, would mean the calling out of the rank and file of the opposing local, No. 802, as the bulk of the 802 membership also holds membership in the M. M. P. U.

ARDELL SING BESTRY

Harry Bestry, the agent, was served Tuesday in a suit for \$600 by Franklyn Ardell. Ardell who was a member of White's "Scandals" for five weeks during its run at the Globe, New York, is also suing White on a two-years' play or pay contract at \$600 a week.

Ardell's grievance against Bestry is that the latter exacted his (Ardell's) first week's salary for having secured the "Scandals" contract. Hess & Lillienfeld are acting for Ardell.

REPRESENT A. & H.

San Francisco, Feb. 14. Sidney Schallmann, of the Schallmann Agency, Chicago, has closed a deal with Ackerman & Harris whereby his concern will represent this firm in Chicago. Schallmann left here Sunday for a trip through the northwest, to acquaint himself with the Ackerman & Harris houses in that territory.

Myrna Stanfield Leaves Unit.

Chicago, Feb. 14. Myrna Stanfield left the Shubert vaudeville unit "20th Century Revue" while it was playing at the Garrick, last week.

PIANO CONTEST

Players for Loving Cup to Appear at Winthrop, Mass., Theatre

Boston, Feb. 14.

A piano playing contest for the championship of Greater Boston will be held Monday at the Winthrop theatre, just outside of this city. It is being promoted by the Entertainers' Club with a silver loving cup to the winner.

The contestants may play any composition they wish, including their own, but one condition obliges each to play "Kitten on the Keys" for comparison. Positions in the order of appearance will be decided by lot drawing, while the audience will select the winner through applause.

Entered so far are Sid Reinberg, Joe Solman, Leo Kahn, Tom Kerr, Doc Cohen, Walter Johnson, Phil Clad, Ray Sinatra, Sam Siner and Jack Miller.

INDEPENDENT AGENTS GIVING UP BUSINESS

Pantages Boycott Boomerangs in Chicago—No Hope of Reinstatement

Chicago, Feb. 14.

The boycott of the Chicago Pantages office has turned out differently from what the artists' representatives expected. There is a disposition on the part of independent agents to make new arrangements. It indicates any hopes for reinstatement in that office have gone glimmering.

Gladden & Morse, long associated as agents and one of the leading offices among independents, have dissolved.

William Flemen is selling out his agency office.

Hubb & Weston also have dissolved partnership. Jack Hub now has his own office while the Al Weston agency continues at the old stand.

Charles Mack, of Mack & Porter, left Chicago some time ago and is booking manager for the International in Detroit.

Change in Youngstown's Hip

Youngstown, O., Feb. 14.

Walt Reade was here last week to complete negotiations for the leasing of the Hippodrome. The house has been operated by C. W. Miller, its owner, a local furniture dealer since the retirement of Jack Elliott several months ago.

The house will continue with Keith vaudeville under the Reade management.

JAMES TRAVERS PROMOTED

James Travers has been appointed manager of Proctor's 125th Street. Travers has been assistant manager of Proctor's 5th Avenue for several seasons, and at one time managed B. F. Moss Hamilton.

Sol Levy, who has been managing the house temporarily, will return to the personal staff of J. J. Murdock, Keith's general manager.

LOEW'S, ASTORIA, CUTS SCALE

Loew's, Astoria, Long Island, has reduced its admission scale to 25-40 for matinees from Monday to Friday and 30-50 for the night shows those days. The Saturday and Sunday top is 60 cents, the former top during the entire week.

THREE ORIGINAL UNITS LEFT OF OUTSIDERS

Shuberts Also Have Three—Six Remaining Out of 30 Starting

Three of the original independent producers of Shubert vaudeville units are still operating units on the circuit. The survivors are L. H. Herk's "Frolics of 1922"; David & LeMaire's "Troubles of 1922"; and Henry Dixon's "Midnite Revels," which will leave the circuit in two weeks.

The units remaining other than the above are operated by the Shuberts, and are about eight in number. Of these the originals are "The Midnight Rounders"; "Rose Girl"; (revival); and "Oh What a Girl."

The other Shubert owned units have been produced since the circuit opened to replace vacancies in the ranks caused by the failure of the original independently produced productions.

"QUEEN OF CANADA"

Montreal, Feb. 14.

Winifred Blair of St. John, N. B., won the "Queen of Canada" contest from nine contestants Feb. 10. The entries were from Winnipeg, Regina, Montreal, Quebec, American and various parts of Canada.

Miss Blair was entered in the contest by Walter H. Goldberg, manager of the Imperial, Montreal, a Keith vaudeville house. As "Miss Imperial St. John" Miss Blair swept everything before her and was acclaimed queen by the three Montreal judges.

Miss Blair is a typist, the daughter of a Canadian soldier who died one month ago from wounds received in the war. She is now one of the big features of "The Winter Sports Carnival" and "International Skating Contest," being held at St. John.

TRACEY AND MCBRIDE TO PAY

Tracey and McBride have been restored to good standing in the Keith office. The act walked out of the bill at the Ritz, Jersey City, objecting to the No. 2 spot.

The Keith people instructed the Keller office they would hold the act responsible for \$175 and not to submit the turn for bookings until that sum had been paid to the house for the contract breach.

Tracey and McBride are said to have agreed to the sum being deducted from their first week's salary.

FAIRBANKS TWINS' ACT

The Fairbanks Twins are reported to be readying an act for vaudeville, to be staged by Ned Wayburn, authored by Edgar Allan Woolf with the music to come from Irving Berlin.

Richard Keene will assist the twins besides another miss who has yet to be chosen.

"Remnants" in Three Acts

Raymond Bond has elaborated his vaudeville sketch "Remnants" into a three-act comedy for the legitimate. A producer has the piece under consideration for early production.

Bond has turned out a dozen or more vaudeville playlets, but "Remnants" marks his first try for the legit.



GLADYS CLARK and HENRY BERGMAN in "SEMINARY MARY"

with MARGARET HOFFMAN Direction HARRY WEBER By JOE BROWNING P. S.—Watch for a picture of OUR scenery as soon as its OURS.

100. PRIZE PACKAGE CANDY. CONDEMNED BY MANAGERS

Injurious to the Playhouse Through Distraction of Patrons—Children Particularly Affected—Other Bad Features of Petty Practice

Chicago, Feb. 14.

The sale of prize candy packages in Orpheum theatres and smaller vaudeville houses booked by the Western Vaudeville Managers' association is to be done away with, it is understood. The bad features of this practice which has enjoyed some favor in the smaller houses, will be called to the attention of the Vaudeville Managers' Protective association, making it likely there will be a concerted drive against the practice.

The main argument advanced against the selling of prize packages at meetings of vaudeville powers held here recently was that it dispels a certain illusion in the youthful mind. The child with a possible 10 cents to spend and lives a period of enjoyment in the theatre while under the spell of the performance. The effect of the entertainment is lost if this dime is expended with the hope of getting a valuable prize. All that is in the package purchased is a clicker. The child may leave the theatre with the idea he has been cheated and may forget the merit of the show in the sting of his disappointment against a prize package.

The racket of the eating of the candy and that the attention of patrons is distracted from the performance in opening packages are further indictments. From a moral standpoint the fact that the selling and buying of these packages is gambling is not overlooked. It is pointed out theatres lose the confidence of the best element of the people by permitting such sales. It is known the packages are plainly marked and that the sellers know just what is being handed out; there is no doubt as to what the package contains in the minds of the boy disposing of it.

There have been instances of candy butchers being indicted on charges of violating the gift enterprise act, and selling boxes of candy the value of which was exaggerated. Not only does this danger confront managers but there is a rapidly growing sentiment against the practice which amusement purveyors cannot afford to oppose. The financial returns connected with the proposition have seldom reached further than the manager of the house who looked upon the scheme as a sideline by which he could profit without being in "wrong" with his employers.

Instances have come to the attention of leading vaudeville powers, recited in connection with the birth of this crusade. It is said that one prominent vaudeville man's wife was asked regarding a Shubert vaudeville show, and roasted it. The vaudeville man was interested. He looked at her program and analyzed it. Nothing could be found wrong with the show. After a discussion of the bill the wife confessed she had become displeased with the show through purchasing three prize packages hoping to get a dolly such as a woman near her obtained and had gotten nothing worth while.

There have been instances reported of people buying several packages of candy and opening them to see the nature of the prize, then pitching the candy on the floor. There is also danger of encountering the health authorities in this connection on the quality of the candy.

The feeling of vaudeville powers here is so set against the sale of prize packages it is believed that weight that will be brought to bear on the V. M. P. A. to bring about action promising to discourage this side line of endeavor.

Flemen Sells His Agency

Chicago, Feb. 14.

William Flemen has disposed of his office in the Capitol building to Jack Hub and Leo Nadel, who have formed a partnership. Flemen announces that he plans to enter into another line of endeavor. He has been giving his attention mainly to the booking of clubs.

MUST SET ACTS' SALARY BEFORE "PENCILING IN"

New Keith Office Order for Bookers—Stopping "Stalling" With New Acts

Bookers in both the big and small time departments of the Keith office have been forbidden to "pencil in" acts until the salary has been set at the weekly booking meeting. An order to that effect was issued by W. Dayton Weggarth this week.

The order banning the "penciling in" practice of turns whose salaries remain unset came about through a reported custom of some of the booking men holding "penciled" acts on their books for an unnecessarily long period before informing the act's agent definitely whether the booker could use the act or not.

It is intended also to make the bookers cease the practice of "stalling" when new acts are submitted for time. A large part of the stalling is due, it is claimed, to the failure of the bookers to get around to the break-in-house promptly to see the new acts.

MIXED UP BOOKINGS

Shubert Announced Vaudeville Program for Detroit Not as Billed

Detroit, Feb. 14.

The bill at the Shubert, Detroit, this week, playing Shubert straight vaudeville, isn't as billed or announced.

Frank Fay was hurriedly called in to appear on it but couldn't arrive from New York in time to make the Sunday matinee, opening Sunday night.

The absence of a horse act from the program caused the confusion. It seems the Shubert vaudeville agency thought it would take the act and billed the turn, then in Chicago, but waited until Saturday night before informing the act it had been booked. By that time it was too late to secure a car to bring the turn here for the opening performances.

FLORIDA SPLIT WEEK

West Palm Beach and Miami Are Opening

The Rialto, West Palm Beach, Fla., opened Monday. It will play vaudeville two days weekly, splitting with the Fairfax, Miami, which takes the bill the last four days. Jules Delmar, Keith southern booker, is booking the houses; also Tampa, St. Petersburg and Orlando, making two weeks in Florida. The acts receive transportation both ways on the Florida bookings.

The Auditorium, Winston-Salem, N. C., opens Feb. 1; Grand, Greenville, S. C., opened Monday, and Knoxville, Feb. 26. All of the houses are booked by Delmar and are split week stands.

SHUBERT ACT BOOKED

Tempest and Dickinson are booked to play the Palace, New York, next week, following which the act will play the Orpheum Circuit. The team is composed of Florence Tempest and Homer Dickinson. They are one of the two former "Shuberts acts" to be taken back by the Keith people.

Steppe and O'Neil; Adele Rowland; Irene Castle and Max Moritz, all former Shubert turns, have subsequently appeared on the Orpheum Circuit. The Keith people have relented on but two occasions.

Deiro, the accordion player, was restored to good standing in the Keith office after playing the Shubert vaudeville circuit but has been unable to appear on account of illness. He is booked to open the last half of the current week at an out of town Keith house.



ROXY LA ROCCA WIZARD OF THE HARP

is not going to tell you how good his act is. Wait until you see him, then you will know why he is a headliner in England. Roxy La Rocca is doing an act that does not interfere with any other act, including Jazz Bands. He is not only the Wizard of the Harp, but also the wizard of an audience.

ORPHEUM CIRCUIT WILL ADD WESTERN CIRCUITS

Affiliations Reported with Ackerman & Harris & Finklestein & Ruben

Chicago, Feb. 14.

Indicative of the increased confidence given to the Orpheum Circuit through its executive changes, it is reported here an affiliation or booking connection is in the immediate prospective with the circuits of Finklestein & Ruben and Ackerman & Harris.

These deals are said to have been dependent upon the Orpheum changes as they developed. Finklestein & Ruben have a strong chain of theatres in the Northwest playing pictures and vaudeville, while Ackerman & Harris with a similar circuit on the coast occupy relatively even a stronger position.

Exactly how the booking connection, or whatever it may mean, will work out doesn't appear to be known. It is believed, however, the vaudeville bookings will go through the Western Vaudeville Managers' Association with the added circuits possibly utilized as portions of the coast circuit proposed by Charles E. Bray, the association's general manager. One advantage of the coast bookings through the A. & H. time would be the Orpheum, Jr., situation, the coast bookings being susceptible of being handled for the junior bills more conveniently by the Orpheum's main line offices.

While neither of these deals is reported as anywhere closed, they are so reliably rumored to be on the tapis that vaudeville circles here have about accepted them as a matter of fact.

HUNG BY ONE FOOT

Electrician's Escape from Fall—Saved Himself on Way Down

Chicago, Feb. 14.

Earl Wagner, electrician, hung for 20 minutes head down with a rope looped about one foot in front of the Chicago theatre Thursday morning while firemen staged a thrilling rescue. He was changing globes on the huge perpendicular sign when he fell. He made a grab for the guide rope and missed it. After falling fully 40 feet, by rare chance the rope looped about his foot and his descent came to a sudden halt.

He was afraid to raise himself for fear the rope would slip and had to await rescue, which was very slow in being effected.

"TROUBLES" LEADS UNITS

Davidow & LeMaire's unit show, "Troubles of 1922," with George Jessell and the Courtney Sisters, played a repeat engagement in Detroit last week and grossed \$12,000, equaling the business of the first engagement there.

The repeat date ran ahead of the first appearance up until Thursday night, when a snow storm hurt the box office.

The successful repeat here and at the Englewood, Chicago, gives "Troubles" top rating among the original Shubert unit shows.

BREACH CASE UP

Shuberts' Action Against Gallagher and Shean Nearing Trial

The suit of the Shubert Theatrical Co. against Ed Gallagher and Al Shean of the Ziegfeld "Follies" for breach of contract comes to trial Monday before New York Supreme Court Justice Delehanty. The Shuberts lost out on the injunction to restrain Gallagher and Shean's appearances for Keith's and were equally unsuccessful on the appeal. The team signed for the production later.

Tobias A. Keppler will defend the actors. Their filed answer will constitute the major portion of the defense; that the Shuberts had signed them for a production, and the vaudeville clause was contingent on the production "flopping."

MILES RETIRING?

Negotiating to Sell the Miles in Cleveland

Cleveland, Feb. 14.

Negotiations are on for the sale of the Miles theatre here to a local bank. It is understood the deal will be closed early next week. C. H. Miles holds a 99-year lease on the property with 87 years unexpired.

C. H. Miles recently disposed of his Detroit theatre and appears to be withdrawing from the show business. His circuit of four or five houses at one time played vaudeville principally.

CLAYTON-EDWARDS PLAYING

Clayton and Edwards will play Keith's Bushwick, Brooklyn, N. Y., next week instead of the Palace, New York, as scheduled. The act is a reformed team which dissolved some time ago.

Edwards played for the Shubert vaudeville circuit in the interim. After the team reunited they appealed to the Keith office for bookings, Edwards claiming a Shubert production contract with a vaudeville clause therein as his alibi for playing a Shubert vaudeville.

The act reopened on the Keith Circuit at the Palace, Cleveland, and has been playing Keith dates since. This week the act is at Keith's, Washington.

Dave Marion, Jr., Rehearsing

Dave Marion, Jr., the son of the burlesque manager, has placed in rehearsal a musical tab with 16 people under the title of "The Beauty Review."

Marion will play a "Snuffy" character similar to that used by his father, with others in support, Belle Wilton and Mike McDonald.

Loew's Dayton Afternoon Teas

Loew's Dayton under the management of Charles H. Wuerz has inaugurated afternoon teas for the patrons. The tea is served on the mezzanine floor with cake, candy and cigarettes included.

WINKLER'S EXTORTION CASE UP NEXT WEEK

Echo of Musicians' Strike in 1921—Burt Earle's Complaint

Chicago, Feb. 14.

The case of extortion against J. E. Winkler, which grew out of an attempt to fine Burt Earle for playing the Riviera for Balaban & Katz two years ago, during a time when that theatre was having trouble with musicians, is set for Monday, Feb. 19. The charge against Winkler is one which carries with it from one to five years in the penitentiary in the event of conviction.

Earle had been booked at the Riviera from some distant point and knew nothing about trouble with the musicians. His contract provided a penalty of \$1,000 for refusing to play. When Earle arrived Abe Balaban told him that they expected him to play or pay liquidated damages, Earle played.

The next week at the Apollo Earle was informed he had been fined \$225. After legal advice he refused to pay it. As a result the musicians union is said to have kept him from playing some dates. Earle figures he lost \$1,800 which made him angry enough to father the proceedings which have been in the court since that time. Winkler is out on \$5,000 bail.

Earle's act is playing the Majestic at Jackson, Mich., this week and next week at the Gladner, Lansing. The act will lose next week through the case coming up in Chicago.

BASKETBALL EXTRA

Keith's J. C. Uses Extra Local Attraction Tuesday Nights

What is believed to be a new idea for building business on the off nights has been devised by Manager Sol Schwartz of Keith's Jersey City, who is now staging a weekly basketball game between two local school teams at his theatre. Every Tuesday evening at 8 o'clock, just before the last show goes on, the stage is cleared, a basket is set up on each side, a net is stretched across the arch to prevent the ball from going out into the auditorium, and the audience sits back for half an hour and enjoys a real honest-to-goodness basketball game.

The idea has caught on so well Manager Schwartz is organizing an eight-team league, composed entirely of local school or church teams. He intends to conduct a tournament.

Arrivals from Australia

San Francisco, Feb. 14.

Among the arrivals on the "Sonoma" from Australia were Ruby Miller, English playwright and picture star, and Nella Webb, vaudeville.



HARRIET and MARGIE 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.

[The picture, underlined as above, in Variety of January 12 last, was not of Harriet and Marie McConnell.]

MUTUAL WILL FINISH SEASON WITH 21 SHOWS; 19 WEEKS

Started Season With 11 Weeks—Opening Next Season with 30 Weeks—No Split Weeks

The Mutual Burlesque circuit will finish the current season with its present 21 shows and 19 full weeks. The Mutual has turned down all franchise applications from split week cities on account of the increase in baggage haul, musicians' and stage crews' salaries.

In the split week towns a crew receives a full week's salary. The elimination of Utica and Springfield leaves the circuit with 19 full week stands. The Mutual started the current season with 11 weeks.

Kelly and Damsel's two Mutual attractions, "Kandy Kids" and "Pacemakers," were dropped from the circuit as they were not up to standard, according to Mutual officials, and not on account of the two open weeks.

The Mutual circuit will start next season with a 20-week circuit, applications for that number of towns being already on file at Mutual headquarters.

NEW \$400,000 CLAIM AGAINST MAX SPIEGEL

"Not Enough Assets to Pay Expenses" — Creditors' Meeting Feb. 28

An order signed by U. S. District Court Judge Knox allowing Samuel Pett to enter a claim for \$400,000 against Max Spiegel caused an adjournment of two weeks of the creditors' meeting from Wednesday (yesterday) morning to Feb. 28. The meeting will take place in the office of Referee in Bankruptcy Harold P. Coffin, 217 Broadway, New York, when a trustee will be elected.

Pett's suit was started several months ago, preceding the filing of the bankruptcy petition against the theatrical promoter, now in a Stamford, Conn., sanitarium. It is a claim for a third interest in any stock Spiegel may realize from organizing the Mitchell H. Mark Realty Corp. An interlocutory judgment awarded Pett brought the matter before a referee to decide just how much his percentage of Spiegel's interest was, with the court entering a claim for \$400,000 in Pett's favor.

This brings Spiegel's liabilities to \$900,000, excluding the \$400,000 Pett claim, which the receivers and creditors are opposing.

Spiegel's tangible assets are termed by the receiver's counsel as "not enough to pay expenses," although there are over \$200,000 in stock shares assets, all consisting of equities in stock that has been pledged as collateral for loans. To realize this money the hypothecated shares must first be paid off in full for the amounts loaned on them.

The two weeks' leeway is for the purpose of permitting some sort of arrangement to be arrived at between Pett and the receivers. Meantime the talk that is being heard around about bringing Spiegel back to New York to stand criminal proceedings, is hanging fire. No definite action is being taken by anybody concerned, although several of the creditors have expressed themselves desirous of taking such steps and consulted the District Attorney's office prior to the filing of the bankruptcy petition.

BURLESQUERS MAKE GOOD

London, Feb. 14.

Sir Oswald Stoll has exercised his option on the American burlesque players imported for eight weeks for "You'd Be Surprised," running at Covent Garden.

The show is doing "some business," but is under enormous operation expense and demands continuous capacity to make money. The performance is being steadily improved.

Plaza, Springfield, Closed

Springfield, Mass., Feb. 14.

The Plaza has closed for the season, after playing the Mutual burlesque wheel shows since the season opened.

PARK CIRCLE, CLOSING; MINSKYS LOSE \$50,000

Stock Burlesque Policy Failure on Columbus Circle—House May Play Films

The Minskys' stock burlesque organization closes at the Park, Columbus circle, New York, Saturday (Feb. 17). Tom Howard, the principal comic, left the company Saturday.

During the 20 weeks the Minskys have occupied the Park, burlesque they figure to lose somewhat in excess of \$50,000. Others besides the Minskys were interested in the Park burlesque propositions, most of the money besides that put into the venture by the Minskys coming from people outside of the show business. The Minskys, according to report, are "in" for \$20,000 of the \$50,000 loss.

The weekly overhead of the Minsky company the first 10 weeks averaged about \$6,500, including the theatre rental, orchestra, etc.

Around Dec. 1 efforts were made to boost the dropping business with extra attractions. The night business the first 10 weeks was rated as from fair to very good, but the matinees never did get started.

Al Jones and Joe Leblang control the lease of the Park, with John Cort also reported interested.

The Minskys also operate a stock burlesque show downtown at the National Wintergarden, on Houston street.

Pictures will most likely be the next policy at the Park. The Columbus Circle Producing Co., Inc., consisting of Joe Leblang, A. L. Jones and William Minsky, is negotiating for the re-sale of their lease, which will probably be closed this week.

William Minsky and John Wenger, the scenic artist, contemplate a legit production adapted from the French.

BAD WEATHER HIT COLUMBIA

The Columbia, New York, did slightly under \$3,200 last week with the "Big Jamboree." Snowy and rainy weather throughout the week hurt the business somewhat. The previous week, "Step Lively Girls" did \$3,317 at the Columbia. The business of both shows is considerably under what the Columbia figures as a good average for this season of the year.

The Jimmy Cooper "Beauty Revue" had a sell out at both shows Monday (Lincoln's birthday) at the Columbia.

MANHEIM'S OFFICE IN HERK'S

The Manheim interests with Mutual Burlesque holdings in shows and houses and several independent theatres in the middle west will make their offices with I. H. Herk, taking part of the suite occupied by the Affiliated Booking Offices in the Robertson-Cole building, beginning March 1.

Jake Lieberman will be in charge of the Manheim New York offices.

BURLESQUE CHANGES

Al Zattorelli, formerly assistant treasurer of the Columbia, New York, returned to that post this week, succeeding Leon Bergman. Prior to leaving the Columbia four weeks ago Zattorelli was the second man in the box office for eight years.

Walter Greaves continues as treasurer.

JAFFE'S SHOW ATTACHED

Lou Reals, former manager of the George Jaffe's "Step Lively Girls" (Columbia burlesque) attached the show to Newark, N. J., Tuesday to satisfy a \$2,100 claim on a season's contract. Reals was discharged last October when the show was reorganized.

Kendler & Goldstein acted for Reals.

\$2,000,000 FIRE LOSS IN SYRACUSE CATASTROPHE

Bastable and Rialto in Flames—Lives Lost—Stephen Bastable Seriously Ill

Syracuse, N. Y., Feb. 14.

With a property loss of \$2,000,000 and a heavy toll in dead and injured—the full list of the dead may never be known—the Bastable Building, housing the Bastable theatre and the Rialto theatre, was wiped out by a fire which, spreading rapidly, doomed the six-story brick structure, fronting on three principal business streets, within 30 minutes.

It was the worst fire in a generation in this city. Five hundred persons were in the business offices in the theatre building when the fire started. Daring rescues and hairbreadth escapes—many by leaping from the windows—were innumerable.

Two other adjoining blocks were badly damaged by fire. Sparks fired a dozen other buildings, including the roof of the Wieting-Block and opera house. The Monday night performance of "Barnum Was Right" at the Wieting was cancelled. Manager George A. Chenet of the Shubert playhouse refusing to take any chances.

The Bastable property was owned by Mrs. Hannah Bastable. Her brother, Stephen A. Bastable, was manager of the theatre. The building was held at \$750,000 with approximately \$500,000 insurance. Stephen A. Bastable was forced bodily by Francis P. Martin, manager of the Robbins-Eckel, to leave the burning building. Today, the condition of Bastable is reported serious. He was overcome by smoke, and the attending doctors fear pneumonia may develop.

The Rialto, a picture theatre, was operated by Samuel Slotnick. His loss is \$10,000 in furnishings.

Destruction of the Bastable theatre, cutting the ranks of Syracuse's playhouses devoted to the spoken drama to three, marks the passing of a theatre that at different times was Syracuse's home of the legit, repertoire, melodrama and burlesque.

The Bastable was originally opened in 1933, the dedicatory attraction being, "Beau Brummel," with Richard Mansfield. At that time, the house was the finest in the city, and was patronized by the elite of Central New York. It had been constructed on the site of the old Standard theatre and museum, which had fallen prey to the flames two years previously.

This season the Bastable, without burlesque, has been dark for the greater part of the time. The Vogel and Miller "Odds and Ends of 1923" company moved out Sunday without a ghost of a show of the ghost walking. This brought a cancellation of this week's "Spice of Temptation" and further Gus Hill tab bookings.

PARTY ENDS IN ATTACK

St. Louis, Feb. 14.

Bertha Lieber, with the "Sliding" Billy Watson show at the Gayety last week, told the police she had been attacked in her room at the Alamac hotel, here.

Miss Lieber stated that while attending a party in a room which adjoined her own, she was taken ill and assisted to her own quarters by a man she did not know but who is reported to be a prize fighter. Her screams attracted others in the next room but the man escaped before assistance arrived. He has not been found.

TWO OFF MUTUAL CIRCUIT

With the completion last week of the first round of the Mutual Burlesque Association circuit, the Frank Damsell show "Pacemakers" and the Mike Kelly show "Cabaret Girls," failing to receive the repeat privilege from the Mutual, will be withdrawn, with neither manager producing new shows to take the places of the two mentioned.

The Mutual's loss of two full weeks recently reduces the playing time to 19 weeks as against the former 22 weeks.

COLUMBIA'S SEASON CLOSING

No official date has been set as yet for the closing of the season for the Columbia wheel shows. April 15 is expected to be the date. Last year was the earliest closing in the history of the Columbia, most of the shows stopping by the latter part of April.

BURLESQUE REVIEWS.

"SWEET BAY BEES"

(Mutual Burlesque)
Produced by Fred Straus. Principals: Fred (Falls) Binder, Jack Ormsby, Mona Mayo, Pep Bedford, Princess Livingston, Jack Carlson, A. Wm. Young. Chorus: Irene Binder, Madam Winter, Hazel Miller, Lorita Beyer, Elita Chester, Fritz Anderson, Gladys Blair, Teddy Russell, Dolly Lewis, Jeannette White, Dot Baker, Babe Williams, Marie Gardner, Fritz Anderson, Belle Thompson, Helen Wells.

The Mutual burlesque shows, as they begin to play repeat engagements, are changing their titles and books for the second trip over the wheel.

"Sweet Bay Bees," at the Olympic, New York, this week, was formerly "Smiles and Kisses." The principals are in the main the same as before, with Mona Mayo, a new prima donna, and Pep Bedford, an ex-Columbia Circuit chorus graduate, in the subplot role, new faces among the women.

The men hold over intact. Fred Binder, in a crepe-haired Hebrew role, carries the chief comedy burden. Jack Ormsby, in a mild eccentric offering, works opposite Binder. A. Wm. Young, a very good juvenile straight, is among those present. Jack Carlson passes in semi-straight roles, and one character bit as an "old legit" in a quarter number.

The second edition is in two acts, each played in a single full-stage set. The second act is broken up by several droppings of the street drop, but a cyclorama is used for the entire act when full stage is needed.

A chorus of 16 peppy girls, with Hazel Miller, a sweet-looking brunet as the class of the ensemble, worked hard and shimmied through every-

(Continued on page 8)

BEAUTY REVUE

(Columbia Wheel)
Jimmie Cooper.....Jimmie Cooper
Ruth.....Ruth Osborn
Betty.....Betty Belmonte
Al.....George Murray
George.....Low Duthers
Lydia.....Lydia Harris
Fred.....Fred Harp
Eddie.....Eddie Fox

This is Jimmie Cooper's first season as manager-comedian, producing and heading his own company. Rud Hynicka has furnished the franchise and the capital for the venture with Cooper declared in on a sharing basis. Last year Cooper piloted his own troupe over the American wheel and won the recognition that carried him into the major league circuit. From the showing of his organization at the Columbia, New York, this week he is pretty sure to prosper.

There is a fresh and energetic touch about the show. It radiates enthusiasm, from chorus to Jimmie's own lead. A faster, harder working organization is not to be found on the circuit. If there is a fault it is that Cooper overdoes the "personally conducted thing." He has a jolly knack of free-hand kidding, somewhat after the manner of Al Reeves, and his intimate stuff, in such bits as bawling out the chorus, is excellent for laughs, but the business of addressing the audience can be carried too far. Jimmie is on steadily for the first 40 minutes and then he disappears for a like period, coming back for the greater part of the last half. A wrestling travesty as the finale is as funny as anything burlesque has seen in that line.

The whole show is a real bur-

(Continued on page 9)

JAFFE PUT BACK WHAT

CASEY ORDERED OUT

"Step Lively Girls Give Performance in New York, With Censored Matter Reinserted

"Step Lively Girls," the George Jaffe Columbia wheel attraction, was censored in Boston. Certain objectionable bits and dialog were ordered out of the show.

These deleted features were later reinserted and were in the show when it played the Columbia, New York, the following week (Jan. 26). Variety's review of the show was read by John M. Casey, the Boston police censor and chief of the licensing division. Mr. Casey in a letter to Variety calls attention to the bits mentioned in the review as objectionable being the identical ones he ordered out of the show after witnessing the opening performance in Boston. The letter follows:—

Boston, Feb. 7.

Editor Variety:

I was greatly pleased to read Con's review of the "Step Lively Girls" which played the Columbia theatre in your city the past week, and his criticism was entirely justified.

The show was reviewed by me at its first performance here, and the very same bits that you complained of were ordered eliminated after that performance, but it is plain that they were immediately placed back for your city.

When a performer, I do not say an artist, is permitted to use such bits as when he refers to the parents of the child, and remarks "funny how you three got together," when he uses such bit as the kissing with the girl after slapping her face, her arm and her buttocks, remarking after each "do you feel better now"; when he is allowed to say to the girl, after he falls down on a lounge "come over here before the folks get home," and again in the same scene allowing the girl to pull his shirt out of the front of his pants, and then turns her around with her back to the audience and commences pulling her dress over her; there are many vulgar and suggestive lines and actions, it is refreshing to find a critic who has courage to put his honest opinion in type of a paper like Variety and it is just such publicity as that that will aid greatly in cleaning up such shows or dropping entirely such men from the public stage.

John M. Casey
Chief, Licensing Division

Before the "Step Lively Girls" left the Columbia, New York, the Columbia Wheel censors notified Jaffe unless his performance was brought up to standard within three weeks (as reported in last week's Variety) the show would be dropped from the wheel.

COLUMBIA BUSINESS END

AFFECTED BY BAD SHOWS

Grosses Not Up to Expectations—Shortage of Producers

Burlesque grosses up to the present time have not been up to the expectations of the Columbia circuit, with poor shows blamed for the depreciation.

The refusal of the Columbia burlesque people to take back the producers who deserted to produce Shubert vaudeville units is looked upon as a bad business move by close students of burlesque. They think the circuit could have been built up to 40 weeks and the shows so strengthened the circuit would have been in a stronger position as regarded attractions than at any time in its career.

Despite the censors of the Columbia circuit, weak shows have been allowed to get by this season on account of the shortage of experienced burlesque producers. Changes have been ordered in casts and books without the necessary improvement that turns a poor burlesque show into a good one.

The producers who left the Columbia circuit were experienced men with burlesque reputations back of them and with attractions that were more burlesque than vaudeville and ready for the transition. In addition to these men, new producers would have been attracted to the circuit from the other unit producers' ranks.

The last two shows to play the Columbia, New York, were ordered changed early in the season by the burlesque censors, but after playing the entire circuit came into New York in such shape that drastic changes were ordered following the Columbia engagements.

"FAMILY ROW" IN COURT

Ithaca, Feb. 14.

Thelma Colimere, a show girl with "Flashlights of 1923," a burlesque troupe, had the manager of the company, James Fulton, arrested, alleging assault back stage at the Lyceum. The complainant charged Fulton held her while an other girl in the show tried to strike her.

Judge Baldwin in the City Court told all parties to settle their troubles outside.

Albany's House, 10c. Mats

Albany, N. Y., Feb. 14.

The Majestic, playing Mutual wheel shows, has lowered the admission price to 10 cents for women at the matinees. To others the prices are 25 and 50, plus war tax, matinee and night.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
THIRTY-SIX IN THIS ISSUE

SUB-ZERO WEATHER HEADLINERS PREFER OPEN ICE SKATING CIRCUIT

New and Profitable Winter Outdoor Show Branch in the North Country—Performers, Skating Stars, Draw People Into Wind-Swept Grand Stands

BY ROBERT R. MILL

Saranac Lake, Feb. 14. Showmanship of a sort that lures reserved seat coupon holders into spending afternoons in a wind-swept grandstand with sub-zero weather, and pay for that privilege at a rate that will not suffer by comparison with the price scale of any Broadway box office, has been exhibited here in a series of outdoor ice events. First came the three-day Saranac Lake Tournament of the Adirondack Golf Cup Skating Circuit. Each afternoon it drew 4,000 spectators to the rink.

While primarily a speed skating event, a canvass of the spectators would, this writer believes, reveal that fully half of those spectators journey to the rink to witness the exhibition events.

This fact proves that the amusement world is, perhaps unknowingly, witnessing the birth of a new and profitable branch. In this branch can be named at least a dozen performers, all artists in their line, who have found the "winter outdoor theatre" to far surpass anything the established vaudeville circuits have to offer.

Hilda Ruckett, exhibition skater, has for three years appeared before the outdoor audiences in Northern New York. Practically the same act each year has won renewed approval. For the outdoor spectator is drawn largely from the tourist class, and is constantly changing. Engagements are close, and according to the performers, profitable.

Bobby McLean, professional speed skater, is another of the pioneers in the outdoor amusement line. Speed skating, McLean told Variety's correspondent, is but a small part of his income, the balance being received from exhibitions and vaudeville engagements, which his racing made possible.

Edmund Lamy is another foot-light veteran now appearing on the outdoor circuit. Formerly with the Hippodrome, New York, show, Lamy is now booked solid on the ice circuit.

Gladys Lamb, who appears in an act with Norval Baptie, speed skater, is another performer who has deserted the footlights. During the American Professional Championship Races, which were held here during the past week, Miss Lamb, estimating conservatively, was responsible for at least one-quarter of the attendance.

These facts give rise to the very natural question as to why this branch of the amusement world is not more generally sought by the average performer. The answer is simple. The requirements are rigid. Take the average ice act which might pass muster, even on the Big Time, and place them on the outdoor circuit, they would be at a loss. It is an exacting audience the outdoor ice performer faces. Applause is hard to gain. Yet when forthcoming it leaves no doubt as to the status of the performer.

It is also filled with hardships. Scanty costumes and sub-zero winds do not blend. But ask any performer who has tried both as to their choice between draughty dressing rooms and an open lake in the mountains.

The ice performer also contends with a combination closer than even the tightest vaudeville trust. The same promoters are behind every meet. A hit at Saranac Lake means an engagement at Lake Placid. A cold audience at Johnson City results in cancelled booking for the Montreal event. And audience with frozen hands show their approval or disapproval in no uncertain terms.

For these reasons the ranks of the ice performers are never over-crowded. Yet each year sees them back on the circuit once more, and those that stay have proven that they possess the quality of real showmanship. For in no other branch of the profession is it developed to such a high degree.

CHANGING CONEY

Possible New Street on Island Would Alter Topography

There still remains a possibility a street may be cut through Surf avenue, Coney Island, intersecting that thoroughfare in a way that would necessitate the tearing down of three-quarters of the building occupied by Henderson's.

The plan to cut a street through from Neptune avenue to the ocean would obliterate a number of amusement structures, rides, concession stands, etc., as well as Henderson's. The matter has been before the Board of Aldermen several times. Three or four hearings have been held and the plan laid aside temporarily. It is likely to bob up at any time, however, between now and the closing of the Board of Aldermen's sessions in June.

AL G. BARNES' CIRCUS AFTER N. Y. OPENING

Looking for Brooklyn Location—Western Organized Circus in Metropolis

For the first time in upwards of 15 years or more a western circus is likely to play in Greater New York this summer.

The Al G. Barnes circus is the show that has the New York invasion in contemplation, scouts having been looking around in Brooklyn for a suitable location for the last week or two. Several have been considered as possibilities with the transportation facilities figuring as against most of those looked over. There are but a few locations in Brooklyn at present, having the central location necessary for as large a circus as the Barnes outfit. Bay Ridge, Flatbush and the East New York sections each have lots that could hold a big circus, with Flatbush favored through transportation facilities handy to the whole borough via transfers and intersecting car lines, and likewise handy to New York and other boroughs.

The Barnes circus is an independent coast show, with an extensive animal attachment.

The other circus from the West, Sells-Floto, has never appeared in the metropolitan area.

MASS. INCREASES

100 Per Cent. More Fairs in 1921—Watching Gambling

Springfield, Mass., Feb. 14. An unusually rapid growth in the number of fairs in Massachusetts was reported last week. As against 56 in 1920, there were 109 last year—almost a 100 per cent. gain in two years.

Reform measures are to be started this year if fair directors fail to ban gambling, swindling devices and cheap midway shows as prominent attractions. The warning has been sounded by the State Board of Agriculture.

OUTDOOR ITEMS

Floral Park in Hudson county, New Jersey, about opposite 42d street, Manhattan, is to be developed into a recreation-resort, financed by the Peters brewing interests of New Jersey. It has been used as a picnic grounds mostly, with only a few minor amusements such as merry-go-round, swings.

Billy Hanley, who has been running a carnival company in South America, has been in New York for several weeks. He proposes to take new material back to open an enlarged carnival outfit in Rio early in the spring, traveling south as the warm weather approaches.

EAST-WEST AGENTS IN BRISK COMPETITION

World Service Ass'n Reported to Open N. Y. Offices—E. F. Carruthers at Convention

Brisk competition for fair and other outdoor bookings is promised between the Thearle-Duffend-Carruthers-Barnes outfit in Chicago and the Frank Wirth Fair Booking association in New York. The first hint of the tug of war came with the convention at the Hotel Lorraine, Philadelphia, of the Pennsylvania State Association of County Fairs, which was attended by E. F. Carruthers of the Chicago amalgamation and Frank Wirth.

Gossip in the hotel lobby while the convention was in session indicated the Chicago men are making arrangements to establish a New York branch and go after Eastern business in an aggressive way.

A full membership was present at the Philadelphia conference and pretty much all the fair agents were on hand. Among those present were Wirth, Carruthers, J. A. Driscoll and Frank Melville. Melville, who was prominent in the summer park business ten years ago, has been building up a fair booking business in a quiet way for some years back and is said to have recouped the fortune he dropped in a park venture in Bayonne, N. J.

As usual only scattered contracts were closed in Philadelphia. The first day's session was given over to addresses by various experts in branches of the business. The second day the booking men made their announcements and afterward made their personal canvass of the secretaries, paving the way for definite business arrangements later on.

SWEET BAY BEES

(Continued from page 7)

thing, including the ballads. The wiggle title went to Princess Fifi, a specialty dancer, who must be good, again for next week, running her stay into months. The Princess undulates a mean torso.

The book has been changed around, the show being of the type the principal comedian had a large hand in putting on, judging from the bits. Among the veterans is one so popular this season at least six shows on the Columbia and Mutual wheels are using it. It is the money business, where the straight man makes the acquaintance of one of the women by dropping money in front of her. He asks her if it is hers, and her denials lead to a conversation which terminates in a date. The comic tries to imitate the technique of the approach, only to pick a gold digger, who grabs the coin and leaves him flat.

Another old boy was a "trick flower," which squirts water into the nostrils of anyone admiring it. The comic buys the contrivance, only to have the bulb which ejects the water separate in his pocket and give him a bath.

The second act held a "table bit," also familiar, with Binder getting laughs as a waiter. Several portions of the dialogue were dragged and meatless. Binder's tangled talk and arguments with the straight about "How do you spell wrong?" were fairly funny when developed, but the build-up was nonsensical and inconsequential.

The funniest was a travestied "Apache" dance, with Binder the Apache and Ormsby a hideous-looking "dame." The dance, with Binder tossing his partner around in neck-breaking fashion, was funny enough for anywhere and well done.

Miss Mayo, the prima donna, had the voice and refinement of the female principals, while Princess Livingston talked her songs, but was liked by the house for her jazz delivery and personality. A double pop song as handled by Mayo and Young received several encores on the harmony and patter choruses. An old-fashioned quartet of Binder, Ormsby, Young and Carlson was cut considerably to allow Princess Fifi to go to work.

"Sweet Bay Bees" in the second aspect is probably up to the average of "Snaps and Kisses," but there is room for considerable improvement in the book. One or two of the bits need strengthening and several sides of dialog are due to be supplanted before it will be hitting on all six. It's a fair attraction for the Mutual at present.

AERIAL ACTS SCARCE

A shortage of aerial turns, casting acts, etc., is reported for the circuses this season. The lack of new turns is credited to the fact vaudeville houses for a number of years past have not played casting acts because of the necessity of nets over the audience.

With no field other than the outdoor shows to develop in the number of good aerial acts having grown smaller each year, with the current season producing even less available aerial turns than in the past five years.

Another factor credited by outdoor showmen for the lack of good casting turns is that a number have drifted out of show business within the last few years into mercantile pursuits, going into business in the winter months and doing well, not caring to return to the sawdust.

The shortage has sent the salaries of known acts to top-notch figures for the coming year.

Engaged for St. Louis Police Circus

St. Louis, Feb. 14. Manager David Russell, of the Columbia, who handles all municipal entertainments has engaged for the annual Police Circus, which will be held in the Coliseum April 2 to 15, the following acts: Mme. Bedini; Five Riding Lloyds; Patton's Elephants; Fantino Sisters & Co.; Lady Walton, riding act; Morales family; Fred's Seals; Five Flying Fishers; All's Eight Arm Blue Devils; Five Canton Chinese Troupe; Victor's Dog and Pony Circus; the LaSalle Trio and a number of comics.

DILLINGHAM CASTS

(Continued from page 1)

ligation on the manager's part and it is believed his interest in taking care of the company in the novel manager is unprecedented. Several players who came from vaudeville into the show have been routed at Dillingham's suggestion. Accepting the new engagement is of course optional with all the players. The manager's interest took in the show's staff also, Arthur Kellar, who was in advance, has been assigned for a similar position with "Good Morning Dearie," the latter show now having two men ahead, Paul Davis continuing.

"Lady Billy" in which Mitzi Hajos has been on tour for two seasons and which is in its third season will close at Allentown, Pa., next week. She will rest one week, then starts rehearsals for a new musical play to be produced by H. W. Savage, due in April. The new show is by Zelda Sears and Harold Levey, who turned out Mitzi's present vehicle.

"Peaches," George Lederer's new musical, will come in from Baltimore Saturday, stopping temporarily. The attraction played in Philadelphia for three weeks. It will be recast before the Broadway debut, due in March.

"In Springtime of Youth" scheduled to stop at the Riviera, New York, Saturday, may continue and be aimed for Chicago. It was said the show's continuance is dependant on the company accepting a cut in salaries.

13 CENT SYMPHONIES

(Continued from page 1)

Sunday, March 18, and the third Sunday, April 15. Tickets admitting to all three concerts are being sold for 40 cents, making the cost of a single concert 13 cents. Tickets have been placed on sale in all sections of the city and are being purchased rapidly. The Keith interests have given the use of the Albee theatre at cost. The rest of the expense will be borne by the public-spirited citizen, who believes that there are thousands of persons whose love of music would be stimulated and their appreciation sharpened by the opportunity to hear good music.

For the last two concerts operatic stars will be brought from New York. The sum realized from the sale of tickets will all be given to Providence charitable organizations.

The concert series will be given under the auspices of a newly formed organization known as the Providence Music League, connected with the Providence Chamber of Commerce. The entire financial burden is being shouldered by the mysterious wealthy music lover.

If the response of the public is what is expected by the promoter, the next logical step will be one toward the goal of an endowed foundation, to make the work thus started enduring if such a foundation is established.

STRICT RULES FOR CARNIVALS ON L. I.

Nassau County District Attorney Tells Park Men "No Wheels"

It's going to be tough going on Long Island this season for traveling carnivals, for District Attorney Weeks of Nassau County has laid down the rule that all sorts of games of chance are barred. The rule goes even against merchandise wheels and other devices for the winning of prizes. The only games allowed will be games of skill where the element of chance is eliminated.

The edict became public when the promoters of the new Playland Park enterprise at Freeport called on the prosecutor to discuss the character of concessions to be run in the new resort. They explained the merchandise prize devices which are recognized as legitimate amusements in many localities where they are operated in summer parks.

The authorities, however, pointed out that such devices would set up a precedent and the visiting carnivals would take advantage of any opening to introduce forbidden games. The Playland people agreed that if the authorities would see to it that visiting organizations were strictly regulated, they would pledge themselves to keep the park clear of any game of chance.

Nassau county constitutes the richest territory on Long Island for summer traveling shows. Several under the auspices of fraternal organizations and charity objects have drawn the attention of the authorities and the visitors hereafter will be kept under strict surveillance. With Nassau county eliminated from carnival routes, the whole island may be scratched by the carnivals.

NEW YORK STATE PLANS \$1,000,000 CANAL FETE

Centenary of Opening of Erie and Champlain Canals. Plans Being Made

Albany, N. Y., Feb. 14.

Plans for a public celebration of the opening of the Erie and Champlain canals are being made. Senator Ferris this week introduced a bill appropriating \$125,000 to cover the expenses of a commission to formulate a plan for such a fete, and it is expected the measure will pass without opposition.

The bill specifies that the celebration be held this year, leaving the place to the committee. It is believed the event will overshadow the Hudson-Fulton pageant of 1909, involving the expenditure of \$1,000,000 altogether. The scheme is to have various sections of the State co-operate with the State authorities, and the districts most interested will contribute substantial sums. The State appropriation made in the bill covers only the cost of the commission's work. The commission will be appointed by the Governor, the Senate and the Assembly and shall serve without compensation.

It shall be their duty to arrange for and conduct the event. In the language of the Ferris bill, "The commission shall adopt a plan for appropriate ceremonies at one or more times and places, which shall include, by historical pageant or otherwise, a portrayal of the more notable events in the upbuilding of the State from the time of De Witt Clinton to Alfred E. Smith."

READING FAIR WIRTH'S

The Frank Wirth office has signed contracts for the open air show at the Reading, Pa., fair week of Sept. 10. Last year the fair association took its service from two or three agents. The show involves an appropriation of more than \$10,000.

The Wirth establishment has also closed for the Cobelskill, N. Y., fair Sept. 25, which is allied with the Pennsylvania association.

SNAPP BROS. STARTING OUT

San Diego, Cal., Feb. 14. Following two weeks for the municipal radio benefit, the Snapp Bros. carnival, wintering here, will appear at the San Bernardino orange show, then start on its coming season's travels.

SOLID INVESTMENT MONEY INTO PARKS AND GROVES

Ride Builders Remark on Commercial Stability of Promoters—Heavy Inquiries for Construction From Fair Associations and Picnic Groves

Miller & Baker, designers and builders of standard rides, report bookings for construction work in summer parks close to capacity of their present plant and force. A rough estimate reflects business either closed or under inquiry at nearly double in quantity in sight at this time; last year, the period from January to May, being the busy season for this class of activity.

More significant than the volume of business, according to the company, is the class of summer amusement promoters who are described as of better commercial rating than the usual run for projects of this sort. The season for this is believed to be the new system of the amusement men who engineer new park enterprises. It appears these promotion specialists have discovered that substantial local business men can be interested in recreation parks as a profitable field and the money of professional business men is being attracted.

There is a remarkable absence of "shoe string" operators. Initial payments on contracts are reported as generous and serial payments frequently are made in excess of the construction company's demands.

An official of Miller & Baker counted off over a score of new parks under way without consulting the books. He estimated if the field were thoroughly combed there would be around 40 places where new amusement devices involving from \$25,000 to \$50,000 each were being installed. Before the building season is over, there will probably be in addition to this total a last-minute rush of business.

Trolley Companies Not Active

One of the biggest of the new projects is the one at Kansas City, financed by local capital. The trolley companies do not appear to be active in new promotion. On the contrary the roads appear anxious to divorce themselves from park operation. Several instances have come up lately in which trolley companies have disposed of their leases on parks in favor of experienced amusement men. In both cases the traction people saw to it that the new lessee gave sufficient guarantees the park would continue to be operated in such a manner as to preserve its popularity and insure patronage which, of course, means trolley fares. Traction company experience seems to prove a park cannot be successfully operated by a traction specialist and sooner

or later street railroad management becomes inferior to showman management.

The increase in construction appears to come from three special sources: (1) new projects with local capital, inspired by some former concession man who sees possibilities in the local situation and pursues local capital to venture; (2) fair associations which want their own rides instead of using the portable affairs carried by carnival companies and (3) picnic grove proprietors who are seeking new sources of income through rides, dance halls, swimming beaches and the like to take the place of the vanished bar.

Example of Converted Fairgrounds

Spring Brook, South Bend, Ind., is an example of a fair ground converted complete into a flourishing park proposition under the management of George W. ("Doc") Owen. It is being improved now for its second season, after paying its way last year, its first as a park. As a fair Spring-Brook was badly down at the heels, but as a park it got better than an even break on its start, even with heavy depreciation charges.

Fair associations are fully alive to the advantages of a self-owned amusement plant. Without its own equipment (other than a baseball field and a race track) the property is practically deadweight for 50 weeks in a year, while a dance hall, a rink, and a place of assembly rides can be made into revenue getters over the greater part of the summer season.



BOBBY McLEAN

has broken the following world's records on the ice this season: He lowered the 75-yard world's record of Morris Wood since 1913 of 8 1/2 seconds to 6 1/2 seconds; 150-yard record by Don Baker of 14 1/2 seconds to 11 1/2 seconds; 100-yard dash of 9 1/2 seconds, held by Charlie Jew-traw, was broken last week by McLean when he skated it in 7 1/2 seconds.

At Saranac Lake last Sunday McLean lowered John S. Johnson's quarter mile of 37 1/2 to 29 1/2; Joe Moore's half-mile record of 1 min. 17 1/2 seconds to 1 min. 12 1/2 seconds; and Jewtraw's 220-yard record of 19 seconds to 15 1/2 seconds.

McLean will appear in Keith vaudeville March 5 with a sensational skating act, assisted by Don Baker and Burke and Blue. McLean's vaudeville bookings will be under the

Direction of
RALPH FARNUM
(EDW. S. KELLER OFFICE)

BEAUTY REVUE

(Continued from page 7)

lesque entertainment. It has a wealth of genuinely funny low comedy, a signally good looking group of chorists, three satisfying women principals and a pervading atmosphere of good humored fun. There is an excellent sprinkling of specialty material, well placed interludes of dancing, and always the numbers are brightly dressed and handled with exhilarating vigor.

The bits are away from the threadbare devices, but still characteristically burlesque comedy. The bawling-out episode is just the chorus number from a new angle. Another elaborate bit is a josh on film making, which is merely a travestied melodrama with a different kind of humor. The medicine fakers, of course, is a combination of the money changing game and the flirtation bit with an individual slant.

Cooper works straight all the way, leaving the character-stuff to his two aids, Eddie Fox and Fred Harper, the latter in an eccentric get-up resembling that done by Tom McNaughton when he worked with his brother. Harper has a lot of quiet effectiveness and his wrestling is a scream. He can dance with the best. His acrobatic stepping early in the performance stood out even in a show that was especially strong in this department. Eddie Fox is his comedy aid, with an indefinite character and an equally indifferent method. Two young dancing boys also are carried. George Murray and Lew Duthers, and they are allowed to stick to their specialty without breaking into the comedy, or even singing.

Besides the specialties of the regular cast the show carries a colorful jazz and dancing act of 10 and Lydia Harris, a whale of a con shouter. Both turns won a tumultuous outburst, the colored turn pretty nearly breaking up the speed of the whole show by the insistence of the upstairs customers that they do more. Miss Harris did the same thing with her solo specialty during an interval in "one." The apache dance of Alice Bidline and Romanoff, which was displayed in a special scene, was killed off by Miss Harris' turn, which preceded and set pace that couldn't be maintained by so mild a performance as a crude pantomime and a weak version of "My Man" by the girl from the chorus line.

The show has three good principal women, two peppy soubrettes in Betty Burroughs and Betty Delmonte, the former blond and the latter brunette, and both jolly, vigorous number leaders, and Ruth Osborn, an imposing figure of a prima donna, who is not above parading in lights for the edification of the boys. The show has plenty of frank costume displays and plentiful seasoning of spice, but the ginger is smoothly handled and generally on the safe side.

The production is generously equipped as to sets and costumes. The dressing especially looks fresh and crisp and is cheerful in color and effect. The 13 girls are as good looking an aggregation as has come this way so far, and by long odds the most energetic and cheerful of workers.

Only one gentle hint is in order—Jimmie Cooper's show speaks for Jimmie and for itself, and Jimmie's ballyhooing near the end of the evening isn't necessary.

'SLIDING' BILLY WATSON LED WHEEL LAST WEEK

Did \$12,500 in St. Louis; "Mimic World," \$3,365; Majestic, J. C., \$6,160

"Sliding" Billy Watson's show did the banner business on the Columbia wheel last week with \$12,500 at the Gayety, St. Louis, topping the previous week's business of "Keep Smiling" at that house by some \$3,000.

The Yorkville, New York, got \$4,225 with "Maid of America." It was a drop of about \$100 for the Yorkville. Cooper's "Beauty Revue," at the Casino, Boston, last week, did \$9,100. The Casino last week beat the Gayety, Boston, the latter getting \$7,300 with "American Girls." The Orpheum, Paterson, N. J., with "Mimic World" did \$3,365. Grand, Worcester, Mass., with "Broadway Flappers," got \$3,750.

The Majestic, Jersey City, usually among the tall-enders, benefited through having "Follies of the Day," doing \$6,160 on the week. The Dave Marion show at the Empire, Providence, got \$7,400; "Greenwich Village Revue," at Gayety, Detroit, \$6,407; "Let's Go," at Miner's, Newark, \$7,100; "Broadway Brevelles," at Miner's, Bronx, \$5,000; "Step Lively Girls," Empire, Brooklyn, \$5,300, and Mollie Williams, at Casino, Brooklyn, \$6,350. Empire, Toledo, with "Bowerys," did \$5,585; Gayety, Rochester, with "Flashlights," did with "Giggles," \$6,000.

Business last week on the Columbia circuit was again below the average for the corresponding week last year.

DAMAGE CASE UPHELD

Court Refuses to Dismiss American's Complaint

In the \$500,000 damage suit on conspiracy allegations by the American Burlesque Associations against the Columbia Amusement Co. and its officers and directors, Justice M. Warley Platzek in the New York Supreme Court has refused to grant the motion of two of the defendants to dismiss the complaint.

Tom Henry and John G. Jermon, of the co-defendant directors of the Columbia asked for its dismissal on the allegation the complaint does not set forth facts sufficient to constitute a cause for action.

Justice Platzek differs: "I think the complaint states a cause for action for inducing the breach of contracts between the plaintiff and its patrons. The existence of the agreements is sufficiently stated. The obligation of the promisors to pay booking fees is alleged, and it is unnecessary to state what plaintiff's obligations were. It is enough that the agreements are alleged to have been made for valuable considerations."

The contracts and agreements referred to are those whereby some of the defendants covenanted to book their shows through the A. B. A. booking office. The co-defendants with the Columbia Amusement Co. are J. Herbert Mack, Jules Hurtig, Rud K. Hynicka, Sam A. Scribner, John G. Jermon, Warren B. Irons and Thomas Henry. Irons and Jermon are alleged among others to have discontinued booking shows through the plaintiff's organization. All defendants are charged to "have conspired, connived, planned and schemed to destroy the business of the plaintiff, and the plaintiff's good will." One allegation mentions the formation of the Burlesque Booking Office, incorporated by the defendants, for that purpose. Another alleges that these defendants through their influence and control over certain alleged creditors of this plaintiff caused to be filed against the plaintiff a petition in bankruptcy.

The defendants must now file an answer to the complaint unless they decide to appeal further. Leon Laski of Columbia's counsel says he is 20 days to decide.

LOCKETT IN SANATORIUM

Lou Lockett (Lockett and Lynn) vaudeville dancer was placed in a sanatorium this week suffering from a mental disorder. Lockett suffered a break down about a year and half ago but after a course of treatment was pronounced cured.

He was at one time the dancing partner of Emma Haig. For the past season he has been playing the Keith Circuit, partnered with a Miss Lynn.

OBITUARY

MR. AND MRS. ROSENBERG

Within a Few Hours of Each Other

Henry Rosenberg, aged 68, and his wife, Ann, 60, died within a few hours of each other at their apartment in New York, Sunday, Feb. 11, both being victims of pneumonia. The couple were ill but three days, they having attended a theatre Wednesday night of last week. Mr. Rosenberg was formerly a theatre owner, and both were connected with prominent showmen. They were the uncle and aunt of Arthur Hammerstein, Mrs. Rosenberg having been a sister of the late Oscar Hammerstein. Her sister, Mrs. A. Obendorf, survives, and also two sons, Walter and Jerome Reade (Rosenberg). The latter operates the Savoy theatre in New York and houses in Long Branch, Asbury Park and Cleveland.

Among the theatres built by Mr. Rosenberg was the Metropolis, notable as the first theatre to be erected in the Bronx. He was associated with Oscar Hammerstein in the building of the 125th Street, Harlem opera house, Olympia (the present New York theatre) and Hammerstein's Victoria. A double funeral was held from Campbell's funeral parlors Tuesday.

MAY NAUDAIN

May Naudain, 50, died Feb. 8, in Jacksonville, Florida, following a short illness. Miss Naudain was the wife of Chas. H. George, a New York banker. Twenty years ago Miss Naudain, who was born in Omaha, was one of the most prominent light opera prima donnas of the period. She made her first success in "It Happened in Nordan" in 1904. Following her marriage in 1909, Miss Naudain retired from the stage. Returning to the stage in 1915 Miss Naudain appeared in the prima donna role in "Katinka." She was rated as one of the most beautiful women on the American stage as well as possessing a soprano voice that was of grand opera calibre.

Stricken with a hemorrhage while returning on the train to his home in Salem, Mass., from Lynn, Mass., where he was employed as a member of Gordon's Olympia theatre orchestra, William A. Latarski, aged 33 years, a cornet player, died on the way to the hospital Feb. 9. Several days previous to his death he had complained of feeling ill, but it was believed that he had only a touch of the grip. He is survived by his widow and two children.

JOHN BUCHANAN

John Buchanan, long identified with the G. E. Lothrop theatrical enterprises in Boston, died at his home in Revere, Mass., Feb. 9, aged 71. He was connected with the Howard theatre, Boston, for many years, and was active until a few weeks ago. He was born in the south and traveled with shows and

ANNA WALSH

In sad and loving memory of our darling,

ANNA, on her birthday, Feb. 11th. Died at Providence, R. I., Thanksgiving Day, 1920.

MOTHER, SISTER & JACK

circuses for many years before becoming connected with the Bowdoin Square theatre, Boston, and later the Howard. He is survived by a daughter, Mrs. Irene O'Hara, and a son, John Buchanan, Jr., both of Boston.

FRANCIS M. BYRNE

Francis M. Byrne, aged 47, died on Feb. 6 of heart failure, following a collapse which occurred at the Players' Club a few hours after the

IN MEMORY OF MY DARLING

MOTHER

Who passed this world of suffering

February 6th, 1923.

MAY SHE REST AS SHE LIVED—

IN PEACE AND HAPPINESS.

Gone, But She Will Never Be

Forgotten by Her Heart-Broken

Daughter,

LEILA WEST

(WALKER AND WEST)

performance on Monday night previously. Byrne was appearing in support of Bertha Kallch in "Jitta's Atonement" at the Comedy, New York. He died without recovering consciousness.

Byrne was born in Newport, R. I., in 1875, and his stage career covered a period of 28 years during

In Loving Memory of My Dear

MOTHER

Who Departed This Life Feb. 4, 1923

Interment Feb. 8, Fair Haven, Conn.

Missed More Than Ever by Her

Lonely Daughter,

FLO GEORGES

which time he was in support of such prominent stars as Modjeska, with whom he first appeared in "Measure for Measure," when he was about 20 years of age. He was leading man for Ethel Barrymore, Elsie Ferguson, Rose Storry and Maude Adams. He was unmarried.

The father of Helen and May Kilduff died in Chicago Jan. 26 at the age of 79.

FRANK KATZE

Frank Katze, veteran theatre owner and manager, died recently in the Hotel Seymour, Lynn, Mass. With his brother, Harry, Mr. Katze opened the first vaudeville and stock theatre in Lynn in 1904. After their initial venture they acquired the Empire, Salem, and Colonial and Center, Lawrence. They also owned a number of hotels in Lynn. Mr. Katze is survived by five brothers, Harry, of Lynn; Charles and Max, of New York city; Michael, of Philadelphia, and Joseph, of Providence, R. I., and a sister, Ella Katze, of New York city.

CHARLES T. SLOCUM

Charles T. Slocum, Civil War veteran and one of the oldest minstrels in the United States, died Feb. 8, at Barrington, N. J. He was in his 95th year. Mr. Slocum was born in Pawtucket. When a young man he began his career as a minstrel, serving as end man and interlocutor with such troupes as Minor and Rooney, Pat Rooney's combination, Primrose and West, Dup. and Benedict, and Charley Fay's Minstrels. He also traveled with Barnum and Bailey's and Forepaugh's circuses. His war record was a notable one.

RALPH BARNES

Ralph Barnes this week died of tuberculosis at Phoenix, Ariz. The deceased was a vaudeville artist and the husband of Billie De Rex (Clifton and De Rex), the vaudeville team.

Mutual Out of Bridgeport

Bridgeport, Conn., Feb. 14. Following the last performance of the "Georgia Peaches" at the Park, the management decided to close the house. That left the "Smiles and Kisses" show without a date and it was obliged to lay off.

The Mutual route now will be shortened by dividing the shows from Fall River, Mass., to the Olympi, New York.

WILLIAM HANLON

William Hanlon, of the acrobatic act of the Six Hanlon Brothers, died Feb. 7 at the Actors' Fund hospital. The deceased was 87 years old and had been on the stage for 64 years. Of the six brothers, but two are still alive, George, age 90, and Edward, 85.

EDWARD O. LYMAN

Edward O. Lyman, 56 years old, died in his home in Holyoke, Mass., Sunday, Feb. 11. He had been a

(Continued on page 46)

VARIETY

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Captain Irving O'Hay spoke at the noon hour last Friday before the Friars in the grillroom at the Monastery. Captain O'Hay accomplished almost the miraculous as a public speaker—he spoke about himself, making it intensely interesting and highly amusing. O'Hay is now a professional public speaker; in demand for dinners, parties, fetes, banquets—any affair that can use a speaker to interest and entertain and is willing to pay for it. It's along the same lines as Will Rogers is booked for similar talks, but O'Hay takes an opposite line. Rogers speaks about others; O'Hay about O'Hay. Describing himself as a soldier of fortune who traveled with many others in his day, including the late Richard Harding Davis, Jack London and O. Henry, Captain O'Hay (with his adventurous record known to most of the show people) experiences no difficulty in convincing his hearers he is relating facts; facts that ordinarily would be heard only in books of fiction. For if ever there was a real soldier of fortune it is Irving O'Hay. He is now retired as a captain in the United States Army, invalidated out of the World War, in which he participated for two countries, Canada and his own. He was with the Princess Patricia's contingent from Canada and rose to rank in it, afterward securing his discharge to enlist as a private in the U. S. regulars (Infantry), securing promotions on the field. Captain O'Hay has been a general in South American revolutions (he said that once when general he had an "army" of 281—some white), a colonel in South Africa, a "chambermaid to mules" across the Atlantic, a baseball umpire, fight referee, and a "straight man" in burlesque. He is 52 and again ready to go to war. "The only time I have been disappointed has been between wars," said Captain O'Hay to the Friars. He also told them France is perfectly right in invading Germany. The Captain employs no braggadocio when speaking, talks forcefully and direct, uses no set routine (at least not before the Friars when he employed too many "locals" to have had them routine) and spoke for 58 minutes in the grill, securing a larger applause reward at the finish than any speaker in the Friars' grill has ever received.

Al Davis of the "Liza" colored revue at the Sixty-third Street was served this week in a \$255 claim by Eddie Fields, a colored dancer. Fields, this week appearing at the Central (Shubert vaudeville), New York, as a member of Leonard and Eddie, is suing for two weeks' notice at \$100 a week and the balance on three I. O. U.s. given him as part payment on salary. Leonard left "Liza" Saturday because he was not paid, Davis contending the company gets paid off every Wednesday. Leonard holds a contract as a specialty dancer to be paid Saturdays. Eli Johnson is acting for the step-

Mildred Armstrong, last of Ned Wayburn's "Town Gospel," has brought suit for \$25,000 damages on alleged violation of the Civil Rights' law against Alfred Cheney Johnson, Ziegfeld's photographer, and the Atlantic Refining Co. Miss Armstrong charges that her photograph has been used without authorization in advertising matter by the Atlantic Refining Co., manufacturers of candles. The ads appeared in "Vogue" and "Harper's Bazaar" last October. Hess & Lillienfeld are acting for Miss Armstrong.

William Waldron will play pop vaudeville in the Rivoli, Rutherford, N. J., commencing March 5, booked by Fally Markus. It is the first time split week vaudeville has been tried in the town.

Lois Josephine (Cross) has been granted an interlocutory decree of divorce in her suit against Duke Wellington Cross. No alimony was asked, a private settlement having been effected.

"BIG MONEY" FOR "BIG NAMES"

If there is a limit to the amount of weekly salary or guarantee a manager will go to for a "name drawing card," it does not appear to have been thus far reached. The report in Variety of a picture theatre offering \$15,000 weekly to an operatic star is the instance.

When Charlie Chaplin was first reported by Variety some years ago to have received an offer of \$10,000 a week for 52 consecutive weeks for an exclusive picture contract for his services, we received scoffing, often indignant, protesting letters that a theatrical trade paper would give utterance to an improbability of that nature. We had so sincerely disbelieved the report ourselves when first receiving it that it was not published until fully confirmed. Yet, now in pictures are stars who refuse to accept any salary sum, demanding a share in the profits with a guarantee.

Since those days there are larger theatres in the picture business, theatres of immense capacities, and with their "grind" policy of always playing, means must be found to take up the margin between the actual and the average money capacity. For instance, the Capitol, New York, or the Chicago theatre, Chicago, both seating over 5,000 people, can play to a top gross at their present scales of \$55,000 a week. The Capitol, New York, can exceed that amount. Both houses average in normal weeks around \$32,000. The margin is over \$20,000. To fill in for the additional draw of \$20,000 either theatre would give up half that amount, could they be assured in advance they had a fair prospect of achieving it.

Or a new theatre of larger capacity to be "put over" in a hurry; money for the attractions means nothing, other than that it does mean pictures alone in picture theatres at present are not sufficient to fill big houses, unless it is an unusually big drawing film. The latter doesn't come along often enough to be depended upon.

Stabilized vaudeville and burlesque are better protected through established trade in medium sized houses as a rule. The legit often looks to the play itself and that frequently occurs, but the legit, especially musical comedy, is always after "names," but can not compete with the picture houses in salary offers, though the legit has an edge through the picture field not yet being looked upon as an open sesame for all.

WOMEN AND CLOTHES

It's a shame such a really fine play as Mr. Galsworthy's "Loyalties," at the Gaiety, with such splendid actors, should not have prettier ladies who are better actresses and dressers. Even the negligees in the first act are far from ravishing. On the whole the women are rather frumpy, save the languorous, handsome, blue Margaret Orme (Janette Sherwin), who redeems herself (in clothes) in the last act when she wears a stunning black and white afternoon costume on director's lines with a dashing three-cornered black hat. She is a lazy, graceful lioness and we like her very much. But Capt. Dancy fell in love with the insipid, plain little Mabel (Diana Bourgon). Some American flapper should show Miss Bourgon how to fix her hair and begin by removing that atrocious bandeau she affects in the last act.

Margaret Lawrence, in the first act of "Secrets," will always be a lovely picture to hold in memory along with Doris Keane in "Romance." From the very rise of the curtain, when, in trembling excitement, Miss Lawrence flutters about her toilette wearing that fetching boudoir jacket to when appearing as a beautiful old lady in black silk and old lace kerchief, she is a pleasing picture.

In the cabin scene Miss Lawrence was pretty in her calico (was it calico?) and the only fault was her hair didn't get mussed up when she was in the shooting affray. In the third act, as the charming and dignified middle aged wife and mother, Miss Lawrence was again a joy. Her heavy silk dress with its bustle, its graceful train and lacy collar was completely becoming, accurate and suitable. In this act Diantha Pattison, as the 1888 vamp, was flashy and vulgar in her striking green costume, which was, of course, just as she should look. All the world loves a lover—which gives the first act a great advantage and certainly half the theatregoers like a "costume" play. While "Secrets" is not a great play, it is charming.

Mabel Withee's costume in the first act of "Lady Butterfly," at the Globe, is quite engaging in the French blue chiffon dress and cape trimmed with silver fox. She and Allen Kearns were most pleasing in their "Dolls' House" song. Gertrude Matland, as Mabel's mother, Mrs. Stockbridge, was formidable in a black and white traveling outfit.

When Marjorie Gateson as Enid Crawford came aboard the "Lady Butterfly," she was most unbecomingly dressed in a flame colored sport skirt, white jacket and white turban with a black quill. In the second scene of the second act she looked so pretty in a sand colored crepe de chine with red trimmings, with hair in the small roll and pompadour fashionable in 1900, that Miss Gateson seemed another girl. And she wasn't ashamed of her hips either. Miss Gateson has about the smallest waist in the company, if not on the Broadway stage. Anna Held always kept her hips and waist small, no matter what the fashion! Janet Stone, as the cabin boy, and Aline Maghill, as a ladies' maid, were especially easy to look at. Their costumes were white and buff. Imogen Wilson was a favorite show girl, though she doesn't like being a mere show girl, but as pretty as she is, she shouldn't mind it. In her first appearance she is a tall, languid bored baby dressed up in her big sister's white satin dress with a graceful shoulder train, a wide brimmed poke bonnet, buff shoes and a feather muff. Next, in a wide-skirted lavender afternoon frock with a pink rose falling off of one slender, sloping shoulder and wearing a most becoming lavender garden hat.

In the picture production of "Java Head" Jacqueline Logan is quite entrancing in her 1840 costumes with their pointed bodices and full sweeping skirts. Leatrice Joy, as the Chinese bride, is so cunning, clinging and helpless Albert Roscoe had to fall for her. The young Ammidon Sisters add considerable to the atmosphere in their quaint panteletted costumes, profusely trimmed with quilling and with their sub-deb hats hanging on the back of their heads.

Edna Leedom (Leedom and Stamper) at the Palace this week is so entertaining and goodlooking what she wears is a matter of indifference, perhaps also to her. Such perpetual motion needs something plain without furbelows that might fall off or go astray in the excitement. She appeared in a cerise afternoon frock of some soft material cut on plain, straight lines with an ankle hobbie skirt. She wore black slippers and stockings, a becoming black tulle turban, black heads and a fitch necklace that was very cleverly covered over with black tulle. Miss Leedom later donned a smart white beaded evening gown of infantine lines. It was made longer on the sides than in back and front and from the sleeveless shoulders hung heavily beaded streamers. Being a natural born clown Miss Leedom couldn't resist using the crinolined sides of her dress to push about in a ridiculous and amusing fashion. She wore white satin slippers and no stockings.

Mildred Harris in an amusing sketch by Edwin Burke was very smart in the last scene when she appeared in a long ermine evening wrap with her beautiful blonde hair becomingly dressed back on her head. Marion Bent in the elaborate and rather long act with Pat Rooney wore a silver cloth dress made with tight bodice and flowing skirt, the latter lined with cerise and cunningly embroidered in gay colors after the prevailing

fashion. Maude Drury as a blonde coleen had a neat green taffeta knee length dress with the laced peasant bodice and milkmaid paniers. Anita Nieto as the buxom Spanish lass wears a native costume of black and orange. Her head dress is especially clever, a high orange comb effect covered with black lace.

Yvette Rugel at the Colonial with her fine voice wore a becoming afternoon frock of French blue organdie, ankle length, the skirt being decorated with pink organdie flowers, giving a dainty Dresden effect.

Laura Pierpont appears on the same bill in the clever sketch, "Women Who Pass in the Night." In an ingenue dress of green dotted Swiss looking very much like a real "Peg o' My Heart." J. Rosamond Johnson with his negro spirituals was assisted by Eloise Bennett, who was dressed in good taste, wearing a gray changeable taffeta simply made with a long full skirt and trimmed with pink rosebuds.

INSIDE STUFF

ON VAUDEVILLE

Speculation in big time vaudeville runs to the prospect of Keith's engulfing the outside big time houses booked through that office, not now on the Keith circuit. Included are the Moore theatres in Rochester and Detroit, the Shea houses in Buffalo and Toronto, Davis Grand, Pittsburgh and the Canadian houses. With the Keith organization swallowing up about all of the big time except the Orpheum Circuit, the future of all big time including the Orpheum Circuit often enters in the talk. The Orpheum Circuit is not any too big for the Keith people to handle. It was but recently rumored following the Martin Beck reports in connection with Orpheum that Keith's was seeking control of that western big time circuit. It has been an eventually long predicted.

An aftermath of the "gypping" agents expose in Variety is the story of two independent agents who formed a partnership. One held the combo to the safe. His partner had lined up several acts known to be good for about \$25 weekly aside money in excess of commission. When questioning his partner the latter would evade by pleading for the acts on the grounds they were only small turns that needed the money, and that he didn't have the heart to make them pay more than five per cent. The other partner couldn't reconcile these statements with his knowledge of his partner's cupidity. He finally succeeded in getting the safe combination and examined the contents one night while alone, discovering that the acts had been "kicking in the extra dough" regularly. The money orders had been addressed to him, but were taken by the first partner who was always on hand to meet each incoming mail. He threatened suit and exposure, effected some kind of a settlement and terminated the partnership.

The twin theatres in Union Hill, N. J., called Capitol and State, both reached through a single lobby, have become opposition to one another. The theatres were promoted by Frank Hall on the pass-for-life system to each purchaser of stock. About 1,000 natives are reported to have invested. The Capitol, playing split week vaudeville and pictures at 75-cent top, seats about 1,600, and the State, with a straight picture policy at 55 cents top, has about 2,000 capacity. The Capitol started with an all-vaudeville program at \$1 top, but shortly after, reducing the top to 75 cents it divided its bill between acts and a feature film. The latter brought it into competition with its neighbor and the outcome is speculative. Union Hill is not so enormously large in population it can easily absorb two new houses of those capacities in addition to its other places of amusement.

Patterson James excepts to Variety's statement he resigned from The Billboard. Mr. James prefers it be known he was "fired."

That Lee Shubert did become incensed at Variety through advertisements published in this paper, which have been directed against the Shubert unit circuit as a whole, seems a perplexed thought, even to adherents of the unit circuit. Advertisements similar in character were published by "Shubert acts" in Variety toward the end of Shubert vaudeville last (its first) season. Neither Lee Shubert nor anyone connected with his vaudeville circuit commented upon them at that time, other than to say "Bet someone else besides the acts are paying for those ads."

However, the acts advertising of late and relating their experiences with the Shubert unit shows are paying for the advertisements. Variety knows that, as Variety has extended credit to some of them to enable the acts to so advertise. The impression abroad appears to be that since the big time, after edicting against all acts playing under the Shubert vaudeville name, has relented to some extent, giving routes to a few, the big time to be appeased and accept back the acts, look favorably upon the advertising propaganda against a circuit that has continuously declared itself to be big time and "opposition" to the established big time vaudeville. That may be part of an opposition fight that, on the record, was started by the Shubert vaudeville circuit.

The second season of Shubert vaudeville turned out more disastrously than the first. It didn't require advertisements by acts to inform the vaudeville people the condition the unit circuit had worked itself into. Nothing could have been more expressive than Variety's report but a few weeks ago of one unit producing company going into bankruptcy and confessing it owed Shubert unit actors over \$40,000 in unpaid salaries. A story of that kind would react; more against the Shubert vaudeville venture than all the advertisements all the acts in vaudeville could publish. Yet Lee Shubert did not complain against that story nor any other of the many stories Variety has printed about the units, for he knew them to be based upon facts. Mr. Shubert also knew the advertisements printed by the acts-advertisers were founded on fact, yet he protested against the ads. So there must have been a reason.

The reason as generally viewed by vaudeville men is that Lee Shubert has been "steamed up" by an inefficient booking department. The Shubert vaudeville booking agency has never commanded the confidence of the vaudeville acts it needed and wanted. As the units commence to pass out that lack of confidence was more manifest. When the Shubert vaudeville circuit required straight vaudeville bills to supplant some of the disappearing units, to keep the unit houses open, the Shubert booking office was unable to secure them. Those they did secure probably asked and maybe received a higher salary through the scarcity of acts for Shubert vaudeville than the Shuberts wanted to pay. But they had to pay the price, no doubt, with Lee Shubert rightfully, if he did, blaming his vaudeville booking office. That booking office for an "out" must have told its chief about the Variety ads, how they were interfering with the Shubert booking office, and Lee must have believed it.

They had not interfered with Shubert vaudeville a year ago, didn't prevent Shubert vaudeville units from securing all the acts they wanted last summer and didn't prevent the units early this season from filling in with other acts. So it sounds implausible that the advertisements in Variety, after the Shubert units not belonging to the Shuberts had about passed out with the unit season nearing its close, could have been as injurious as Lee Shubert or his booking office professes to believe. If they were injurious they should have been answered without Variety having been asked not to publish them on the theory "What is an act alongside of the Shuberts; we will be here forever," etc?

Lee Shubert some months ago asked a Variety man if he would tell him what was the matter with Shubert vaudeville? The Variety man said he would think it over and make up his mind whether he should. A couple of weeks later he saw Lee and said: "The trouble with your vaudeville is your vaudeville booking office." That was true then, had been true from the outset, has been since true, and, Lee, it's true now.

AUTO PEDDLING TWO-FOR-ONES FOR SHUBERT THEATRE, BOSTON

25,000 Coupon Tickets Distributed—Premium on Cut-Rates Not Shared by Show—Pass Fund Amounts to \$150,000 Yearly

Boston, Feb. 14.

Friday last a Ford sedan car carrying 25,000 two-for-one tickets distributed from the Shubert theatre and distributed the cut rate invitations about Boston and environs. The tickets applied for Monday, Tuesday and Wednesday performances at the Shubert of "Naughty Diana." The show is playing at \$2.50 top and technically the holder of a two-for-one duquet can purchase two tickets by paying for one. There is, however, an additional charge of 25 cents on each pair of tickets thus sold, the extra quarter going to the house without the attraction sharing.

The two-for-one buyer actually pays \$3 at the box office for his two tickets, as there is the regular 10 per cent. government tax amounting to 25 cents and the quarter for the "Shubert beneficial fund" added to the \$2.50. If the entire 25,000 two-for-ones are presented at the box office the Shubert fund will be enriched to the amount of \$6,250.

Were the added 25 cents classed as a part of the admission, the attraction would be entitled to its share which would approximately be 60 per cent. The Shuberts contend it is not an admission though it is understood the government has ruled that 10 per cent. of such funds be paid the collector of internal revenue the same as other admissions. The addition to the two-for-one tickets is in line with the collection of 10 per cent. of the face value for all passes to the Shubert houses. The pass tax has been collected by the Shuberts for their fund ever since the government called off the tax but the collector is supposed to receive 10 per cent. of such funds. Showmen argue that that establishes the pass tax as an admission but have been unable to secure their share.

Other theatres collect 10 per cent. on passes but turn the money over to the International Theatrical Association to wipe out the deficit with which the organization operated last year. That is optional with the managers and the Shuberts have never subscribed to the plan, holding that their fund is more important.

Just what benefits Shubert employees receive from the fund is unknown. It is estimated that the extra money on two-for-ones and passes amounts to upward of \$150,000 annually. The "beneficial fund" tax on passes is 50 cents a pair, doubling that on the cut rate scheme.

DECORATED VETS

Three in Company Playing French Drama

Lewiston, Me., Feb. 14.

Three veterans of the World war, two decorated for bravery by Marshal Petain of the French forces, are members of the Miral troupe now presenting French drama at the Priscilla, Lewiston. Me. Jules Savarin received the "medal militaire" from Marshal Petain for saving the lives of two wounded officers in the battle of Verdun. Previous to his war service, Savarin was manager of the French-Canadian theatre in Montreal.

Robert Gibbs, another of the trio, was wounded seven times during his term of service from 1914 to 1917. He also was decorated by Marshal Petain and three times received the croix-de-guerre.

Jean Miel is the third veteran. He took part in action at Arras, the Argonne and twice at Verdun.

G. O. H., WILKES-BARRE, SOLD

Wilkens-Barre, Pa., Feb. 14.

The Grand Opera house has been purchased by the "Times-Leader" with the newspaper taking possession April 1, next. It will be converted into a plant for the paper.

The theatre was erected in 1902. It has passed through a succession of ownerships and managements, playing legitimate attractions. The Grand's present management is under Fred P. Stegmaler as lessee, with Ed. Rosenbaum, Jr., manager.

WHITEMAN BAND TOUR STARTS TO BIG RECEIPTS

One-Night Stands Only—\$12,000 at Boston Saturday—Transcontinental Tour

The two weeks tour of Paul Whiteman and his band through New England stands started off to big business. The gross for the tour may reach \$60,000. Takings for the first week totaled \$29,640.85. The biggest receipts to date were at Mechanics' hall, Boston, Saturday night, with the gate \$12,095. Big money is regarded as certain for the balance of this week, armories being played in several stands. The band is appearing but one night in each town. There is a concert, followed by dancing to the music of the Whiteman band.

The opening date was at Worcester, Mass., Feb. 6, and the final engagement will be at Bridgeport Sunday night. At Worcester the draw was surprising, nearly \$3,500 being grossed. The date was covered by rain insurance, and \$2,000 was added to the gross because of bad weather. That has been the only inclement weather since the band went out.

Hugh Ernst, general manager for Paul Whiteman, Inc., received a cablegram from C. B. Cochran of London, confirming the opening at the London Hippodrome of the Whiteman Band on March 19. Whiteman will remain in England at least one month. Upon his return a transcontinental tour is to be started.

Edward E. Pidgeon is directing the publicity for the present Whiteman tour and secured some excellent results by publishing the route on the first page of the Boston dailies. That information was picked up by other newspapers in the New England territory.

Paul Whiteman's personal contract with the Salvin group operating the several Whiteman ventures is said for the Salvins to pay Whiteman \$5,000 weekly, for himself and band, this including the one night tour as well. Another agreement Whiteman is said to hold affects his record making returns, on which he receives 50 per cent. of the proceeds, the remainder going to the Salvins. Sam Salvin is said to be in supreme control of all the Whiteman operations with no one but Sam having authority.

MANAGERS AND AGENTS WANT TO JOIN EQUITY

Organizing for Protection—Grievances Expressed—Consummation Expected

According to reports plans are under way for the formation of a union, to be affiliated with the Equity, which will include as its members legitimate attraction managers and advance agents.

The interest of the organization is to eliminate alleged evils existing among the managers and agents. Included among the agents' grievances is they are often called upon to work on two shows at the same time and receive but one salary; also being laid off when the show comes in to New York, which occurs in other large cities where the shows are handled by the home office and being closed without notice.

The managers object to being laid off when their attractions play the Subway Circuit (Greater New York) and someone from the office delegated to operate it; also to be forced to do press work for which they can't qualify.

Agitation for the formation of an organization of this order has been underway for three years. It is said 200 managers and agents are ready to aid in its establishment with actual steps for its formation to be taken this summer when a meeting will be held in New York.

Among some of the demands to be made by the organization are: no engagement for less than four weeks; salary, railroad fares and expenses guaranteed; all debts incurred to be in the name of the producer; all telegraph and telephone messages to be sent to the producer collect, an allowance of \$10 a day for incidental expenses.

DOWLING DIDN'T PLAY

Refuses to Appear at Ash Wednesday's Matinee

Although a matinee Wednesday was advertised up until Tuesday for "Sally, Irene and Mary" at the 44th Street no performance was given. Eddie Dowling featured with the show, the book of which he wrote, notified the Shubert office Saturday that because of religious respect for Ash Wednesday he would not appear in the mid-week matinee. As there was little or no notice of the cancellation, many persons were turned away from the box office. The show started off the week excellently, getting \$4,000 Monday for the two performances (Lincoln's Birthday.)

Dowling said it always has been his custom not to play on Ash Wednesday afternoon and when with the "Follies" he did not appear on that afternoon. The Wednesday night performance of "Sally, Irene and Mary" was given as scheduled. Although Lent continues from Wednesday on the final religious ceremonies for the day cease at sundown.

A second company of the attraction is being cast by Dowling.

"WINES AND BEER" IN CHI.

"Light Wines and Beer," the new Aaron Hoffman comedy being produced in the east by A. H. Woods, will arrive in Chicago at the Woods theatre March 11, bowing in at Cincinnati on the way out.

The opening date in Chicago is just five years from that when the house opened with "Friendly Enemies."

\$14,000 CHALIAPIN REFUND

San Francisco, Feb. 14.

Illness compelled the cancellation here of the concert by Chaliapin, the Russian operatic star, scheduled for Feb. 11. There was an advance sale of \$14,000, which had to be refunded.

GEST INVITES REINHARDT

Announcement of Proposed Tour of Germany's Foremost Stager

An announcement has been made by Morris Gest of an invitation extended by him to Prof. Max Reinhardt, Germany's most distinguished theatre producer, to stage plays in English with American actors in New York. The invitation contemplates a Reinhardt season for from four to six productions, each to run four weeks.

The same announcement says Otto Kahn has accepted the chairmanship of a committee of patrons and patronesses for the Reinhardt American season.

The announcement appears to be a prelude to the actual authoritative statement Reinhardt will come over here by next season under the Gest auspices. There have been reports of Reinhardt coming for some time.

In that connection the linking of Kahn's name also recalls Kahn is highly interested in the theatre proposed by Gest for exclusive and public use, reported some time ago. Kahn is said to head a coterie of financiers who want to pledge support to Gest and guarantee that Gest shall be the sole arbiter of the new theatre. It's reported Gest would assume the direction under no other understanding.

BILL OF NEWLYWEDS

Kansas City, Feb. 14.

There was a regular "Love Nest" atmosphere around the stage of the Main street theatre last week. Headlining the bill was Jack Norton and Co., all three members of the act being recent members of the "Home and Family" association. Mc Norton and Miss L. Huey, opposite to him, were married a couple of weeks ago, and Feb. 9 F. DuFrane, also of the act, was married to Billie Craig, of the Leona Hali Revue.

The latter act is on the same bill.

ONE-NIGHT MANAGERS WILL PRODUCE THEIR OWN SHOWS

Intend to Pool and Control Plays—No Support From Booking Offices—Broadway Managers Have Forgotten Them

THEATRE GUILD'S CHOICE OF 6 UPTOWN THEATRES

No Theatre Selection For "Peer Gynt" Up to Wed.—Due Uptown by March 15

Despite the prevalence of guarantees asked by managers for Broadway theatres, the Theatre Guild has been offered six houses uptown for "Peer Gynt," which the Guild produced last week at the Garrick.

Sharing terms with the Guild getting a more favorable percentage than usual, accompanied the bidding. It is definite "Gynt" will be moved into a Broadway house March 15, although the house was not selected up to yesterday (Wednesday). The Guild has a five-year arrangement with Oliver D. Bailey, which provides he has the first choice of any Guild production for his theatre. As "Able's Irish Rose" holds to big takings at the Republic, Bailey will be unable to exercise his option this season.

The Guild's highest admission scale attains at the Garrick for "Peer Gynt," the lower floor being priced at \$3.50, the Guild stating the cost of production calls for the high prices. It is claimed the advance sale is from \$3,000 to \$5,000 daily since the premiere. For its first week the gross was \$10,000, which means capacity. Subscriptions somewhat held down the gross, but there is no extra charge to that class of patrons. Monday's matinee (Lincoln's Birthday) was called off on account of illness, Joseph Schildkraut having laryngitis. The lead went on at night, however.

There will be at least two more productions by the Guild, one to be a special performance for subscribers, which may later be regularly presented. The other play is "The Adding Machine," by Elmer Rice, it to follow "Peer Gynt" at the Garrick.

BENNY LEAVING SHOW

Forsaking Stage to Return to Ring

Benny Leonard, lightweight champion, will leave "The Dancing Girl" when his 10-week contract with the Shuberts terminates. Leonard will box either Johnny Clinton or Pal Moran at Madison Square Garden before the swimming pool is installed for the summer. He will be ready for a summer campaign to include a title match to a decision with Lew Tendler at the Yankee stadium, New York, and a crack at Mickey Walker's welterweight title.

Leonard is anxious to annex the welterweight crown on account of his increasing weight. He figures that at 142 pounds he can remain in the ring indefinitely without weakening himself and shortening his boxing career by the rigors of trying out and making lightweight limit of 135 pounds.

GILPIN CAUSED REFUND

San Francisco, Feb. 14.

Charles Gilpin, the negro actor appearing in "Emperor Jones," caused something of a sensation last week at the Auditorium in Oakland, when at a matinee performance packed with women patrons he failed to appear. The curtain was held until 3:45, at which time the management refunded.

It developed later Gilpin was asleep at his hotel and did not wake until after 4 o'clock. He had neglected to advise his managers where he was stopping.

DOOLEY IN "LADY BUTTERFLY"

"The Bunch and Judy" closes this week in Washington. With the closing of the piece Johnny Dooley will go into the east of "Lady Butterfly," opening Feb. 26, replacing Winthrop Ames.

The one-night stand managers, alarmed at the scarcity of attractions offered them, are formulating an ambitious plan whereby they will enter the production end of the field, owning, controlling and playing their own shows. The proposition, which is nearly complete, calls for the creation of a production pool which will total between \$75,000 and \$100,000. Something like 40 small stand managers have been invited to subscribe, and each is expected to invest \$2,000.

The one-nighters have come to the point where they realize the only solution to their problem is to buy and control attractions. It is claimed that most of the small stands do not play but one attraction in one or two weeks and that they do not get an opportunity to book oftener than that. Whereas, since the war, the high costs of playing attractions veered the one-night men off to pictures and other forms of entertainment, the demand for legitimate shows now is far in excess of the supply. The operating costs have not materially decreased, but the small stand territory is show hungry, regardless of claims to the contrary.

The soundness of the idea has appealed to every small stand manager approached. Recently D. N. Appel, president of the middle western group of one-night managers, who comprise the largest number of showmen of the kind in the country, came to New York to confer with Harry Somers, who conceived the plan. Somers is manager of the Knickerbocker theatre and is also interested in a number of one-night stand houses. Lee M. Boda, secretary of the International Theatrical Association, who also has interests in the middle western territory, has aided in perfecting the pool.

Advantages will be gained by subscribers to the pool in a number of ways, and the skillful direction of the plan is expected to increase business in the small stand territory. That would be accomplished by the directors successfully selecting the kind of plays that would please small town patronage. Showmen acquainted with conditions claim to be able to select attractions that presumably make money on Broadway, but which would not draw money in the sticks. Discretion in that direction is, therefore, considered necessary.

It is claimed if each of the managers (Continued on page 17)

HITCHY'S SHOW NEW

Unit's People, But Not Production Aimed for Chicago Run

"Hitchy-Koo" with Raymond Hitchcock, being produced by Al Jones and Morris Green, will be a new production, the managers stating as erroneous the reports any part of their unit show "Spice of Life" is being used in the new "Koo." Several of the unit show's cast, however, are to be in Hitchy's revue, aimed for Chicago, following its premiere at Kalamazoo, Mich., Monday.

The score of the new Hitchcock show is by Lewis Gensler, the lyrics by Irving Caesar and the book by George V. Hobart. Edith Isaacs and Walt Kuhn. The dances are being directed by Schooley of Chicago. Monday a car carrying the production, designed by John Wenger, was sent west. In support of Hitchy the players from the "Spice" unit are the Hickey Brothers, Irene Delvo and the London Tivoli girls, made up of 12 choristers. Others are Lee Morse, Ruth Urban, Maurice Black, Charles Bennett, Al Sexton and Delores Ferriss.

SYNDICATE FOR PAINTER PLAY

William Munster, manager of the Fulton, New York, with associates is at the head of a inside corporation to present Eleanor Painter and Jose Ruben in "Exile," written by Sidney Toler.

The piece will be placed in rehearsal in a week or so.

STOCKS

5TH AVE. STOCK

Magnolia, a housekeeper.....Sarah Kyles
Amelia Puley.....Nancy Lee
Jenny.....Cecil Spooner
Jim Weibrey.....George V. Dill
Count Stanislas Nevski.....Benedict McQuarrie
Cannister, his assistant.....Pat Martin
Eva, a parlor maid.....Alice St. Maur
Herman Kraus.....Frederic Ormonde
Hamilton J. Power.....Franklyn George
Wilson, a butler.....Allan Ramsay
The Duke of Middlesex.....Percy Kilbride

Harry Clay and Charles Blaney are operating the Fifth Ave., Brooklyn, for the first time this season. The house formerly played stock under different management, and also vaudeville. With the installation of the Blaney company Cecil Spooner was selected as leading woman. The Spooner name in Brooklyn stock circles has been prominent for years with this blonde bobbed-haired leading woman adding to the prestige established by the family.

The Fifth Ave. is a 1,200-seat neighborhood house in South Brooklyn, in a thickly populated section. It has built up a large family clientele with the stock policy, giving 25-cent matinees twice weekly, with the night scale except Saturday at 50, with 75 Saturday at night and 50, matinee. Last Friday night capacity, with no paper in evidence.

"The Goldfish" last week, one of the latest stock releases and played by this organization proved productive. It should do the same for any well organized company. The former Marjorie Rambeau role fitted Miss Spooner to perfection. On her shoulders rested the bulk of the work, and she ably handled it. Her ability with slang stood the test, with laughs filled up from her first appearance until the final curtain. George V. Dill joined last week as leading man. Dill is of the robust type long popular in stock. His assignment was as Jim Wetherby, the first husband. Although failing to appear at ease at all times his work was sufficiently convincing. Benedict McQuarrie as Count Nevski stood out prominently. McQuarrie is a finished actor and was well cast. Frederic Ormonde did a comedy role for fair returns, with Franklyn George in a minor part providing some of the best work in the piece. Nancy Lee did little with a tough girl character and would undoubtedly appear to better advantage in a role of a different style. Sarah Kyles handled a small character bit nicely. Percy Kilbride in an English comedy part was credited with several laughs, notwithstanding the part displays no great strength. The other players had roles of minor importance.

Allan Ramsay is directing the company. His players gave a finished performance last week. Ramsay also makes curtain speeches for the company and plays small roles capably, doing everything.

The Blaneys are not supplying this company with all they should in the way of productions, if last week's piece is a criterion. With two sets of "The Goldfish" calling for props denoting wealth the management failed to make the grade. The settings were ordinary and showed much wear. It is in this department the Blaneys can improve with this stock.

Whatever shortcomings at this Brooklyn house, they do not include the annoying candy butchers, probably the most active lot in existence excepting the Polo Ground bunch. The management likely is standing for this cheap way of making a theatre look cheaper for the small piece of change it may receive for the privilege.

Hart.

GOTHAM, BROOKLYN, STOCK

"The Sheik's Love"

Marie.....Barbara Bertrand
Lady Alicia Marchbank.....Frances Gregg
Lord Marchbank.....Thomas Clark
Arthur Landran, afterwards "Pickering"
Stanley Andrews
Hugh Berndon.....Clifford Alexander
Captain of Police.....Rupert La Belle
Policeman.....Bernard Stone
Ben Ali.....George Nolan
Heigle.....Albert Vees
Eva.....Mamie Campbell
Eva's Niece.....Helen Boston
Ben Abdul.....Robert Ashworth
Abu Hassan.....H. J. Montgomery
Col. Hemmingway.....Nann Malloy
Achmed of the Bazaars.....Thomas Clark
El Hamad.....Rupert La Belle

The Gotham, one of Brooklyn's theatrical landmarks in the East New York section, is housing a Blaney stock organization for the third season. Stock has been played there for several years, originating while the house was under the management of Percy G. Williams and later continued by the Keith interests. For the past three years the theatre has been under the management of J. V. McStea, who secured it for a term of years from Keith's. The Blaneys installed the company on a sharing agreement with McStea.

Business during the three years of the McStea management has displayed encouraging prospects with a neighborhood clientele established that has given hearty support to the stock organization. The members of the Gotham company experience a local popularity which existed in days gone by in Brooklyn. During the past few years it has dwindled away, largely due to other styles of amusement in neigh-

borhood theatres. Their popularity, however, was disclosed by the fact that several presents were passed over the footlights to various members of the company Tuesday evening.

For the current week the company is doing "The Sheik's Love," a melodrama by Wilson Collison. It is a revised version of that author's "Burning Sands" produced in Feb., 1922, at the Princess, New York, with four principals. The stock version calls for several additional characters, with the story switched in several ways.

It depends almost entirely upon its title as a drawing power. A weird melodrama of the desert, the Gotham company did as acceptably with it as could be expected of any stock organization.

Frances Gregg, the regular second woman, handled the role of Lady Marchbank the first in the way of importance. She has been well schooled for melodramatics, getting away easily with a role that furnished her with no great opportunities. Clifford Alexander in the Sheik role gave it 100 per cent. In appearance, Alexander is a great local favorite, having been with the company for some time as leading man. He is youthful and not of the cumbersome type. Inclined to be a bit mouthy at times, that may be overlooked on the strength of his all-around stage deportment. Mamie Campbell, the ingenue, was the slave girl, giving an abundance of life to the part in addition to doing a double vocal number with H. J. Montgomery.

The Misses Gregg and Campbell have been sharing the leads here for the past few weeks, due to the absence of Dagmar Linette, the regular leading woman, forced to temporarily retire from the company due to illness. Miss Linette has appeared at the Gotham for three years and is an exceptional draw, her absence having been felt.

Stanley Andrews, a six-foot second man, is an established favorite. In the current bill he drew an unsympathetic role, which he played easily. Albert Vees had the comedy assignment, banging over several laughs with a comedy English character. The remainder of the company lived up to the requirements of a standard stock.

Dan Malloy has been directing the company for two seasons. He likewise makes the curtain speeches and plays parts. Prior to joining the Blaney company Malloy was under the A. Woods management for several years. The manner in which he has worked out the plays selected for his Gotham company has met with the satisfaction of the management and audiences.

The production end of "The Sheik's Love" rested almost entirely upon one full stage tent setting, the greater portion of the action taking place therein. It served adequately, with the first act set created by John Conlon, the house artist, sufficiently effective to meet requirements.

The Gotham company is doing business at 55 top at night and 25 for the matinees, three times weekly. The members are popular in their neighborhood, and the management makes every effort to give the patrons full satisfaction.

Hart.

The Strand, Newark, N. J., reopened with stock Monday with a company organized by the Fabians, the owners, appearing in "Lawful Larceny." The company includes Howard Miller and Lillian Desmonde, leads; Anthony Blair, Jessica Page, Priscilla Knowles, Eleanor Carlton, William Lemuels, Eleanor James, J. Dallas Hammond, Adrian Morgan, Kerwin Wilkinson and Harry Horne. A. Gordon Reid is directing the bills. The company is playing three matinees a week scaled at 25-50 with the night prices 35-75. The Fabians, who control several Newark picture houses are pushing the stock venture by special publicity methods in their other houses. Stock was originally tried at the Strand two weeks ago with a company installed by Corse Payton. It closed after one week.

The current month marks the completion of the second year of continuous playing by the Blanche Pickert stock on Long Island. The company plays six towns a week, winter and summer, making the jumps by motor. During the inclement winter weather when the roads are in bad condition the company never fails to give a performance. Erlau Wilcox has managed the company for the two years with Miss Pickert appearing in the leading role of a different play each week. The company is appearing in a series of new plays and former Broadway attractions alternating each week. The present members include Walter Boggs, Marjorie Evelyn, Bruno Wick, B. M. Fox, J. Kennedy and Clara Mathes, several

having been with the company during the two years.

The demands of the stage hands union at Norfolk, Va., has necessitated the postponement of the opening of the Harold Hevia stock at the Academy until Monday. The union demands nine men be used on the stage. The stock manager contends the number is above the usual quota for stock and refuses to open his company until an adjustment is made by the union officials.

The Edna Park Players at the Royal, San Antonio, Texas, put over the biggest beat of the San Antonio stage when the Mayor O. B. Black, issued a proclamation naming Feb. 11-17 as "Welcome Stranger Week." It will be observed in connection with Merchant's Trade Week. Coincident, the Edna Park Players are playing "Welcome Stranger," the current week.

Georgianna Hewitt, ingenue with the Poll stock at the Hyperion, New Haven, was removed to the General Hospital Sunday night in a critical condition, having taken bichloride of mercury tablets by mistake. Wednesday she was still confined to the hospital, where it was reported she was improving. It was believed she would be able to rejoin the company next week.

The Rev. Father Charles Carter of New Haven, who four years ago was a member of the Poll Stock Company in the Hyperion theatre here, has been appointed dean of All Saints Episcopal Church in Albany, N. Y. Father Carter became curate of Christ Church, New Haven, when he retired from the stage.

Al Trahearn, the veteran stock manager who has been ill for several months and was forced to retire from the traveling stock playing Long Island towns under his management last summer, has fully recovered. He intends to organize a new company to play Long Island towns with headquarters in Sayville.

Due to a scarcity of traveling attractions the Mishler, Altoona, Pa., under the management of I. C. Mishler, plays stock March 12. The house has contracted to play Mutual burlesque shows Fridays and will arrange for the stock company to play in Johnstown, Pa., on that day.

Guy Harrington, who was leading man with the Colonial Players in Pittsfield, Mass., at the time the company closed Saturday, has abandoned the stage. He and his wife, a non-professional, will conduct Meadow View Inn in Pittsfield, Mass.

At the Rivoli, San Francisco, Ferris Hartman and Paul Steindorf are presenting former musical comedy successes and attracting large patronage. The productions are determined upon by the voting method.

The Marshall Players, at the Lyceum, Baltimore, will produce "Up in Mable's Room" next week and will follow this with "Bluebeard's Eighth Wife."

Belle Cairns, leading woman, and Marion White, ingenue, formerly members of the Park Players in Manchester, N. H., for two years, have returned to the cast.

James Carroll is organizing a second stock for Nova Scotia. A company under his management has been playing in Halifax for several weeks.

Miriam Battista, the child actress, has signed to appear with the Alhambra Players, Brooklyn, in "Alias Jimmy Valentine" the week of Feb. 26.

The dramatic stock headed by Willis Clair and (Miss) Leslie Rice, has been transferred from the Lyric, Knoxville, to the Victory, Charleston, S. C.

The play written by Charles A. Bickford, leading man of the Auditorium Players in Lynn, Mass., has been titled "Kinsmen and Pride."

The Colonial Players, Pittsfield, Mass., closed Saturday and will not reopen until after Lent.

Marie Louise Walker has joined the Keeney Players at the Bay Ridge, Brooklyn, as leading woman.

INSIDE STUFF

ON LEGIT

There is a possibility of an interesting development in regard to the Sam H. Harris production of "Rain," current at the Maxine Elliott, and one of the accepted biggest hits of the season in New York. The piece has Jeanne Eagels as the star. The Shuberts hold a 50 per cent. interest in the Maxine Elliott theatre. Harris according to the report is much incensed as the treatment accorded him by the Shubert management in the matter of extras for advertising, electric lights, etc. Last week he was on the verge of withdrawing the attraction from the Shubert controlled house, it is said. With a hit of the terrific proportions of "Rain" it is certain Harris would have no difficulty in getting another theatre for the show despite the shortage of available houses that now exists in New York.

There is a new time indicator for those with offices in the vicinity of the Morosco and Fulton theatres. It is the battle with the attendant gun play in the production of "Secrets" at the Fulton where on each matinee day at exactly 3.58 the first shot is fired. In the past those around the Morosco theatre were in the habit of setting their watches on matinee days while "The Bat" was the attraction at the house at 3.25, the hour for the "killing" in that production. It got to be a habit. Now they wait with great regularity for the shooting to begin in "Secrets" to see if their watches are correct.

The sudden death of Francis Byrne of "Jitta's Atonement" at the Comedy, New York, last week almost forced the sudden closing of the Bertha Kalich starring piece. With no understudy ready by Tuesday night, Gustav Blum, who is Miss Kalich's personal representative and a veteran actor and director, jumped in. He got through the Tuesday night performance, being fed line by line from the wings. From Wednesday until Saturday he played the part, reading his lines from the script. Charles Richman assumed the role Monday. The show leaves the Comedy next Saturday and goes to Boston.

Lester Bryant, lessee and manager of Chicago's only intimate theatre Playhouse, picked himself a mess of four-leaf clovers, running through probably the worst legit season of any theatre in Chicago. Bryant picked a winner on the stock market. It is said that he walked away \$35,000 ahead on an inside tip garnered while having lunch at the Congress Hotel, where he overheard two men discussing the market. Bryant claims this was his first and last play for the bulls and bears and that the suspense of running \$1,500 into a fat bank roll was even more nerve wrecking than switching shows and keeping his house open with a string of failures.

Sam H. Harris will join Arch Selwyn abroad next month. Mrs. Harris sailed Saturday with Mr. and Mrs. Selwyn. The party will spend several weeks on the Riviera.

Counting "You and I," which opens at the Belmont, New York, next week, there have been nine Harvard plays since 1911, when the first of the so-called "prize plays" was heralded. A play was not selected for prize honors every year and only four have reached Broadway. "The End of the Bridge" was the first. It was written by Florence Lincoln and produced at the Castle Square, Boston. At the same house the 1912 winner, "Product of the Mill," by Elizabeth McFadden, was presented.

"Believe Me Xantippe," by Frederick Ballard, which took the prize in 1913, was produced at the 39th Street theatre by W. A. Brady, being the first of the Harvard selections on Broadway. Cleaves Kincaid won fame and profits with "Common Clay," the prize winner for 1915. It was first done at the Castle Square and later produced in New York at the Republic by A. H. Woods.

The Boston house again figured in 1916 when Charlotte Chorpennings' "Between the Lines" was presented, and again in 1917 when Kenneth Andrews' prize winner, "The Year of the Tiger," went on. Oliver Morosco got the 1920 winner, "Mama's Affair," by Rachel Barton Butler, which he produced at the Fulton, New York. "The Copy," the 1921 winner, by Thomas P. Robinson, has not been produced. "You and I" is by Philip Barry, and it was awarded the 1922 prize.

"Dulcy" will not continue after this week after all. It will close Saturday at the Bronx opera house, George Tyler's original plan for the Kaufman-Connelly comedy. Last week it was agreed on by the players to accept the generous offer of the manager to continue the tour on a co-operative basis, whereby the entire proceeds were to go to the company and the royalties be cut in half. Late Wednesday Lynn Fontanne, the featured lead in "Dulcy," telephoned the Tyler office she had changed her mind and would leave for the south to make a picture with Alfred Lunt, her husband. The withdrawal of Miss Fontanne resulted in the manager finally calling off the show. The production will be left on the lot and the costumes will be presented to the players.

Recently when "Peaches" opened at the Garrick, Philadelphia, George Lederer was given the key to the city. It was a wooden key gilded by the property man and handed to the mayor, who in turn, handed it to George. Before the show left the Garrick the producer was asked who was going to pay for the key, as the man who made it presented a bill for \$5. Lederer told him to see the company manager, who said the bill was news to him. While in Philly a motor car, in which Lederer was riding, was stopped by a policeman for speeding. George pulled forth the key. The cop said it didn't mean a thing to him, but he forgot to give the driver a summons.

When the Selwyns posted a deposit for the production and effects for "Johannes Kreisler" in Berlin, the money was paid in marks, which had an equivalent of \$1,100. German money has depreciated so rapidly since then that if the same number of marks were required now it would have cost the manager \$70. Whether the losses on the show are lessened is not known. An American dollar now in Germany gets 22,000 marks.

"The World We Live In" will not open at the Chicago Auditorium next month, as planned. The production for Brady's "Insect Play" was shipped to Chicago last week, but was ordered sent back without being unloaded. Plans were canceled because the Auditorium could not be secured for uninterrupted playing. Prior bookings called for other functions there on several Saturdays and Sundays during March and April. Brady expects to put the Kopek show on there later.

Light business by two attractions on tour is responsible for a sort of "panning bee" by persons interested. "To Love" and "Humoresque" are the shows concerned. When the former opened in Chicago W. A. Brady, who produced it, snapped back at the critics there in a public address, saying that the reviewers treated it "like a log show" and made it "look like a hunk of cheese." Last Sunday Laurette Taylor and her husband, Hartley Manners, were the guests of a club function in New York, and the author in his speech alluded to the managers as "glorified janitors." "To Love" stopped at the Playhouse, Chicago, Saturday, having played two weeks. That is the average run at that theatre this season. Only "He Who Gets Slapped" and "The Dover Road" remained longer, but neither put over a real run. The business of "He" also started conversation, Richard Bennett, its star, having gotten the habit of delivering vivid curtain speeches. "Humoresque" is said to afford a fine opportunity for Miss Taylor. The show is in Washington this week and is slated for Broadway at the end of the month. Sam Sidman is now playing the father in the show, having replaced Dore Davidson. The latter appeared in the picture version of "Humoresque," but was not suited to the characterization on the spoken stage.

LENT'S OPENING DID NOT AFFECT ESTABLISHED BROADWAY HITS

New York Producers Affect to Believe Religious Period Will Not Break Business Boom—Six Plays Leaving List Saturday—Latest Newcomers Have Good Chance—"Will Shakespeare" Stops Next Week

Broadway's big season swung into Lent with confidence expressed that the boom would not be greatly affected. Business during Lent for the past four years has demonstrated a decreasing effect of the period on theatre attendance, particularly in New York.

The mid-week matinees (Ash Wednesday) were not up to the usual, but every one of the hits giving performances was reported capacity. Some attractions dodged the Wednesday afternoon, but more because of the afternoon performance Monday (Lincoln's Birthday) than because of Lent's beginning. The Monday matinees were enormous and in a number of cases bettered the night business. The evening trade may have felt the holiday scales applied, some showmen stating residents have grown wise to the extra holiday impost.

Six attractions will leave the list Saturday, able to take advantage of one holiday, but not strong enough to last for Washington's Birthday next week, a date regarded as one of the biggest theatre days in the season. "Johannes Kreisler" will stop at the Apollo, with "The God of Vengeance" moving up from the Greenwich Village theatre; "Jitta's Atonement" goes on tour from the Comedy to make way for "Anything Might Happen"; "Mike Angelo" goes south from the Morosco and "Hall and Farewell" will replace it; "Listening In" also goes to the road and the Bijou's new attraction is to be "Rita Coventry"; "Passions for Men" will try

going away from Broadway and the Belmont will offer "You and I" next week; "The Humming Bird" will be caged and "The Sporting Thing to Do" succeeds at the Ritz.

The Apollo will be the third parking place for "God of Vengeance," a daring drama first shown at the tiny MacDougal Street theatre and moved to the Village theatre Friday of last week. Every manager with an available house bid for the piece, which is said to have been toned down from the original presentation. Which proves that guarantees are cast aside when a likely money-maker is in sight. That applies also for "Peer Gynt," the new Theatre Guild production, which will move up from the Garrick next month. Six Broadway managers are after it.

That the fling of Shakespeare this season is still strong is marked by the constantly growing takings of Jane Cow's "Juliet" and the standing room business attendant the closing weeks of John Barrymore's "Hamlet." Miss Cow's "Juliet" went to nearly \$13,000 last week at the Henry Miller and was virtual capacity, the figure being held down because of the house going to a party for one night. Indications for this week are for \$15,000—all the

house will hold at the scale. Barrymore's exit was last Friday night. In the final seven performances he drew \$20,900 and the box office was stopped from selling admission tickets at every performance by the firemen. The actual takings for the week before, \$24,300. "The Merchant of Venice" at the Lyceum is holding to strong business, with the takings reported over \$17,000.

The Moscow Art Theatre at Jolson's has held to astonishing business up to now. A gross of nearly \$44,000 was again drawn last week. The Russian attraction has two more weeks to go according to original announcement but Morris Gest will extend the New York booking to 12 weeks.

The opening of "Icebound" at the Sam H. Harris gives that manager four attractions on Broadway which tops the list in point of number. Under his direction are "Music Box Revue," "Rain" and "Secrets." The latter two are in houses not under his control, but "Merton of the Movies" is housed in a Harris-leased theatre (Cort). The Selwyns have three attractions on the list, "The Fool," "Romeo and Juliet" and "Anything Might Happen" (opening next week). The latter pair are in (Continued on page 15)

AMY LESLIE BEDRIDDEN; RECOVERY IS DOUBTFUL

"Daily News" Critic in Hospital—Grew Stout, Developing Diabetic Condition

Chicago, Feb. 14.

Amy Leslie, veteran dramatic critic of the Chicago "Daily News," is bedridden at Henrotin hospital and may never again function in her journalistic capacity.

It is reported Miss Leslie is blind and her recovery is doubtful.

Miss Leslie has been the reviewer on this afternoon paper for some 30 years and was formerly a soubrette appearing successfully as Buttercup in "The Mikado." She was married to Harry Brown, the comedian, and later to Frank Buck, a much younger man, whom she divorced. Buck is now in the Orient.

Miss Leslie of late years grew very stout, due, it is said, to a diabetic condition, which recently caused a hemorrhage of the optical retina.

A. & H.'S HIT

Colored Show Did \$13,000 Last Week. Stock Got \$10,000 at Alcazar.

San Francisco, Feb. 14.

"Struttin' Along," the Ackerman & Harris, colored show at the Century, did \$13,000 its first week here and is holding up strong. The doubters along the street are now admitting that the show's a hit.

At the Alcazar the stock, with Holbrook Blinn heading, last week, in "The Bad Man," drew \$10,000. For the second week the returns are correspondingly good.

Harry Lauder at the Curran, however, will get over \$20,000 on the week. The Scottish comedian will sail on the Sonoma for Australia Feb. 20.

Fritz Leibler, in Shakespearean rep., at the Columbia, started out fairly well this week.

STEINFELD IS DISBARRED

Harry N. Steinfeld, theatrical attorney with offices in the Loew building, New York, has been disbarred by the Appellate Division on charges of deceit and conversion.

Steinfeld is attorney of record for Lou Tellegen in the Geraldine Farrar divorce matter. He also acted for Anna Held for a long time prior

In the public hearings of the Farrar-Tellegen marital embroglio before Referee Thomas F. Mahony, 100 East 45th street, Arthur E. Schwarz, an associate of Steinfeld's, appeared for Tellegen.

PRODUCTION IN STOCK BREAKS THEA. RECORD

"Abie's Irish Rose" Plays Over 100 Performances—\$125,000 in 11 Weeks

Washington, Feb. 14.

"Abie's Irish Rose" completed its 100th performance Saturday night. The event, which smashes all records for Washington, was marked by special program upon which each of the players had autographed his signature after the character he portrays and with the presentation to each patron of a Jew's harp.

Speeches were made by each of the cast, including Harry Shutan, Anna Sutherland, Guy D'Enery, Leo Hoyt, Henry Duffy, Eileen Wilson, Robert Lowe and John Carmody. These players appeared in the cast from the opening with the exception of Mr. Hoyt and Mr. Duffy, who switched to the Baltimore company (also under the direction of Smith & Duffy, owners of the local company) for a few performances when the opening occurred in that city.

This performance was originally set to close the run of the piece, but because of the marked upward trend of the receipts toward the close of the week an additional week was given the play, with the closing now set for Feb. 16, completing 12 weeks.

The receipts have exceeded \$125,000 on the 11 weeks. Nearly 200,000 of Washington's population have seen the play.

"Buddies" by nearly the same company opens Saturday at the President.

2D WOMAN PRODUCER

Mrs. H. B. Harris Applies in First Class

Mr. H. B. Harris has applied to the Producing Managers' Association for first class membership, as she is re-entering the production field and will shortly offer "The Crooked Square." The only other woman member of the P. M. A. in that division is Mary Kirkpatrick, the representative of Rachel Crothers, author and producer.

Membership activity has been noted at the P. M. A. of late. The number of members is steadily growing. Porter Emerson Browne, an author, who has gone into producing on his own, was elected last week. His "Ladies for Sale" opened in Buffalo Monday. Perry Kelly was also elected to membership.

NO "SPRINGTIME" CUT

Harry K. Morton Takes Lead in Refusing and Company Follow Him

There is something of a question whether or not the Shubert production of "Springtime of Youth" will go into the Illinois, Chicago. The managers are trying to get the members of the organization to accept a cut in salaries for the Chicago run.

Harry K. Morton and Zella Russell, who carry the principal comedy portion, have refused to accept a cut. Without them at this time the attraction would find it difficult to get by in Chicago.

Morton has a contract with the Shuberts for five years. When it was known there was a possibility the managers were likely to break their contract with him through insisting on the salary cut, there were offers from two Broadway productions for Morton.

The company in "Springtime" were strengthened by the attitude that Morton took and a general refusal to take the cut is understood has been voiced by them.

HURLBUT VICTORIOUS

Wins in Court from Landlady, Who Will Appeal

The legal differences of William J. Hurlbut, the playwright, with his landlady, Mrs. Florence B. Symonds, whose house at 444 East 22nd street, New York, he leased for a private dwelling, have been adjudicated in his favor. Justice Nathan Bijou in the New York Supreme Court has dismissed Mrs. Symonds' complaint, holding that Hurlbut did not violate his lease by sub-letting and that the alterations he made, such as installing an extra-bell and another bath tub, were trivial.

Hurlbut set forth that he did not sublet to one Enoch Rector and family, but that they both pooled expenses, which the court held was an "out" from the sub-let restriction.

Mrs. Symonds has filed notice of appeal. Hurlbut paid \$2,500 annually on a four-story private dwelling. He has been awarded costs of \$109 with the favorable verdict.



KATHERINE LYONS
Dramatic Editor, Boston "Traveler"

Katherine Lyons is the only woman dramatic critic in Boston, a distinction enjoyed by her for the past five years. A born and bred Bostonian, she has been active with but the "Herald" and "Traveler," and is said to enjoy as great a popularity among the advance agents of the profession, having about as wide an acquaintance with them, as any who meet the publicity pushers.

Miss Lyons has met all the agents who have hit the "Hub" from the youthful "Cy" Perkins to the dean of the profession, E. D. Price, and still thinks that press agents are truth tellers. Even the recent visit of J. J. Rosenthal with "The Bat" failed to convince her otherwise.

Among her favorites are listed George M. Cohan, whom she looks upon as the real genius of the stage in America.

Miss Lyons' Saturday night page in "The Traveler" is one of the most widely read theatrical departments in New England. Her ambition is some day to write on a New York daily as a dramatic critic.

MOLIERE BY NEGROES

Chicago, Feb. 14.

"The Rogueries of Scapin," a farce comedy by Moliere, is the hit now being presented at the Avenue theatre by the Negro Folk company. The players won recognition in "Salome," which was the opening bill. Raymond O'Neil is director of the company.

MACK WANTS CREDIT

Los Angeles, Feb. 11.

Willard Mack has threatened legal restraint if the Morosco Theatre continues to fail to give him credit as the author of "Tiger Rose." The piece is now playing in stock.

Mack's attorneys have issued an ultimatum to the management.

NEXT HAMLET

Whitford Kane at Greenwich Village Theatre

The next "Hamlet" this season will have Whitford Kane as the melancholy Dane, and he will appear at the Greenwich Village theatre. It had been planned to present "Hamlet" there for special matinees during the run of "The Vengeance of God," but with the attraction moving uptown next week, the Shakespearean work will be the regular play.

Kane played the first grave digger to John Barrymore's Hamlet, which closed last Friday at the Harris. He appeared as the Dane in England some years ago.

"RENTING" AND "GUARANTEES" STILL POPULAR WITH SHUBERTS

Bijou "Guarantee" Rises \$500 Weekly—\$3,000 for Wilbur, Boston—\$5,000 for Boston O. H., Which Formerly Had Shubert Vaudeville for One Week

The bidding for New York theatres by producing managers continues unabated. Within the last few days several deals have been closed for attractions coming into small houses to guarantee anywhere from \$3,000 to \$4,000 a week as the house share.

Laurette Taylor's husband, Hartley Manners, alleges she is being kept from presenting "Humoreque" in New York because "glorified janitors," as he dubbed the managers, are demanding too high a guarantee and rental from an established star such as Miss Taylor who has devoted all the years of her life to the stage in an effort to present something really, worth while.

The Manners speech was delivered at a Lotus club dinner tendered to Miss Taylor, making her one of the few women so honored at any time.

Among the guarantees closed last week was one of \$4,000 for the Morosco, for "Hall and Farewell" which Joseph Shea is bringing in with Florence Reed as the star. Morosco in turn is giving Frank Egan a piece of "A Sporting Thing

To Do" for the Ritz. Egan had turned down an offer from George Tyler of \$4,000 a week for eight weeks to let him have the house for the Taylor production.

"Rita Coventry," at the Bijou next Monday, is guaranteeing \$3,500 a week. "Listening In" which is leaving there was under a \$3,000 guarantee. The latter attraction in turn goes into Boston to the Wilbur following the "Bat" at that house and putting up a \$3,000 surety weekly for that house. This latter deal attracted Broadway attention as those backing "Listening In" are shrewd showmen in their own theatrical line, which is other than the legitimate.

The rental bee got buzzing so wildly in Lee Shubert's mind that but recently he decided if anyone wanted the Boston opera house, the rent would be \$5,000 a week. Even Lee Shubert couldn't imagine anyone who might want it but the quotation sticks. The Shuberts tried vaudeville in the Opera house for one week without guaranteeing it. Since then the only thing that has lived there besides an operatic troupe has been the janitor.

PASS GRAFTERS, WATCH OUT! P. A. A. HAS YOU SYSTEMATIZED

Organized Press Agents' Information Committee—Weeding Out Undeserving—Answers Required to Questionnaires—"Beating the Gate" Popular

Watch your step, Mister Pass Grafter, 'cause if you don't the P. A. A. is goin' to git you good and hard.

The newly formed Press Agents' Association has been getting the Old Guard of the pass grafters right and left during the month it has been actively co-operating to wipe out this particular cancer of the box office. Pass grafters who year in and year out have been getting hundreds of seats each season, and who in some instances have been feeding, dressing and warming themselves and their immediate families through "slipping" the grafted passes to the butcher, baker, coal man and tailor, have suddenly been cut off. Their wailing is heard from the Circle on the north to the Square on the south.

The newly-formed P. A. A. has been formed for the purpose which was originally that of the Friars, when about 16 years ago a group of the general press representatives of New York got together on a similar project. But the Friars soon grew into a big theatrical club, and after a few years the original purpose was overlooked. Since then the pass grafter has been going his way unmolested and pulling a lot of perfectly good ducks out of the unsuspecting press agents without doing anything in return for the courtesies received.

Since the formation of the P. A. A. and the appointment of an information committee, of which Murdock Pemberton is chairman, over fifty of the pass-grafting species have been taken by the heels and cut off from the free lists. Pemberton has evolved a bulletin system that is being held somewhat secret by the members of the association. It takes the form of card reports issued as soon as an investigation is made of a suspected grafter, and this report is broadcast to every member of the association.

Thus far three regular bulletins have been issued by the committee (Continued on page 21)

BRIAN IRISH STAR

Donald Will Leave Musical Comedy—Of Irish Descent

Syracuse, N. Y., Feb. 14. Donald Brian, hero of musical comedy, nimble dancer and—just at present—farceur, is passing.

From the theatrical ashes, rising Phoenix-like, will come a new edition of Chauncey Olcott, and, as such, the star of a series of romances of old Ireland.

Playing hero this week at the Wieting in the new melodramatic farce, "Barnum Was Right," Brian confided that this would be his last season in anything save Irish roles. Brian confessed he had practically closed with New York interests to star in a series of Irish plays, the type made conventional by Chauncey Olcott and Fiske O'Hara.

Brian is a native of Newfoundland, but is of straight Irish descent. "And that's more than some Irish romantic players can say," Brian confides.

PETROVA MAKING READY

Mme. Petrova is making ready her new play which she has written for herself. It goes into rehearsal immediately and will open out of town, playing in the middle west and perhaps Chicago, before starting a Broadway run.

The first title selected for the piece has been rejected with another to be found for it.

CHICAGO'S BUSINESS "SHOT"

Chicago, Feb. 14.

With zero weather now around business for the loop's legit houses looks to be "shot" for the remainder of the week, up to Saturday. The box offices were dull last night, also Monday evening, although all the houses had a very big matinee on the holiday.

"KREISLER" CLOSING; \$75,000 INVESTED

Expected Success Didn't Materialize—Too Heavy for Road Travel

"Johannes Kreisler" will be taken off Saturday after eight weeks at the Apollo. "The God of Vengeance" will be moved up to succeed from the Greenwich Village theatre. The "Kreisler" play is regarded too big a show to be sent to the road. The Selwyns attempted to figure a way the novelty could be toured, but it was finally agreed it could not be done without loss.

"God of Vengeance" is considered the most daring play of the season. It opened some weeks ago at the Provincetown Playhouse, being the initial vehicle in English for Rudolph Schildkraut, who had played it in Yiddish. The drama is considered more or less of a classic abroad, having been presented on the continent originally about 15 years ago. The growing demand for tickets caused its removal last Friday to the Village theatre, not appreciably larger than the Provincetown theatre.

"Kreisler" is a German novelty and when first disclosed last season in Berlin attracted much attention from managers here. Its presentation was regarded guaranteed for success. The first week, when the scale was \$4 top the takings were over \$22,000 (during the holidays). The admission was dropped to \$3 and last week to \$2.50. The business at \$3 was between \$16,000 and \$17,000 weekly. At that pace only a small profit could be made and although the gross did not fall under \$13,000, which was losing business, the Selwyns decided it would not stand up.

About \$75,000 was invested in "Kreisler." Interested with the Selwyns were Sam H. Harris and Irving Berlin.

It cost \$10,000 weekly to operate "Kreisler" and about \$5,000 more would be added on tour, since four days would be required to equip the stage with tracks. The loss of half a week for each engagement and the requirement of salaries to be paid, accounts for the extra operating cost. There are 45 stage hands and operators working the show, with 80 salaries in the company which includes a Fokine ballet. In addition an orchestra of 30 pieces has been used for the special score. Five baggage cars would be required to transport it. There is a deal of steel structure supporting the "stages" above the regular stage, besides electrical apparatus. The show has 41 scenes, some being full stage and some being repeats, the latter being among the miniature scenes or cameos.

It was stated the production must be shipped back to Germany along with the apparatus, invented by Sven Gade, a Swede, who superintended its presentation here. The production is under bond, without actual duty being paid.

"HOUSE" IS HISTORY

Eight Years in Writing by MacDonough—Hilliard Will Produce

Maek Hilliard, business manager of the Selwyn, who produced on his own a season or two ago, will try again with a drama called "The House," described as a novelty in playwrighting. The play is by Glen MacDonough who has tried portions of "The House" at various times, principally at Lamb's Gambols. The author has been at work on the idea for eight years.

"The House" is a sort of history of a New York residence, dating from the year 1830. There are eight scenes in the two acts, but each scene is really a little play though the whole is made to adhere by means of a counter story. The cast calls for 20 players.

MacDonough is best known as a specialist in lyrics and librettos for musical comedies, but earlier in his career wrote long plays successfully. His "Delmonico's at Six" ran a season at the old Bijou.

"CINDERS" ON BROADWAY

It is reported Edward Royce has settled upon the Broadway house to hold his Eddic Clark's play, "Cinders," that will open in New York Easter Monday.

As a preliminary the Royce-Clark piece will start its career in Philadelphia for three weeks.

MRS. EDITH KINGDON GOULD LEFT ESTATE OF OVER \$2,000,000

Will Dated July 30, 1920, Divides Property Mostly Among Her Seven Children—Was Famous Actress Before Marriage to Millionaire

"HUMMING BIRD" COST EGAN \$25,000 IN N. Y.

Leaving Ritz—"Sporting Thing to Do" Succeeding—Egan's Dramatic Schools

"The Humming Bird," the Maude Fulton comedy produced several years ago on the coast and presented here by Frank Egan, will be taken off at the Ritz Saturday. "The Sporting Thing to Do" will succeed Monday. Egan stands to lose about \$25,000 with his initial Broadway venture. He secured the house from William Harris, Jr., on a 10 weeks' guarantee of \$4,000 a week. It is now in its fifth week and the average business has not been much over the guarantee figure.

Egan is well known on the coast. At Los Angeles he has been conducting a dramatic and vaudeville school for 20 years and also sponsored the Little theatre, where "The Humming Bird" ran 21 weeks. He has arranged to establish a similar school in Washington and may take over the Bradley mansion there for that purpose. Recently Egan has been invited to make a number of speeches in New York on the drama and the chances of working people participating via the little theatre movement. Egan won many friends here through his gameness in taking his losses on "The Humming Bird."

"The Sporting Thing to Do" was tried out on the coast by Oliver Morosco last summer. It was written by Thompson Buchanan. Several weeks ago it was sent out from the New York office and called in, with a report of disagreement between management and author over script changes. It is now stated the dispute was over cast changes. Last week the play was released by the Morosco Holding Co., a corporation, and will now be personally presented by Morosco. Emily Stevens is to be starred as originally planned. Clara Joel has been engaged to replace Frances Underwood.

GEO. AND MARC'S MUSICAL

Kaufman and Connolly's First Book to Music—Rufus LeMaire Producing

The first book to be written by George Kaufman and Marc Connolly for a musical comedy has been secured by Rufus LeMaire, who will produce the piece, likely in association with others.

Its music and lyrics will be furnished by Harry Ruby and Bert Kalmar. "Helen of Troy, N. Y.," is the title.

Messrs. Kaufman and Connolly have agreed to deliver the script by March 15. They are noted among metropolitan playwrights for the brightness of their collaborated dialog, with "Merton of the Movies," one of the season's comedy hits, to their credit, also "To the Ladies" and "Duley," among their Broadway successes.

The LeMaire production is to be made during April with a New York house selected, but remaining unnamed for its housing. LeMaire is of Davidow & LeMaire, but is reported making this production an independent venture. A couple of seasons ago LeMaire produced "Broadway Brevities" that had something of a run at the Winter Garden. He is also interested with his partner, Ed Davidow, in the Shubert vaudeville unit, "Troubles of 1922," with the show traveling over the unit time thus far without changing its name.

Louis Masson III

Louis Masson, general stage director for David Belasco, is confined to his home in New York recovering from a slight stroke. Mr. Masson was taken ill Wednesday of this week.

Mrs. Edith Kingdon Gould, once a leading actress, who had distinguished herself in Augustin Daly's company, left an estate, wherever situated, amounting to about \$2,600,041.88—\$1,690,027.12 being in New York—when, as a resident of Lakewood, N. J., she died Nov. 13, 1921, according to a transfer tax state appraisal of her property, filed last week in the Surrogate's Court, New York, part of it consisting of the following:

Equity in realty at 857 Fifth avenue, New York, \$756,000, with contents therein, \$5,075; in realty at 177 East 64th street, New York, \$33,000; jewelry, \$1,071,603; clothing, \$6,750; cash on hand and on deposit with banks, \$76,392.14; debts due, \$1,033.25, and stocks and bonds, \$185,244.73.

Charged up against this sum, \$2,600,041.88, however, are expenses of \$211,663.87—funeral, etc., \$15,219.92; administration, \$95,248.25; creditors, \$1,195.70, and executor's commissions, \$100,000—which makes the net value, unless in the future there is a further \$50,000 deduction allowed for the sale of the jewelry, about \$2,538,378.01.

Under her will, executed July 30, 1920, Mrs. Gould, who was the wife of George J. Gould, the financier, directed her net estate to be divided as follows:

To each of her daughters, Marjorie Gwynne Gould Drexel, Edith Gould Wainwright, Gloria Gould and Vivien Gould Decies, as well as a granddaughter, Edith Kingdon Drexel, any piece of jewelry, to the value of \$10,000, which they cared to select, and all in excess of that sum should be paid by the recipient to the estate, the guardian of any minor to do the picking for such infant.

Julius W. Noyes, friend, two Meissonier paintings, valued, both, at \$400; Margaret Melcher, servant, \$2,000, and she is to remain as servant in the household; Caroline Cortis, friend, to be permitted to live with the family so that Gloria, the daughter, could be taken care of; George Philip Langford, employee, \$5,000, and he is to remain in his employment, and William Bishop, servant, \$2,000. Maughan Carter, uncle, \$1,200 yearly for life.

George J. Gould, husband, who, at Lakewood, N. J., May 1, 1922, married Guinevere Jeanne Sinclair, a former actress, he having been born Feb. 6, 1864, a life interest or until he remarried in the two pieces of New York real estate and also in the \$5,075 household contents, after which they are all to be sold and the proceeds become part of the residuary estate.

Lillian Hamilton, cousin, born Oct. 1, 1865, a life interest in a \$25,000 trust fund, after which the principal is to become part of the residuary estate.

Caroline Cortis, born on Feb. 22, 1860, a life interest in a \$50,000 trust fund, after which it is to go as a life interest for Charles E. Cortis, born June 3, 1874, and at his (Continued on page 21)

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ADDRESS

Variety, New York

BEDSIDE CHATS

By NELLIE REVELL

Some months ago when Babe Ruth came to see me a hospital attache asked if he wasn't a runner or something. When a letter came bearing Irvin Cobb's name a nurse said the name seemed familiar and asked if he were an actor. An interne had never heard of George Ade. Postmaster General Hays came and went without being recognized by anyone. A brigadier general of our standing army called a few evenings ago and, outside of being asked by some nurses who that splendid looking man was, he incited no interest. But when William S. Hart called, just before Christmas, everyone knew him. And last week when Jackie Coogan came in they all knew him.

"Jackie Coogan Turns Down Movie Contract to Become Book Agent" is the startling headline you may expect to see in the papers any day now.

"A young man to see you," said the nurse one day last week, poking her head inside my partly opened door.

Recklessly I squandered my entire French vocabulary and said "entrez," and in walked Jackie Coogan, accompanied by Pa Coogan, Ben Holzman, dramatic editor of The New York Evening Mail, and Frank Hughes, head of the "squawk" department of the J. P. Muller advertising agency. I had been sitting up working on my book all afternoon, and the first thing that struck Jackie's eye after the "hellos" had been passed around was the mass of manuscript that surrounded me.

"What's that?" he inquired.

I told him it was a book I was writing and he came right back with the information that he was writing a book, too. The teacher was showing him how and so far he had written "Honesty is the best policy" 94 times. He expected to have it finished by the summer vacation, but after all that hard work on it he wasn't going to see it like I was mine.

"But, say," he volunteered, after thinking it over a moment, "I'd like to sell yours. I know a heap of fellows out in Los Angeles would buy 'em from me."

So it seems as though the movies are about to lose a popular favorite in favor of the publishing field. I feel rather good about it myself, for if Jackie turns out to be as good a book agent as he is a screen attraction, the future of my book is assured.

Jackie has grown since I first knew him. In those days he was barely large enough to fill the tray of the trunk in which he slept backstage while Pa and Ma Coogan did their turn before the audience. However, he hasn't changed a bit in sweetness and innocence and naive sincerity. He is still what the rest of the kids call a "regular."

Somehow the nurses got wind of the fact he was in my room, and ever since I've been marveling at the number of nurses they have in this hospital. I never had so many drop in the room to see if there was anything they could do for me. Nurses, whose existence I didn't even suspect, came in to pass the time of day—and didn't take their eyes off Jackie while they were talking to me. Ida, the pantry-maid, who had never honored me with a visit before, came over just to see if my coffee was hot.

It's fortunate for the rest of the patients that Master Coogan doesn't drop in on me every day.

Jackie left with a kiss for Norma Talmadge, which he promised to deliver to her if someone doesn't steal it from him. And I recalled Abe Martin's remark that Jackie Coogan's success only proves what a clean life will do on the screen.

Speaking of Charlie Chaplin, my first introduction to that great fun-maker was when he was cast as "Little Billy" in "Sherlock Holmes," in which William Gillette played the title role at the Lyceum, London. I was visiting backstage between acts and noticed a very good-looking little boy about 12 eyeing intently a paper which I was carrying. It was the Sunday edition of an American newspaper and contained a comic supplement, including the Katzenjammer Kids, which was the very thing Charlie was eyeing, but was too polite to ask for. Seeing his interest in it, I gave it to him. I went out in the audience to watch the rest of the performance and imagine my feeling when Charlie's cue was given and he did not respond. It seemed ages before he put in his appearance.

Years afterward, when I was press agent at Hammerstein's, he came there with a vaudeville act called "A Night in an English Music Hall," in which he was playing a small part. He remembered me and told me he had missed the cue while looking at the pictures I had given him.

Zoe Beckley dropped in the other day for the express purpose of delivering this story. An out-of-town newspaper man had, it seemed, been sent to New York to cover the story of a great man's demise. On arriving he went straight from the train to the office of the evening paper, for Miss Beckley had been his pal and from her he expected to get the salient features of the famous person's life and death.

"Aw, don't ask me," sulked Zoe, "I'm off him. Here I've been doing sympathetic stories about him 15 years—and now he goes and dies for the morning papers."

The press states that bootleggers down in Texas are declaring their profits for income tax purposes. Barry Macollum rises to suggest that, judging by some of their product, they ought to be compelled to pay a water tax also.

"Women who do not travel grow narrow," is the informative headline in an evening paper, quoting Mrs. Hyde. The lady is in error. I haven't traveled very much in the past four years and I am wider than I ever was.

Other headlines I noticed: "DRESSMAKER STRIKE CALLS 30,000 TODAY."—Somehow or other it's hard to view this impending crisis with much alarm when you haven't had a dress on for nearly four years.

"COURT AWARDS ONLY \$90,000 A YEAR TO MRS. STILLMAN."—Looks as though we may have to give her a benefit.

"CALLS ON ALL CREEDS TO PURIFY CHICAGO."—I wish they would leave it as is until I can get there for one more look at it as was.

ANSWER TO INQUIRY: Dear Bide Dudley: Why, yes, of course, you are just as good looking as Irvin Cobb. Only yours is a different type of beauty.

ARLISS DREW 'EM

Syracuse Proves It's There if the Attraction Is

Syracuse, N. Y., Feb. 14.

Syracuse will go to the theatre if—First, the attraction happens to be something that the city really wants to see.

Secondly, if it presents a recognized star and the supporting company permits the legitimate use of the phrase "original New York cast."

The three-day engagement of

"The Green Goddess," starring George Arliss, at the Wieting last week, offered ample proof of this. The evidence, coming on the heels of the recent local "clean up" by Julia Sanderson's "Tangerine," is conclusive.

The Arliss gross for three days did not quite touch the surprising total of "Tangerine," but, in addition to breaking all matinee records in the history of the house, "The Green Goddess" drew the biggest business for a single day (Saturday), which has ever been done by a legitimate attraction at the Wieting.

DALE WAITING DECISION

Examination Held of English Actor On Deportation Warrant

James Dale, the English member of "Loyalties," at the Gaiety, New York, almost missed his Saturday matinee after being questioned for over two hours by Ellis island officials that morning to answer charges against him in a warrant for deportation.

As in the Pat Somerset case, "moral turpitude" was alleged. The hearings have been closed and it is up to Washington officials to decide finally.

Dale was implicated because of the admissions of Ada Gladys Powell, a British girl, deported to England two months ago upon the cabled request of her mother. The girl had admitted coming to America to meet Dale who paid her passage. This resulted in his being notified to return to England. Failure to comply with the request resulted in his arraignment to show cause why he should not be deported on the ground of "having imported, or attempted to import, to the United States a young woman for an objectionable purpose."

Dale denied every allegation sweepingly at the Saturday hearing. He was accompanied by Nathan Burkan and Joseph Levine, his counsel. The hearing was behind closed doors. No immigration official would make any statement including Special Inspector McIntosh, who conducted the examination. Mr. Burkan's statement refutes all reflections on Dale's character, adding the actor corresponds with his wife regularly and remits periodically for the support of his wife and child in England.

It was alleged that Miss Powell stated she was to marry Dale as soon as the thespian had secured a divorce.

2D LA SALLE SHIFT

"Twist" Follows Hodge into Same Building

Chicago, Feb. 14.

The removal of "The Twist" from the La Salle to the Playhouse is the second removal of a show from the La Salle to one building on Michigan avenue.

"For All of Us" moved to the Studebaker, under the same roof as Lester Bryant's Playhouse which now has "The Twist."

The La Salle, which is getting a peculiar break this season, had William Hodge in "For All of Us" for a few weeks, but that attraction was forced out to make room for "The Demi-Virgin." Frank A. P. Gazzola, who is taking his first crack at loop theatre management in handling the Studebaker, saw possibilities in the Hodge show and proved himself to be a smart showman in arranging for this continuance of the Chicago engagement. The Hodge attraction has not fallen below \$15,000 a week and promises to keep up this pace until May.

Now "The Twist" is forced out of the La Salle by Joseph M. Gaites' "The Monster." "The Twist" is a new show with an all-star cast. Its business picked up at the La Salle from \$7,000 first week to \$8,500 second week. It looks so good the transfer to the Playhouse is under a contract guaranteeing Bryant \$3,500 a week. A campaign is being laid out to awaken further interest and the hope is that it will run at the Playhouse until warm weather.

Another item in connection with the removal of William Hodge to make a place for "The Demi-Virgin" was that the latter show did not prosper.

TWO FOR CHI

"Old Soak" and "Polly Preferred" Included for Spring Trip

Two current successes on Broadway will have special companies readied for spring entrance into Chicago. "The Old Soak," planted at the Plymouth for the balance of the season, will organize a special due for the Western metropolis in April, while "Polly Preferred," which is anchored at the Little, will have another company aimed for there about the same time.

"The Last Warning" was the first of the Broadway attractions this season to send out an extra company to the road, the mystery play now running in Chicago. A special for "The Fool" opened brilliantly in Springfield, Mass., last week, and entered Boston Monday. No more "Fool" companies will be sent out until next season.

BROADWAY STORY

(Continued from page 13)

outside theatres and the managers are really concerned in five attractions, as their trio of 42nd street houses are tenanted.

Of the newer attractions, "The Laughing Lady" looks most promising. It was the only premiere of this week. "Icebound," which bowed in Saturday night, also is favored and finely reported by the agencies. Hammerstein's musical "Wildflower," is off to a strong start at the Casino, drawing \$5,000 in the two Saturday performances. "Peer Gynt" is regarded as having a good chance to run out the season after it moves from the Garrick in March. "Caroline" the newest operetta got between \$14,000 and \$15,000 at the Ambassador its first full week. "Give and Taken" jumped \$1,000 at the 49th street last week for better than \$9,500.

Next week "Will Shakespeare" will bow out of the National and "Why Not" will move there from the 48th street. The failure of the Clemence Dane play is a disappointment though it never did draw impressive business. London failed to accept the drama either and the engagement there was less than the eight weeks here.

"Blossom Time" easily topped the business of the subway circuit houses last week in getting \$16,000 at Teller's Shubert, Brooklyn. At the Majestic there, "Springtime of Youth" pulled about \$11,100, while at the Montauk, "To the Ladies" grossed close to \$8,000, which was profitable. "The Demi-Virgin" got about \$9,000 at the Bronx opera house while Otis Skinner in "Mister Antonio" drew \$1,000 less at the Broad Street, Newark.

Renew Five Buys

This week there were 26 attractions listed as outright buys by the brokers. Of this number but one was new, "Icebound," accredited by the brokers as one of the real hits of the year, they taking around 400 seats a night for four weeks with a 20 per cent. return. Of the renewals the five attractions which had buys ending this week were "The Masked Woman," "Give and Take," "Secrets," "The Clinging Vine" and "The Fool," each of which had the buy extended for another four weeks. With the withdrawal of "Johannes Kreisler" this week that buy drops from the list, while the buys for both "Rose Briar" and "The Merchant of Venice" ending this week will not be renewed.

The complete list of buys are "Caroline" (Ambassador), "Johannes Kreisler" (Apollo), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "The Lady in Ermine" (Century), "Merton of the Movies" (Cort), "Rain" (Maxine Elliott), "The Masked Woman" (Eltinge), "Rose Briar" (Empire), "Give and Take" (49th Street), "Secrets" (Fulton), "Loyalties" (Gaiety), "Lady Butterfly" (Globe), "Icebound" (Harris), "So This Is London" (Hudson), "The Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Merchant of Venice" (Lyceum), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Mary the 3d" (59th Street), "The Fool" (Times Square), "The Dancing Girl" (Winter Garden).

The mid-week matinee Ash Wednesday found the business in the advance agencies off considerably but in the cut rates the religious holiday seemed to have no effect whatever.

The cut rate list experienced a slight falling off this week, but the big wallop will come for the first few days of next week with five new shows in town, they going into houses where the current attractions were all on sale at reduced prices.

The complete list of the 19 shows offered at the bargain counter includes "Caroline" (Ambassador); "Johannes Kreisler" (Apollo); "Sun Showers" (Astor); "It Is the Law" (Bayes); "Passions for Men" (Belmont); "Listening In" (Bijou); "Whispering Wires" (Broadhurst); "Shubert Vaudeville" (Central); "The Lady in Ermine" (Century); "Liza" (Daly's); "Why Not?" (48th Street); "R. U. R." (Frazee); "Mike Angelo" (Morosco); "Will Shakespeare" (National); "Up She Goes" (Playhouse); "A Square Peg" (Punch & Judy); "The Humming Bird" (Ritz); "Dagmar" (Selwyn); "Mary the 3d" (39th Street).

"TAKE A CHANCE" IS OFF

Springfield, Mass., Feb. 14. Harold Orlov's musical comedy, "Take a Chance" has closed. The cast has been disbanded and several changes will be made in the piece.

"WHY NOT" LEASED FOR NATIONAL THEATRE

Miller Will Give Players 25% of Profits—First Equity Show Shown Outside 48th St.

"Why Not," the Jesse Lynch Williams comedy produced by Equity Players at the 48th St., New York, will be taken over by Charles Miller, manager of the house, and moved to the National, Feb. 26, succeeding "Will Shakespeare."

It was the announced policy of Equity Players to turn over any show produced by it to commercial managers after the subscription period, the Players not to assume financial responsibility after leaving the 48th St. "Why Not" is the first attraction that has been accepted.

Though producers were not interested in taking over the play, Miller accepted it as a gamble. Miller is to pay Equity Players 25 per cent. of profits which may be earned. It is assumed that the Players will turn over to Equity one-third of such profits, as the Players agreed to give Equity that percentage. Whether Equity will actually receive any such moneys, however, is understood to be extremely doubtful, as the producing unit is reported having a considerable deficit on the season to date.

The show will play the National under a guarantee arrangement whereby the house is insured \$4,000 weekly. Miller undertook to handle "Why Not" on his own because of the recent business pulled by the show. Last week it grossed nearly \$9,000 and a tidy profit can be secured from it if equal business is drawn at the National.

It is reported a booking executive is also interested in "Why Not" and that he was given a quarter interest in return for the bookings promised. That has been denied, however, as have been other stories about persons said to have a "piece" under cover. Miller stated he was alone in taking over the show.

Equity's next play was announced as "Roger Bloomer." There will, however, be a series of special afternoons and Saturday mornings for additional plays to be tried. The first will be "The Chastening." Also listed is a revival of Harrigan and Hart's "Old Lavender." The rights are owned by William Harrigan, son of Ned, who is appearing in "Polly Preferred" and who is listed to appear in the special showings of the revival.

PRESS AGENTS CURBING

Free Lance Publicity Men Interfering With Shows' Press Work

The free lance press agent is going to come in for a severe lashing at the meeting of the Press Agents' Association which takes place at Keen's Chop House tomorrow (Friday). The regular line press agents, members of the association, resent the activities of the free lance boys who swarm down on the principals of a production immediately on its opening in New York and with glib promises of everything from front page spreads to pictures over all of the papers win themselves some sort of weekly stipend.

The regular line press agents do not blame the boys on the outside getting what they can in this way, but they protest their appearing in the offices of the dailies and representing themselves as "hooked up" with the attractions regularly and trying to land stuff for one particular member of the cast, which in instances where it does land usually does so at the cost of the exclusion of the matter the regular house or showman sends out.

At tomorrow's meeting at least two press agents are going to bring the matter up with a view that the association as a body make a request on the dramatic editors and their assistants for the exclusion of all outside press matter offered for any of the attractions which they represent.

"TWIST" GUARANTEEING

Chicago, Feb. 14.

"The Twist," opening at the La Salle, has been forced out of that house and will go to Lester Bryant's Playhouse for a six week engagement. The prospects for this play looks good as business constantly picked up at the La Salle.

The Playhouse date is a guarantee of \$2,500 a week for the house with no expense.

NEW YORK BOOKERS AGAIN ADVISED TO STUDY LOOP THEATRE SITUATION

Ticket Speculating and Sectional Dance Halls Continue to Affect Legit Box Offices—\$20,000 Drop in Grosses Last Week

Chicago, Feb. 14.

There was \$19,800 less theatre-going to the loop legit houses last week over the previous week, indicative of the universal manner in which trade was off.

Surprise was manifested only by those who refused to abide with the tip-off that this town was slowly but surely slipping into what is now authentically considered the severest slump here for years. Freaky happenings characterized the whole week, with many instances checked where the gross on certain nights surprised the managers, while on other usually good nights the figures dropped to unbelievable depths.

Impresarios back in the New York booking offices who aren't acquainted with the facts undeniably had some wonder moments when the figures for respective nights came to them by wire. The drop in trade on certain nights was terrific. It all happened because of a combination of circumstances this report has been revealing for the past month.

It had been tipped the midwinter slump for Chicago would strike around this time. An eye was kept on the average business the 16 theatres have been doing since Christmas. The thunderous array of conventions shortly after New Year's prevented an earlier appearance of the present slump. Out-of-towners made possible the sensational figures at the theatres mid-January. Auto show visitors were expected to continue the convention good business, but failed. This brought conditions to the state last week when it was clearly visible local playgoers aren't going to the theatres in the loop as of yore.

Three good nights on the week can't give shows profitable grosses when the other nights, regardless of the success a show may be, are way off. Chicago isn't going to the loop theatres Monday, Tuesday and Thursday nights. Saturday and Sunday nights are featured with good business because of the influx of neighboring town playgoers.

More and more every day opposition of the dance hall on the north and south sides is manifesting itself for the loop theatres. The class of people finding enjoyment at these wonder palaces are those who have been driven away from the loop box offices because of the ticket scalping situation. It's easy to solve the Chicago situation if one will travel into the midst of those who make up the paying class of playgoers.

Magnates in New York have been repeatedly told they don't linger here long enough on their visits to study the local situation to satisfy their own ideas why business should slump so badly as it did last week. Early as last fall it was said the days of long runs in Chicago were gone. This fact has been emphasized again this winter. Chicago has undergone a complete reversal of form.

Nothing is wrong with the town. Only trouble is with the booking managers and the producers, both of whom are slow in catching up with the Chicago idea. One or two of the theatres are pounding away at campaigns, which, while strange at the moment, will display their full worth just when the whole area of loop legit theatres pick up the same campaigns to overcome the difficulties which are now prevalent and visible to the far-sighted showman.

Every show in town felt last week's slump. "Sally" didn't show much effect in the total figures, yet the attraction received a curbstone blow that is apt to offer serious consequences shortly in the way of failure of Ziegfeld's hit continuing at the record-breaking pace it has set from the moment tickets for the engagement were placed on sale at the Colonial with the label all seats were to be had at the box office. Independent ticket scalpers have landed all the seats they want for "Sally." The Couthoul offices were told they couldn't have them, so it has been quite apparent the Couthoul offices haven't bothered with them. Some of the best Couthoul trade, however, has been cared for in the cunning way the system has of getting what it wants, regardless. The whole "Sally" situation proves it is impossible to keep tickets out of the hands of the gyp brokers, for the art of organizing a "digging army" is well mastered hereabouts. "Sally" kept on the capacity mark throughout the week because the "diggers" got hold of plenty of seats. But these same "diggers" got stuck bad. Friday and Saturday nights "Sally" tickets (some with center C locations) were offered on the sidewalks for \$1 each. The "specs"

found the "demand" for "Sally" at the increased prices is waning. The situation showed empty seats in the Colonial when the curtain went up. The scalping situation is going to have its effects on "Sally" shortly, for the gyps are going to lessen their "overstocking" habits; the price of \$4.40 at the boxoffice is going to be seen as too high after a period of 10 weeks, and the tip-off to Ziegfeld from the area of the cold, bleak winds of Lake Michigan's shores as he is sun-basking on the sands of Florida is that there is apt to be slight decreases from that capacity figure of \$4.42, with the show holding a weekly average, after the first 10 weeks, of between \$30,000 and \$35,000 for the following five weeks. While the more enthusiastic ones believe "Sally" can hold until May 30 at \$4.40, it will be worth watching the happenings after 15 weeks under what the handwriting on the wall now indicates.

Last week it was reported Eddie Cantor would strike a slump and hold an average of \$22,500 for the next three weeks, following his wonder business at the Apollo. Cantor fell last week from \$27,400 to \$21,996. Cantor will have eight big weeks, but after that time it will be hard-sledding because of the way the local police is limiting even such a hit as "Make It Snappy." A surprise booking may be expected for the Apollo after the Cantor departure.

A big cut was made into the business of "Partners Again" (town's leading dramatic hit) true to the prophecy of those watching local conditions. There was a difference of \$2,000 in the Selwyn business over the previous week. The Selwyn got the big wallop Thursday night when the business fell to around \$13,000. Saturday night fell within \$150 of a sell-out. For the first six weeks of the Bernard Carr engagement the business averaged \$17,500. The attraction is now slipping into a \$15,200 average where it will stick for the next four weeks, and all over 12 weeks this attraction gets at this big figure will be unusual for Chicago this year. The Selwyns plan to hold the comedy until May 1, but this can't be done unless the managers are satisfied with an average of \$12,000 after the third week in March. Not even the smash hit that "Partners Again" is known to be can alter the Chicago situation, which is interesting and only can be overcome by the book offices in New York making up their minds that it needs attention from their angles.

Before comment is passed on the only premiere of the week ("The Last Warning" at the Blackstone) those who believe in oddities for their success find hope for "The Twist," being moved to the Playhouse from the LaSalle. The two outcasts of the LaSalle ("For All of Us" and "The Twist") are now neighbors along Michigan boulevard (Hodge's play at the Studebaker and "The Twist" at the Playhouse). The moment "For All of Us" was transferred, business leaped. "The Twist" drew big promise at its opening at the Playhouse Sunday night. The sharp commentators don't give "The Twist" much prosperity, despite the change. The same good fortune, however, may come to the Byron-Hamilton-Andrews combination as pursued Hodge's play when it left the LaSalle. If "The Twist" does receive the blessings that the LaSalle offered its recent December outcast, others will strive to seek the LaSalle as a haven for a turning point.

"The Last Warning" started off slowly but has caught on for what looks like a hit. The youthful promoters got a good baptism of Chicago's strangeness in following up a successful premiere. It is reported the owners were considerably disturbed because the show didn't sell out the second night after the play received good attention from the critics—another instance that New Yorkers must acclimate themselves to the difference between Broadway and Chicago. The brokers were caught short on this one and on Friday were offering premiums for seats. "Warning" is going to have plenty of opposition in mystery plays. "The Monster" got under way Sunday at the LaSalle and it promises to cut a wide path in the fight for supremacy of mystery plays now swamping the town. The next to arrive will be "The Last Car," featuring Taylor Holmes, at the Cort, Feb. 25. "Zeno" and "The Cat and Canary" are both slipping fast, the latter now being cut-rates. It begins to look as the final fight for the mystery play medal will be

between "The Monster" and "The Last Warning." This credit to "The Monster" is given before the newspaper reviews of the Sunday opening have been spotted. The writer attended the Sunday premiere of "The Monster," and the general attitude of the audience indicated Gaites' play will be talked about here as well as patronized.

The town's got an over-dose of mystery plays, but the prize chance for big success for something the local calendar wanted was lost by "Elsie" at the Illinois. "Elsie" was on the threshold of being a Chicago riot. A little more care and money investment in the costumes and scenic arrangement would have "put over" big this musical show, which goes to a Shubert theatre in Boston with a Shubert show ("The Springtime of Youth" due at the Illinois. "Youth" will give the wants of the local populace for a musical play a good test, and somewhat substantiate the assertion that "Elsie" lost a big chance, according to the reckonings of the close figurers.

A deep into the estimates will tell how the shows fell down last week. The new week starting Feb. 11 didn't convince the house managers the slump was approaching an end. Lent must be contended with this week. A bunch of new openings approach, and as the local situation offers its ups and downs, perhaps the booking managers in New York will completely overhaul their ideas of Chicago and steady the local situation with more conservative thoughts; think up some plan to match the hustling methods of the owners of the dance halls on the outlying sections, and above all, step out here and look into the ticket scalping business such as Eddie Cantor did last week. Cantor found enough disastrous facts to make a report to the Shubert office in New York.

After all is said and done, playgoers' tastes govern all business, yet a proper fumigation of ticket scalping here will do more to return better business for the loop theatres than any one other item. Some of the house managers are attending to this. These few will probably be followed when the new administration goes into office in the spring, for it's going to be a long time before the loop houses will have such a warm champion of theatrical boosting as William Hale Thompson has been.

Last week's estimates: "The Last Warning" (Blackstone, 1st week). Not over here yet, but showed good prospects. Sunday night (Feb. 11). Will require much hard campaigning in face of mystery play opposition. Will hold around average of \$11,000 until results of campaign assert themselves for climb.

"Make It Snappy" (Apollo, 5th week). Started to slip Sunday night; big slump Thursday night and important controversy with speculators hurting Friday, \$21,996.

"Partners Again" (Selwyn, 7th week). Went little under \$15,000 by falling somewhat on two or three nights.

"So This Is London!" (Cohan's Grand, 12th week). Endured Monday night slump to extent of \$732. Helped greatly with Saturday night sell-out, pulling week little over \$10,500.

"Torch Bearers" (Powers, 3d week). Dropped \$1,800 under previous week, with official gross for last week placed at \$5,100. Second week drew \$6,900 instead of \$7,300. Leaves Saturday, with Ina Claire to follow.

"Captain Applejack" (Harris, 5th week). Went little over \$9,000, helped by sell to local organization Monday. No chance to gain this week. Frank Keenan opens Feb. 25 in "Peter Weston."

"For All of Us" (Studebaker, 13th week in Chicago). Went into Wednesday matinee of \$15,500 with \$900 decline over previous week. Kept slipping from average of \$14,000, eventually hitting \$12,000.

"The Twist" (La Salle, 3d week). Did around \$7,000 final week at this house. Moved to Playhouse Sunday night on first money to house contract. "The Monster" opened at this house Sunday night.

"Elsie" (Illinois, 3d week). Lost big chance here. Went tumbling at \$400 clip after big gain of previous week. Will be succeeded Saturday by "Springtime of Youth" Shubert show going into syndicate house with "Elsie" going to Shubert house in Boston. Under \$11,000 for "Elsie."

"To Love" (Playhouse, 2d week). Struggled along at extremely low figures, barely hitting \$4,000. Base now acting as host for "The Twist," and much pulling for repetition similar to that landed by Hodge play after leaving La Salle.

"Zeno" (Great Northern, 5th week). Tumbled fast enough to scare owners, who are holding big expectations to land New York house. Tip off that wise ones in New York didn't like show at Stamt-

(Continued on page 17)

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 (39th week). Around \$14,000 right along, which gives it rating with non-musical leaders.

"Better Times," Hippodrome (24th week). Holidays this week and next assure big house brisk business. Takings reported better recently, though Hip has not gone to grosses as big as formerly when scale was \$2.50 (as now).

"Caroline," Ambassador (3d week). Looks very good for newest opera. Last week first full eight-performance period and attendance was excellent; takings about \$14,500.

"Chauve-Souris," Century. Roof (54th week). "Kiki" only attraction on list leading Russian importation in point of run. Ballet bunch still holding to \$5 top and pulling great business. Indications are for continuance until May.

"Dagmar," Selwyn (4th week). Nazimova drama not as strong as first weeks indicated. Last week found drop but takings around \$11,000, which ought to mean good profit for short cast play.

"Follies," New Amsterdam (37th week). Ziegfeld's prize winner of "Follies" series still in commanding position at head of musicals and likely to stick until weather breaks. Over \$36,000 since holidays.

"Give and Take," 49th St. (5th week). Aaron Hoffman comedy, tried out on coast, figures to net real profit on Broadway. Business last week moved up \$1,000 for total of \$9,500. Strong business in this house.

"Glory," Vanderbilt (8th week). One of best liked of musical shows, but for some reason has not built to big takings which form indicated was due. Around \$11,000, no more than even break.

"Greenwich Village Follies," Shubert (23d week). Holding up to corking business. At this period in run of former Village shows there was decline, but this one appears clinched until Easter. \$25,000 and over right along.

"Icebound," Sam Harris (1st week). Makes fourth Sam H. Harris production on list. Opened Saturday, succeeding "Hamlet." New play attracted interest out of town. Some strongly favorable reviews won here.

"It Is the Law," Bayes (12th week). This mystery play ought to stick on roof for some time. Business last week under former pace; gross around \$6,000.

"Jitta's Atonement," Comedy (5th week). Final week. With Bertha Kalich starred in same adaptation by G. B. Shaw, run expected. Business averaged \$6,000. "Anything Might Happen," by Edgar Selwyn, succeeds next week.

"Johannes Kreisler," Apollo (9th week). Off Saturday; not going out. Too costly without consistent big business. Failure to land keen disappointment, as foreign many-scened novelty regarded clinch. "God of Vengeance" will move up from Village.

"Kiki," Belasco (64th week). Broadway's run leader of both divisions. Nothing should stop it running out second season; business among best among non-musicals, \$14,000 to \$15,000.

"Lady in Ermine," Century (20th week). Started off excellently here after moving up from Ambassador. Large capacity greatly aided gross in Saturday performances. But rates should hold it to good business for time. Around \$17,000 second week up town.

"Lady Butterfly," Globe (4th week). Business for Morosco musical rates fairly well and though not comparatively big hit stride of about \$16,500 weekly.

"Last Warning," Klaw (17th week). Pace not equal to early months of engagement, but still making profit for new producers. Between \$9,000 and \$10,000.

"Laughing Lady," Longacre (1st week). Third production for Ethel Barrymore made by Arthur Hopkins at Longacre. Opened with promise last week in Cleveland. Premiere Monday only one of week. Figures to land.

"Listening In," Bijou (11th week). Final week, show going on tour. Made run here to moderate business of about \$6,000 average on guarantee basis, but was well spoken of. "Rita Coventry" succeeds next week.

"Little Nellie Kelly," Liberty (14th week). George M. Cohan's fastest musical play, which will be duplicated in London this spring. Making good promise of great Boston start last summer and purs in demand any musical here. \$23,000 and over weekly (\$3 top).

"Liza," Daly's 63d St. (12th week). Colored show ought to remain un-

til spring. Making some profit with average weekly takings \$7,000. Slated to move downtown but another attraction selected instead.

"Loyalties," Gaity (21st week). Dillingham's best this season. English drama opened strongly and has not faltered. Regarded sure to run out season. Storms hurt early last week, but total of little under \$13,500 means capacity for balance of week.

"Mary the Third," 39th St. (2d week). Rachel Crothers' newest play and under her management has commanded attention and ought to do paying business. First week's gross \$6,500; figures to build.

"Merchant of Venice," Lyceum (9th week). Three weeks more for Belasco's Shakespearean effort, originally booked in for eight weeks. Will go to road March 10. Quoted between \$16,000 and \$17,000.

"Merton of the Movies," Cort (14th week). Hardly varies from week to week, gross being close to \$16,000, which means about all Cort can do. Comedy wallop which ought to run through summer.

"Mike Angelo," Morosco (6th week). Final week. Show originally tried on coast but not strong enough to land here, as indicated at try-outs. "Hail and Farewell," next week. "Angelo" to tour south.

Moscow Art Theatre, Jolson's 59th St. (16th week). History-making Russian organization repeated "Czar Fyodor Ivanovitch" last week, and demand for it almost as big as first week. Close to \$44,000 for fifth week.

"Music Box Revue," Music Box (17th week). One of Broadway's stellar revues with no more than few hundred dollars variation from week to week. Touched \$20,000 last week; still running at \$5 top (only two other attractions at same scale—"Chauve-Souris" and "Moscow Art").

"Passions for Men," Belmont (11th week). Final week for Molnar comedy, which will be sent to road. "You and I" succeeds next week. First called "The Jilts"; Harvard prize play.

"Peer Gynt," Garrick (2d week). Theatre Guild won plaudits from press on manner in which Ibsen mirage is staged. Sure to command attention; will be moved uptown in another month. Got \$10,000 first week, big with subscriptions counted. Playing to \$350 top.

"Polly Preferred," Little (5th week). Kept up capacity pace last week with exception of Friday afternoon (added matinee weekly) for total of \$11,500. Four matinees this week.

"Rain," Maxine Elliott (15th week). Solid dramatic smash; could sell out twice daily. Continues a standee draw for all performances and weekly betters \$15,300.

"Romeo and Juliet," Henry Miller (4th week). Moved up surely as promised, with almost \$13,000 last week. Totals would have been higher but for selling of one performance to party. Advance sale building daily and Cowl attraction should run through season.

"Rose Briar," Empire (7th week). Over \$10,000 last week, business after first two days of week counting. About month more indicated. One of few dramas charging \$3 top.

"R. U. R.," Frazee (19th week). Guild's foreign novelty drama making little money lately. Question if it will run until Easter. About \$7,500.

"Sally, Irene and Mary," 44th St. (24th week). Moved up from Casino. Business first week here virtually as good, if stormy weather discounted. Nearly \$12,000 without cut rates used.

"Secrets," Fulton (8th week). Business considered very good though takings have not equalled pace of dramatic leaders. English play ought to stick until warm weather. Last week about \$13,200.

"Seventh Heaven," Booth (16th week). One of dramatic leaders on nine-performance basis since holidays and goes clear for all shows. Perhaps strongest attraction house has ever had and ought to run into summer or beyond. \$15,000 right along.

"Six Characters in Search of an Author," Princess (16th week). Week or two more for this one. Limited good only possible in small house and management about got even break or slight profit. \$4,000 to \$4,500.

"So This Is London," Hudson (25th week). No stopping Cohan's comedy running mate to his musical "Little Nellie Kelly." Signs point to run going into summer.

(Continued on page 17)

STRAIGHT DRAMATIC ATTRACTION RAN AHEAD IN PHILLY LAST WEEK

"Cat and Canary" Did \$19,000—"Molly Darling" Return, at Forrest, Did \$14,000—"Humoresque" Can't Get Started

Philadelphia, Feb. 14. The unusual situation of a straight dramatic attraction leading the town occurred here last week, when "The Cat and the Canary" played close to capacity. It turned in a gross of approximately \$19,000, and beat the best musical attraction by several thousands.

Aside from this knockout at the Adelphi and a fine boost for "Kempy" at the Walnut, business suffered a slump over the preceding week. Among the attractions which dropped were "Peaches" and "Blossom Time," while the Broad, Forrest and Shubert, all of which changed shows, showed shrinking grosses.

Despite this slump, an indication of general optimism and good business is seen in the fact that five of the seven legit houses played special holiday matinees. The only two which didn't join the procession were "The Green Goddess," which opened a return engagement Monday night; and "Humoresque," which has shown little strength at the Broad. The Shubert, playing a return of "Maytime," dropped its usual Wednesday matinee in favor of one on Monday.

The boost in "Kempy's" gross was forecast. Entirely different in nature from "The Monster," which it followed at the Walnut, this Nugent comedy required a little time to get up steam, but it got going by Friday of its initial week, and with the aid of some splendid comments in the Saturday and Sunday dramatic columns, began attracting some really big business all last week.

The expected attendance at "Humoresque" was not forthcoming. This Fannie Hurst drama attracted neither the Laurette Taylor fans nor the Jewish trade expected and limped decidedly, especially upstairs. Unenthusiastic notices and the fact that the Philadelphia public has considered itself the goat of a number of trout fluffers this year are two reasons given for the weaknesses.

"Molly Darling," which came back to town, opening at the Forrest last Monday, seems to have been playing in tough luck all around. During its first run at the Garrick, in December, it was just beginning to get into the real "hit" class in its fourth and last week, when other bookings necessitated its departure. It went to Boston, and reports have it that it turned in a gross of better than \$20,000 in its final week there when forced out by other bookings. Coming back to Philadelphia, it is being forced to make a fresh start, and so far hasn't been wholly successful, although the advance sale is promising. It is now playing a house whose top gross is something more than \$4,000 over the Garrick. There was a hole of four weeks in the Forrest's bookings between "Perfect Fool" and the "Music Box Revue," March 5. First it was intended to keep Ed Wynn for a couple more weeks, but business dropped so decidedly in the third and fourth weeks of his engagement "Molly Darling" was suddenly switched in, with the understanding that if its business warrants it will remain the entire four weeks. At present with nothing else on the horizon for this musical comedy house, it looks as if "Molly" will stay until the "Music Box."

The end of the run of "Peaches" Saturday showed that Lederer musical comedy in neat running order, although a number of cast changes were reserved until the show plays other bookings. With the departure of "Peaches" the Garrick settled down for a considerable period with Sam Harris bookings. The first, "Six Cylinder Love," opened with a matinee Monday, and is expected to remain five weeks, to be followed by "Captain Applejack." A trout by the same manager may be sandwiched in between or following "Applejack" in case an unexpected flop occurs.

"Maytime" did not open until Wednesday last week, and accordingly drew some of the regular critics which it would not otherwise have done. Its reception from the first night audience was angelically good despite some excellent vocal and acting powers on the parts of a number of the principals. The house, which had about \$1,300—surprisingly good business—sat on its hands throughout the evening. With five performances it is estimated "Maytime" reached the \$9,000 mark, an excellent figure.

"Blossom Time" fell off some more at the Lyric, evidently not receiving much help from the turn-aways at the Adelphi next door. Its gross last week was \$14,000, an other drop from that of the previ-

ous week. This, however, is still well above the get-away figure, and considered remarkable for the 16th week. No underline is mentioned, but the general feeling is that the Schubert opera will get out when the Holy Week slump begins. Several ambitious business-getters, such as a contest to supplying an end for the unfinished symphony and advertisements in the papers for amateurs to sing in the chorus, are being employed to prolong the run.

The only opening other than "Six Cylinder Love" at the Garrick this week was "The Green Goddess," a return engagement of two weeks at the Walnut. This melodrama, with George Arliss, reopened the Walnut in December, 1920, after the house had been torn down and practically rebuilt. The advance sale of the present engagement is big. It will be followed, not by "He Who Gets Slapped" as reported, but by "Pae-sions for Men," announced for an indefinite engagement.

Next Monday there will be two repeat attractions, Otis Skinner in "Mr. Antonio," which played here four or five years ago, and "Red Pepper," announced for a single week at the Shubert. Those connected with the show and the local Shubert office claim definitely that both McIntyre and Heath will appear, despite that Tom Heath is now recuperating in the south. Its successor is not at present known, although "Bombo" is returning shortly to this house.

Estimates for last week: "Humoresque" (Broad, 2d week). Laurette Taylor play has not caught on despite high praise for star. Gross about \$7,500.

"Maytime" (Shubert, 2d week). Good money opening Wednesday, and sell-out Saturday night, with matinee of same day off. Gross claimed at \$9,000 for five performances, more than expected.

"Molly Darling" (Forrest, 2d week). Fighting to get back into stride it developed during run in this city in December. First week's gross about \$14,000. Advance sale points to nice boost second week.

"Six Cylinder Love" (Garrick, 1st week). Opened big, and is out for extended run. "Peaches" did about \$12,000 in final week.

"Green Goddess" (Walnut, 1st week). Opened to fine house. One of few shows in town that did not play matinee Monday. "Kempy" did about \$13,100 in second and last week, jump of \$1,000 over first week.

"Blossom Time" (Lyric, 17th week). Still dropping and hit low mark of \$14,000 last week, but even this making real money for all concerned and length of stay in doubt. Does not appear to be getting over-flow from Adelphi next door.

"Cat and the Canary" (Adelphi, 3d week). Again rang bell with few seats out Monday and Tuesday. Gross covered close to \$19,000.

LEGIT ITEMS

Jane Cow's appearance as "Juliet" at the Henry Miller is now given extended managerial credits. The programs and all printing carry the line "The Selwyns in association with Adolph Klaubner present," whereas when the show opened only the Selwyns name was used. Those on the inside have always known that Klaubner has been a factor in the management and production of all attractions in which Miss Cow appeared, though this is the first time he permitted his name to appear. In private life Miss Cow is Mrs. Klaubner.

A traveling tab company, including 18 people, under the management of Wash Martin, opens Monday in Tarrytown, N. Y. The company will play three-day and week stands, appearing in two bills under the titles of "The Rosebuds" and "Twinkle Toes."

Edna Walton is suing Guthrie McClintic, producer of "The Square Peg" at the Punch and Judy, New York, for four weeks' salary at \$175, totalling \$700. Breach of contract is alleged. Miss Walton, alleges she was to have opened in the play but was suddenly let out. She claims she was guaranteed four weeks' work.

Helen Hoerie who agented "Lillian" this season, is now ahead of "Listening In" which succeeds "The Bat" at the Wilbur, Boston, Monday.

"FOOL" STARTS WELL ON ITS BOSTON RUN

Opens to Turnaway—Mitz's Disappointing Business—"Perfect Fool" in Boston

Boston, Feb. 14.

With things framed up nicely by splendid advance publicity and advertising that has extended back several weeks, "The Fool" opened at the Selwyn Monday, having the town alone for an opening and doing capacity business with a big turnaway for the first night and a substantial advance sale for this week. The Selwyns figure they have a big thing in this show, even with a second company—something that isn't attempted very often in Boston—and they hope the play will remain at the house for many weeks, possibly until the close of the season. The company came in here after doing \$7,980 in three performances at Springfield, and on this record is figured to break the house record, which at the present time is held by a show of a totally different character—"Shuffle Along."

Business around town last week was rather spotty. Only one of the holdovers built up in receipts, and that was "Just Married," one of the surprises of the present season. This show, put into the Plymouth on the chance that it might run a couple of weeks to fair to middling business, has been forging ahead all the time, and last week did \$14,000. Even though the gross be cut down considerably in the weeks to come it will hold on at the house, and nobody connected is thinking of a change of attraction just now.

"Lightnin'" at the Hollis, did not do so well last week by \$1,000 as was done the week before. No special reason could be assigned for this drop, as weather conditions during the week were normal, without the storms that characterized the other week when the show dropped below \$20,000 back in January. However, no alarm is being felt by those connected with the show, and it is still figured to remain a money maker until the end of the season.

Irene Bordoni was somewhat surprised when at the end of her first week at the Tremont it was found the gross was a bit better than \$18,000. Compared with the business that had been done at the house the preceding week by "Molly Darling," which went above \$21,000, it can easily be understood why those connected with the house were wishing the booking conditions allowed for the musical show remaining.

Ed Wynn in his first week at the Colonial registered \$19,000 plus. There is nothing to be excited over in this business, as it is about normal for a show of this type at a house that has had nothing but musical shows all season and which is one of the best houses in the city for that kind. "The Perfect Fool" and "The Fool" are figured on to give doormen something to think about in the weeks to come.

"Naughty Diana," at the Shubert, flopped badly last week, doing less than \$10,000, and this is losing money for this show, with the big orchestra and company. It will be replaced at the end of this week by John Jay Scholl's "Elsie."

"The Bat" ran to \$10,000 last week and is looked to to better the figure this week, with any kind of weather break, as there are many who would hold out for the finish to go to see it. It has done one wonderful business while here and no wots have been overlooked. "Listening In" is scheduled for the house next week.

Estimates for last week: "The Perfect Fool" (Colonial, 2d week). Ed Wynn's show did \$19,000 opening week, and in opinion of those close to situation here that figure is about as good as attraction will touch while playing Boston.

"Lightnin'" (Hollis, 8th week). Gross of \$19,000. General let-down in business all over town last week. Natural this show should have been off with them.

"The Fool" (Selwyn, 1st week). Whale of opening night. Packed with big turnaway. In final week "The Gully One" did \$7,000, about on par with business show had been doing.

"Naughty Diana" (Shubert, 2d week). Flopped badly here, and with end of week supplanted by "Elsie," another musical comedy. Only \$9,500 on first week.

"The French Doll" (Tremont, 2d week). Rather surprising low business first week—\$13,000. Not much pep to draw for second week.

"The Bat" (Wilbur, 24th and final week). \$10,000 last week. Better business looked for this week.

"Just Married" (Plymouth, 4th week). Excellent business, pulling out \$14,000. Looks stronger all the time.

"Blossom Time" (Boston opera house, 1st week).

SHOWS CLOSING

"Thumbs Up" closed in Pennsylvania Saturday.

"Where the Subway Ends," backed by a Brooklyn man who cleaned up a young fortune in docking facilities during the war days, closed Saturday in Pennsylvania.

RUNNING AUDITORIUM

Toledo, Feb. 14.

A comfortable business with traveling legit attractions is claimed by Manager Billy Vogt of the local Auditorium, the only house in town playing combinations.

Since January 1 the Toledo Newsboys' association has had the theatre.

Vogt was formerly treasurer with the Ringling Bros.-Barnum-Bailey circus. Clara Stein, publicity pusher for three years at the Auditorium, is retained by the new management.

SHOWS IN NEW YORK

(Continued from page 16)

Tempestuous weather did not hurt draw last week, gross being not far from \$17,000.

"Square Peg," Punch and Judy (3d week). Critics' attention to this drama ought to give it life. Considered excellently enacted. Only small gross can attain, house seating 299.

"Sun Showers," Astor (2d week). First week's business not quite \$8,000, which hardly qualifies it for run. About low money for the musicals on list.

"The Clinging Vine," Knickerbocker (8th week). Savage's musical success continues to pull corking business and weekly takings nearly \$18,000.

"The Dancing Girl," Winter Garden (4th week). Regarded as best attraction at Garden in years; claimed to equal any of musical attractions, \$35,000 or more last week. Set for \$2, with \$2 for all three matinees (one nine-performance musical house on Broadway).

"The Fool," Times Square (17th week). "The Selwyns" dramatic wallop holds to sell-out trade for all nine performances and weekly gross of nearly \$20,000. That leads non-musicals with exception of Moscow Art. Special company opened in Boston Monday.

"The Gingham Girl," Earl Carroll (5th week). On way for season's run. Holds position as one of musical leaders at scale (\$250). About \$17,000.

"The Humming Bird," Ritz (5th week). Going off Saturday. Operating at a loss and under guarantee arrangement. "The Sporting Thing to Do" succeeds.

"The Old Soak," Plymouth (26th week). Several nights of bad weather last week counted in taking this comedy hit down, but page held to very good profit and gross not far from \$12,500.

"The Love Child," Cohan (14th week). Slid off again last week, taking dipping under \$10,000. Claimed show and house made money, however, and continuation expected until spring.

"The Masked Woman," Eltinge (9th week). Strong enough to run to Easter or close to it. Woods reading "Morphia," which will have Lowell Sherman featured in "Woman" cast and which will be played at Eltinge at special matinees. "Woman" got \$10,600 last week.

"Up She Goes," Playhouse (15th week). Brady's musical comedy doing fair business. Weather hurt last week, but box office lively this week. Takings around \$9,000.

"Whispering Wires," Broadhurst (27th week). Pulled surprising business here since moving over from 49th St. Pace continues strong and gross around \$10,000 weekly. That makes money for attraction of kind.

"Wildflower," Casino (2d week). Arthur Hammerstein's latest musical comedy got off to excellent start. Opened Wednesday last week and Friday night saw nearly \$2,000 in. At pop scale of \$2.50 top no reason why this one should not land \$5,000 first Saturday.

"Will Shakespeare," National 7th week). One of season's disappointments; will be taken off after another week. Spurt made for few weeks by means of cut rates, but last week business under \$5,000. "Why Not" will move down from 48th St. Feb. 26.

SHOWS IN CHICAGO

(Continued from page 16)

ford tryout, but show completely changed here. Little under \$10,000. "Cat and Canary" (Princess, 30th week). Gone into cut-rate system as conducted here. Possibility of owners now picking farewell date. Little over \$9,000.

"Dice of the Gods" (Cort, 2d week). Big flop with two weeks to go. Did around \$5,500. "The Rear Car" opens Feb. 25, with Edna Hibbard in support of Taylor Holmes.

"Shuffle Along" (Olympic, 13th week). Winning edge completely gone. Another instance of sensational hit remaining too long. Went into the \$11,000 class. "The Blimp" due to follow.

"Bally" (Colonial, 5th week). All sell-outs at box office, but independent ticket "diggers" got healthy wallop. House now scales \$4,642 at night performances. Reported around \$38,890.

"The First Year" (Woods, 14th week). Drew \$1,070 Sunday night, but went into big slump with others, barely hitting \$9,000 on week. "Light Wines and Beer" for March 11.

HAMPDEN'S REP DID \$12,000 IN BALTIMORE

"Bunch and Judy" Pleased Paying Patrons—Over \$13,000 for "Abie"

Baltimore, Feb. 14.

Business fair last week, with Walter Hampden at the Auditorium getting a good play from the students, while "The Bunch and Judy," despite the critics were unkind, got its share at the Ford's. Hampden grossed about \$12,000 on the week, getting a big amount on his performances of "Hamlet." A noticeable thing all during the week was that the galleries were constantly populated, while the downstairs portion was often scattered and thin.

"The Bunch and Judy" had a big opening night and everyone but the critics seemed to enjoy it immensely, especially the episodes in which the Dooleys are concerned. "Abie's Irish Rose" drew capacity houses all week and had many standees at some performances. It drew considerably over \$13,000 on the week and is set for what promises to be a run of considerable length. How this show, after an opening which was desultory and after a four-week period during which business was unexceptional, has picked up so much as to be the biggest draw in Baltimore, is nothing short of marvelous.

The house is taken for 12 weeks, with an option on more time, and it is a cinch now that the "Abie" show will run every day of that time if not more.

"Ladies' Night," in its last week at the Lyceum, played to good business and could have stayed longer. The average for the show during its run was about \$8,000, but this was lowered last week, as the Junior League here rented the house for two nights to stage a show of its own.

ONE-NIGHTER PRODUCTIONS

(Continued from page 11)

agers concerned invests in the pool he is really taking little risk. The main objective is to get attractions. Even if the plays operated by the pool did not net big profits the houses should be able to get back the amount of the subscription within a few months. Productions secured for the small stands will be so geared they will be able to operate at moderate costs and that would increase the chances of successful operation.

The pool will not produce new plays of its own according to present plans, but will purchase the productions and rights to attractions, which have finished playing the major stands and in-between small stand jumps. Shows with reputations will in that way reach the far corners of the one-night territory, under the direction of the hinterland showmen. As it is now few Broadway managers care about playing the sticks, figuring it small change and little more than an odds against chance of making any money at all.

Insuring their bookings through ownership, the small stand managers will through the well-conceived pool at least receive the kind of attractions they want—not what the booking offices offer.

When mounting costs chased road shows from the road after the war and left the one-nighters barren of plays, the inland showmen came to New York and asked the Producing Managers' Association for aid. At the time a uniform contract was worked out, the number of stage hands and musicians limited for sharing purposes, and the one-night men went home expecting something to happen. But railroad rates failed to come down and other operating costs are about the same, with the result that the New York managers have nearly forgotten there is such a thing as one-nighters unless one is needed for a jump.

"EMPORIA OUT"—SHUBERTS

Kansas City, Feb. 14.

The following special telegram comes from Emporia, Kan. "The wrath of the Shuberts, theatrical bookers, has descended upon the head of Emporia. Following the request of Frank Beach, who books shows for the Kansas Normal auditorium, that the play, "Tangerine," be cancelled so it would not interfere with a revival in Emporia, the Shuberts struck Emporia's name from their booking list."

Emporia is a Kansas city of some 10,000, with a couple of thousand students attending the State Normal college during the winter season.

AMERICAN PASSION PLAY IN 9TH SEASON MUCH ELABORATED

Jersey Churchmen's Lenten Drama, "Veronica's Veil" Grown to Impressive Spectacle—Devout Young Actors Decline Many Stage Offers

The ninth season of the American play, produced under the auspices of St. Joseph's (Catholic) church of Hoboken, N. J., began Sunday evening, (Feb. 11) in the church's auditorium for its annual Lenten stay. Numerous changes in scenery and costumes have been made this year and the production has been vastly enriched in accessories.

Rev. Father Conrad has made this religious drama his constant care and study for nearly a decade, selecting the players from his parishioners and building up the spectacle on the side of popular appeal, until it has become a notable church event of the winter, with an even widening circle of interest. In its 30 odd performances from the Sunday before Ash Wednesday until Easter it annually plays to nearly 50,000 persons from all over the Americas. In past years many notables have acted as chairmen of the exercises, including W. Bourke Cockran. This year United States Senator-elect Edward I. Edwards of New Jersey, officiates.

St. Joseph's auditorium at Trappahen street and Central avenue, West Hoboken, is a fully equipped theatre with a generous stage, footlights and a back stage lighting equipment capable of intricate and impressive lighting and scenic effects. Every advantage has been taken to give the Passion Play colorful presentation. Counting the tableaux there are no less than 15 scenes, each involving the setting of the stage and every scene calling for delicate manipulation of lights such as would do credit to an actual theatre. These churchmen have developed the technical side of their pageant to a remarkable degree.

Since the project of a semi-commercial visit to America of the Oberammergau Passion Play has been discussed from time to time, a fresh inspection of this American presentation brings to mind the difficulties of such a project. It does not seem possible to hold the religious drama outside the reverent auspices of a church, or even move it from its strictly local and intimate setting without destroying its devotional appeal. The atmosphere at St. Joseph's is distinctly that of the "home church"; the audience has the character of a parochial congregation even to the short address by a young priest as the play opens.

Even then the utmost ingenuity is called into play for the management of the passages which involve the presence of Christ. The name of the young member of the congregation who enacts the figure of the Nazarene does not appear. He appears only in motionless tableaux and never speaks. The effect is as though these passages were paintings rather than posed groups and in this way the spirit of reverence is preserved.

The play opens with a series of tableaux three in number, portraying the betrayal of Judas, with a background of Roman soldiers with dark intervals for the changing of the striking groupings. The story then shifts to the place of the High Priest Caiaphas. From there the Bible narrative progresses dramatically with swiftly changing scene to the Crucifixion (a powerful dramatic presentation) and thence through the struggles of the early Christians, ending with a final tableau picturing the redemption.

Over 300 persons, workmen, professional men, stenographers and telephone girls are concerned in two casts which alternate in the presentations every Sunday afternoon and evening and Tuesday and Thursday evenings through Lent. Some have appeared for five or six years, as in the case with Anastasia who appears as Veronica, and her brother, J. C. Wallace. Another is Mildred Tabercke, who has played Ruth for five years. Father Conrad said a leading theatrical manager had made repeated offers to Miss Tabercke for stage appearances, but she had steadfastly refused to entertain the idea of a professional career and looks forward to entering a convent. Theatrical tendencies have been repeatedly to other players in the Passion Play, but always they have been refused.

St. Joseph's auditorium is a property of the church. It occupies

the corner opposite the church building itself and is capable of holding about 1,000. During the presentation of the Passion Play a tall cross at the peak of the church steeple is illuminated and is visible for miles around.

The annual Passion Play is becoming an increasingly important religious incident of the Lenten season. Of late years the play has made a substantial profit which has been used for the expense of the celebration, all excess funds being devoted to charity.

Newspapers all over the country have shown increasing interest in the play and the publicity devoted to it has been enormous for two months before the first presentation. The first presentation was modest and unheralded, designed only for St. Joseph's parishioners, but a New York newspaper reporter happened upon one performance and the exploitation that he began has increased with the years. Rush.

LAUGHING LADY

Hamilton Playgate.....Harry Plimmer
Ellis.....Walter Howe
Caroline Playgate.....Alice Jones
Cynthia Dell.....Violet Kemble
Sir Harrison Peters.....Katharine Hunter
Esmée Farr.....Katharine Emmet
Daniel Farr.....Cyril Keightley
Lady Marjorie Colindale.....Ethel Barrymore
Sir Hector Colindale.....McKay Morris
Rose.....Eva Leonard-Boyne

Ethel Barrymore came home to the Longacre Monday in Alfred Suto's problem comedy and scored. It is the real Miss Barrymore again, the first time since "Deceit." She should play the rest of the season in this palatable piece, and thereby help herself and her devotees to forget the grisly "Rose Berndt," which she played, too well, and her Juliet, which she played not well enough.

Here, at last, is a delightful thing. It fits Miss Barrymore, not as she was a score of years ago, or as she will be when she becomes a classic like Sarah Bernhardt; but the Ethel of 1923, at the full of her charm and her powers in a high comedy role, where her unique diction and her authoritative individuality in projecting subtleties revel on the high peak of her early maturity. Miss Barrymore is a young woman—youth to be a Miss Barrymore; still young enough to convey a woman who can ravish the peaceful souls of men into volcanic and even felonious follies; mellow enough to treat these men like sense and sentiment, not like a galloping fop, a frightened virgin or a scarlet jester.

If Suto didn't write "The Laughing Lady" for her, he should have. Arthur Hopkins is said to have gone to extraordinary outlay in procuring it as her vehicle—some claim he paid \$30,000 in advance. Quite a sane investment, too, and not at all incredible. This will be the play in which she will tour, and a journey of triumphs it will be. It is not likely that she will emulate her distinguished brother and strand a success high and dry just because it is a success—or just because she has a whim for the ocean air. This should give her another typical Barrymore swing around the principal cities, with satisfaction and prosperity and glory enough for all involved.

The story is simple enough. Were it by any one less than the masterful Suto, it would be a light melodrama and would mean little. As it is, there is a shrewd satire through it all in epigram and situation, a sweeping commentary on about all types of matrimonial relation, and one big fact: that love is great, but life is greater; that we may burn and rant and tear our hair, but we must go on living, and the world outnumbers us and will not let us justly bruise its conventions just because we love.

Miss Barrymore plays the role of a young woman just divorced in a sensational trial wherein she is convicted as guilty of misconduct with a whipper-snapper (he does not appear in the play) through the Machiavellian cross-examination of a brilliant lawyer. That night she meets the lawyer while London is ringing with her notorious disgrace—meets him at the home of a friend, where she has gone for sanctuary from the scandal.

She sets out to intrigue him so that she can break his heart for revenge. She succeeds so well that he and she fall headlong in love with one another. He, being a blunt, terribly sincere soul, goes to his wife and asks for a divorce; the wife has been his mate for 20 years and has "made" him. The wife calls on the charmer. There

is a simple, touching scene, in which Miss Emmett quite holds her own with Miss Barrymore (who takes it mostly with her back to the audience), and as a result the heroine gives up the lawyer, who returns to his wife, while she returns to her husband, who fell in love with the pathos of her situation.

Miss Barrymore is, of course, superb. The many deeply witty lines roll as pearls from her lips, and her eloquent hands and eyes and arms gild it all with a fascinating art that is hers alone. Cyril Keightley, as her leading man, is the same dependable, straightforward English, good sportsman, and indescribably natural middle-aged lover that he was in "A Texas Nightingale." McKay Morris, who played Romeo to Miss Barrymore's Juliet and had been her swashbuckling seducer in "Rose Berndt," is reduced to the ranks in her support with a simple bit as the husband.

The end of the play is just a trifle flat; though the sense of it could scarcely be changed, it might have just a wee bit of trimming; one of the clever punch lines that serve so well above would help there. It is the English way of doing things, but that much could be interpolated for American inclinations. Otherwise, though low-brows may call the play "talky," which it is in spots (unnecessarily so prior to the star's entrance in the first act and in a few unprogressive movements here and there), it is too clever and too human to miss fire anywhere on this continent.

And Miss Barrymore, ideally cast, can more than counteract the few shortcomings such as must appear in anything turned out by mortal brains and hands. Lat.

ICEBOUND

Emma Jordan.....Lotta Linthicum
Henry Jordan.....John Westley
Neddie Jordan.....Boots Woodson
Ellie Jordan.....Frances Nelson
Satie Fellows.....Eva Conder
Orin Fellows.....Andrew J. Lawlor, Jr.
Dr. Curtis.....Lawrence
Jane Crook.....Phyllis Povah
Judge Bradford.....Willard Robertson
Ben Jordan.....Robert Ames
Hannah.....Edith Day
Jim Jay.....Charles Henderson

Owen Davis has again turned to the serious—almost to the sordid. As in "The Detour" he has thrown away the bombarding effects at which he is adept in plot-turning and story-manuevering, and has sought to build up a character study in diminishing treatment, something which might become a "folk play" of a phase of American life.

He has succeeded admirably in many respects. "Icebound" is as good as most of Ibsen's and better than any of Hauptmann's—minus the fad for the foreign that invests these transplanted documents with an artificial, specious and frequently fallacious importance. That Davis is a serious thinker, a student of the best in the drama and a laureate of moods and conditions of his time, cannot be denied. He has spite his reputation as a scribbler of claptrap in the past. He has proven it twice within a short space, and each time conclusively.

Whether "Icebound" will be a financial winner is, however, not so convincingly established. There is a chance that theatre-goers will rise to this biting, sometimes rasping, always relentless stage brochure on that proposition which is a fact in the minds of every analytical observer: that most of the families that live together hate each other; that tenderness and affection soon perish and give way to selfishness, cupidity, jealousy and sheer hostility of repulsive bodies without any common sympathies doomed to keep rubbing together in wearing, exasperating friction.

For this purpose "Icebound" rings up on a family of brothers and sisters assembled in the sitting room of a farmhouse, waiting for the comparatively rich mother to die. She dies. They have been uneasily watching one another—the widowed and impoverished sister with a child; the married brother with a bankrupt estate and a growing family; the daughter; the old maid sister who has never had an hour of fun and has waited all her life for the old woman to die so she could spend her share of the money; the sister-in-law who regards the whole family possession as hers by natural right for having married into such a mess, etc.

There is also a wayward boy, born long after the rest, who is away—in jail for a petty but nasty crime. And there is a sort of governess-nurse-servant, who is in the old woman's confidence and is always in her death room. The will is read. Lo! The money has all been left to the outsider, the girl, Jane. There is gnashing and storming. The sons and daughters feel robbed and shriek aloud. They hate one another and curse the memory of the departed. But there is the will.

The boy comes back—Jane gets him out. It transpires that she loves him. He has fallen in boyish love with a girl in a blue dress that he saw in France while a soldier. Jane gets a blue dress in a pitiful attempt to charm him, but the brother's adolescent daughter, a bush league little vamp, steals in and appears before him in it and he is carried away and kisses her—Jane, of course, walks in just then.

The finish sees Jane winning and marrying the bad boy. She then reads a letter left with the will. The mother had had a natural first love for her last born, her black sheep, and, knowing the girl loved him, figured she could get him to marry her for the money and thus have a chance to save him and at the same time divert the money to her favorite, it so transpires.

There are many homely touches of humor—the nagging, the complaining, the backbiting, the snarling, the cadding and the squawking—all so true and all so depressing for afterthought, if not on first impression. There is not an intense moment. The reading of the letter promised for a second to flare up, but subsided. Davis, most certainly, chose to tell his story in mood and tempo and surely can do heavy writing if he wants to.

The acting is as unpretentious as the style, though the entire cast performs, apparently, about as the author intended. Miss Povah and Ames, in the leads, stand out. Miss Wooster as the rural ingenue delivers soundly, and young Lawlor is one of the most amusing juvenile players in the memory of this reporter. Sam Harris has given "Icebound" a cast and production that contribute rather than just cover the obligations.

It is all a question of how many citizens today are eager to give their time, their money and their other competing exhilarations and comforts to sit through something important, weighty and (in its way) fine, without the allure of display, broad amusement, high-pitched excitement and beauty. The odds would seem to shade against the probability of a long continuance on 42nd street, though this is one of the sort which, if it "catches on" at all will outrun its flimsy and frivolous neighbors. Lat.

WILDFLOWER

Luigi.....Jerome Daley
Gabriele.....Olin Howland
Gaston La Roche.....Charles Judels
Blanca Benedetto.....Evelyn Cavanaugh
Alberto.....James Doyle
Guido.....Richard Dore as partner
Nina Benedetto.....Edith Day
Lucresia La Roche.....Esther Howard

Arthur Hammerstein's second musical play of the season, "Wildflower," was disclosed to Broadway Feb. 7 at the Casino, a house wherein a number of his successes were staged in other seasons. He chose it from a trio of theatres offered for his "Wildflower," and that looks like a hit. It is in the cards for Hammerstein to put across a winner, for he has an inherited love of music, is a crack judge of melodies and generally sure-handed in whipping his words into form.

Edith Day, who shot up the ladder with an after "Going Up," and her idea "Irene" and then a London favorite, is the selection to feature in "Wildflower." It was principally Miss Day who held up "Orange Blossoms" in New York, and had she remained with it the Royce musical might still be on tour. Surrounded with a cast that measures a clever group of artists, Miss Day dominates the entire Hammerstein performance. Her fire, grace and sweet voice made her every moment on the stage a visible or audible pleasure.

The numbers, as for a musical comedies, are made paramount. The book of Otto Harbach and Oscar Hammerstein, 2d, has been picked on, but it is quite adequate. The story is a romance, perhaps a variation of the Cinderella story, with a change of locale. There is plenty of plot; in fact, too much, and deletions in the first act probably have been made by this time. The pause in the action immediately after the show's rapid get-away with two quick-tempo song numbers was apparent, and spotted at once by the authors as a weak spot. The approach to the song numbers impressed as well designed, that being principal product expected from the writers.

The score is by Herbert Slothard and Vincent Youmans, the latter a youthful composer who is a comer. They have delivered three or four hits, and all the tunes have been expertly handled, as demonstrated by the corking orchestrations. An unusually large orchestra was in the pit, and Slothard's leadership and the melodies for tricks for the very best value. Counter strains and varied tricks in the melodies made the music the more catchy to the ear, and count almost as important as the score itself.

The play is located in the farmyard of an Italian village and in a mansion at Como. Nina, the niece of a wealthy old man, is bequeathed his fortune, with the condition that she not lose her temper for six months. So she moves to the rich attorney from Paris, who presents another niece who would give the money if Nina failed to live up to the condition, tries to "steal her up," the country lass wins the inheritance.

Charles Judels as the lawyer with ideas fits the part well. He has not the opportunity for a deal of laughs, but does make such comedy lines allotted him count. One of the best was in the mansion scene, when Nina's country sweetheart views the richly appareled guests wide-eyed. He asks if they are all actresses, Judels answering "not one." That in light of the fact he was alluding to the chorus was a nifty. Olin Howland plays an author, coming to the village to get atmosphere for a

novel he is writing on "butter." He explains he has already written 40 chapters and has five to go and that the first five chapters are really a "diary of a dairy." Esther Howard is the comedienne, working well opposite Howland and with Judels her steady husband. Between they get something out of who should order each other about.

Howland sent the performance off to fine pace, leading "Loveyouloveyou." The 12 violins in the pit counted strongly in making the tune stand out, and the evolutions of the chorus then and for the second "Some Like to Hunt," sung by Judels, counted about the best work on the part of Dave Bennett. His handling of the chorus, both girls and boys (eight of the latter) was good work at all times. Both first and second numbers won extra encores.

Then came "Wildflower," sung by Guy Robertson. The male octet warbling with him established the melody, and with the entrance of Miss Day it took on new beauty. The star followed on with "Bambalina," a novelty melody that went over surely. The two songs are outstanding in the score and the variegated melody orchestrations seem to get all there is out of them. Late in the first act Miss Day and Robertson had a pretty number called "April Blossoms," a score contender. The juvenile did not shape up vocally as strongly as expected, however. His best effort was with "Good-by, Little Rosebud" in the second act. A little ahead of it Miss Day with James Doyle and Howland put over a graceful interlude with "Course I Will." Miss Howard and Howland got their chance in the last act and scored a hit with the comedy lyric, "The World's Worst Women." The business on Thais and Salome accounted for the strong scoring.

Dancing was made subservive to the other features, but there was always pretty stepping when Miss Day was in action. Evelyn Cavanaugh as the ingenue looked well in a light role. She got her stepping chance at the opening of the second act, first with a background of girls and then with Richard Dore as partner. Dore was unprogrammed and might have been one of the chorus men similarly toggled out in the smartest French officers' uniforms. Formerly the pair danced professionally, appearing as a team and with parts in a musical show some time ago.

The costumes generally were splendid. Charles LeMaire was the designer, but the clothes were made by Arthur Hammerstein, who opened a department for that purpose. There were individual costumes for eight choristers who were first rigged out in sport clothes. The two sets were brightly carried out by Gates and Morange, and within their bounds Oscar Eagle handled the staging of the book satisfactorily.

One of the prettiest bits of "Wildflower" came at the final curtain. Reversed from the usual routine of having the company on the stage, only the two lovers were there. With a scream of joy Nina (Miss Day) went to the arms of her country sweetheart. Nearby an apple tree in blossom became the prey of wind preceding the coming storm. The two sets were a picture of the couple being showered by flower petals from the tree.

By all the rules Hammerstein has a winner in "Wildflower." The scale is topped at \$2.50 and the management has announced good locations can be bought at the box office. With the prices rated popular there is no reason why the new show should not run through the season. Thee.

OPEN ALL NIGHT

Baltimore, Feb. 14.
Four-act melodrama by William Robertson and Kilbourn Gordon, produced by Kilbourn Gordon and George Marshall at the New Lyceum Theatre with the Marshall Players cast:
Miss Moore, maid.....Olga Lee
Captain Salisbury, caller.....Ralph Murphy
Doctor Horner, physician.....Orme Caldara
Mr. Adams, patient.....Joseph Chase
Miss Martin, patient.....Emerin Campbell
Doctor Mason, pharmacist.....William Evans
Mr. Greer, professional dancer.....Francis Horner
Mrs. Wilson, ex-patient.....Jean Downs
March Keady, patient.....Dorothy Leeds
Sybil Walter, dancing partner.....Betty Williams
Ann Chapman, college friend.....Robert Brister
Mr. Johnson, young man.....Will Fitzgerald
Miss Lamb, guest of more on press time
Smith, Adam's valet.....Donald Gregory
Rose, a beggar.....Emerin Campbell
Jimmie, truck driver.....Donald Gregory

To parody O. Henry let us say: The critic has his point of view. It is as single minded perhaps, as that of any other single calling. From the velvet cushion of his aisle seat he looks at plays and players and forgets them as his first city edition goes to press. Be the play by Belasco or Hoyt, it is only a play at the best and a piece of bad writing at its worst. He takes it up, juggles it for a minute in a mind which has set standards. Then the whip cracks, and if the scales of the mind do not balance, his typewriter clicks with venom. The copy reader—with his mind more on press time than copy—lets it slide. A few minutes later the linotype operator has let the slugs drop—the makeup man has screwed up the page—the

(Continued on page 37)

FIFTH AVE. LADIES MIN-STRELS (27)
25 Mins.; Full Stage
5th Ave.

The amateur girl minstrel turn, following the boys' minstrel act that Bill Quaid, the Fifth Avenue's manager, has successfully and successfully built up for the theatre as the starting point. This act will travel; the boys are traveling, or were the first half, when at Mt. Vernon. But the girls may be in for a regular vaudeville journey; firstly, because they are girls and look well, and, secondly, as they give a pleasing show of its kind for 35 minutes.

The limited running time obliged some of the young women the first half to be omitted as specialists. They probably are receiving their chance this half, as the turn held over for the full week. In a semi-circle, the girls are grouped in two rows of 12 each, broken in the center by Minnie Allen as interlocutor. Miss Allen was on the same bill the first half, with Annie Kent, who held down an end. Margie Coates on the other end (with both ends under cork, remainder in white face), was also on the regular program. The lower row of girls wore a sort of hurt costume, silk hat and riding coat, with the young women on the top shelf dressed in regulation girlish clothes.

The ends passed some jokes back and forth, also kidding each other while doing it. The kidding appeared to be more enjoyed by the audience. Miss Allen often was inclined to be hasty as interlocutor, breaking in on the laughs, but it all shaped up without mishap.

Among the young women who won their place in the minstrel through an opportunity contest held at the Fifth Avenue last week, a tall girl, Betty Hale, and a kicking dancer, ran away with the turn. If this girl is an amateur she's a wonder for her style of dancing. There's no one in a Broadway show with anything on her and anyone doing high or side kicking anywhere can well envy Miss Hale. Besides she's a good looking brunette. If the week passes without an offer for her from a production manager, it's because the "scouts" have been loafing.

Another "specialty" was contributed by the Carroll Sisters, two cute kiddies with harmony singing and dancing, both having looks enough on top of that and their youth to land them professionally. Then there was Mary Carson, she who spoke the prolog so invitingly and beseeched favorable attention to "the girls." Mary is a standard amateur at the Fifth Avenue. She also did a song in the act proper, and another young woman in it scored with a ballad. A little too dancer wearing socks needs a bit more tuition and practice for grace.

Very agreeable entertainment, this Ladies' Minstrels as put together by Bill Quaid. Mr. Quaid hardly will want anyone in the business to believe he did it between Saturday and Monday; he did it too well for that. The young women are made more interesting through the announcement of their amateur standing.

To travel the turn will be no light expense. Even the bona fide amateurs have inflated opinions of their professional value, like the Carroll Sisters, for instance, who believe they can get enough club work at remunerative prices to keep them off the professional vaudeville stage. And they can. Or that young fellow a few weeks ago at the Fifth Avenue, lucky to be on the stage at all, but who demanded \$150 a week for professional appearances, saying he had a good job downtown and wouldn't leave it for less. Wise boy, if he stuck downtown.

The amateur thing leading up to a female band of minstrels is not bad—keep Gus Hill away from it; Gus would send it on the road at \$150.

IDAHO FOUR
Rops Spinning
12 Mins.; Four (Special Drop)

Two couples in western get-up, chaps, spurs, sombreros, hair pants, bandannas, etc. A special cactus scene drop is carried. They open with some atrocious ballad harmony and then go into the roping. The gagging attempts brooded as would any such kindergarten routine of "Do you know any jokes?" "Yes, I know you." The roping is mildly interesting, one of the women doing a bit with the Australian bull-whip, the sole relief from the straight rope stuff.

Fair small time openers. Abel.

LEEDOM and STAMPER
Songs and Talk
25 Mins.; One (Special)
Palfoe

Another male vaudeville partner for this elongated blond girl and a vehicle that seems to be the best she has yet encountered. It allows plenty of territory and time within which she may make use of her ability as a comedienne. The skit is credited to Paul Gerard Smith, as author, but it is logical to presume Dave Stamper, the Ziegfeld "Follies" composer, is responsible for the melodies the act includes.

Mr. Stamper does straight for the girl, with the material leaning mostly to cross-fire and Miss Leedom kidding her physical qualifications. Other than presenting questions the songwriter steps forth for individual recognition with a melody selection of former hits while his partner changes costume.

Both comprise a pleasing piano two-act that besides appearance, has the ability to connect on any twice daily program. Some of the comedienne's mannerisms will impress as being reminiscent of other work done by her although such inferences, drawn at the Monday matinee, mattered not according to the response forthcoming from the audience.

A neat, clean-cut skit comprised of sprightly chatter and a duo of melodies, of which one may call for substitution, as somewhat too lengthy. Other than that one possible exception the act is undoubtedly "in."

Skit.

LEONARD and ST. JOHN,
Songs and Talks
11 Mins.; One (Special)
58th Street

A feminine duo, having one member dressed in a dinner coat for the opening number with her partner also in evening attire. Some talk followed with a song by the male impersonator takes the couple through an insert in the drop for the announcement of presenting Wesley Barry and Jackie Coogan. The imitations, if they are, impress as being decidedly the artists' own impressions as neither comes close to duplicating the originals. The idea seems merely the excuse around which to build an act. Overalls for one and ragamuffin attire for the other comprise the nearest resemblance.

Aiming for comedy the turn is shy of that particular objective with not much left except the two melodies. The women received fair appreciation, not substantial enough to bring them back despite flailing stalling in taking bows supplemented by an Hawaiian instrument.

Skit.

PHENOMENAL PLAYERS (6)
"Looking Backward" (Sketch)
18 Mins.; Three
Colonial.

An old timer's act, three men and three women. Two program phrases modify the "Looking Backward" title; one is "nearing 60 but can go like 40." The other, "headliners before you were born." The cast consists of Maud Dett, "world's greatest lady dancer"; Paul Hamlin, formerly of Hamlin and Hamlin; Maggie LeClair, "the natural Irish lady"; Blanche Newcomb, daughter and impersonator of her father, Bobby Newcomb; W. H. Thompson, "premier baritone vocalist"; Banks Winter, author of "White Wings."

The act idea is a surprise party to Mr. Winter with Mr. Thompson as the host. The guests arrive and each does a specialty. Their identity is denoted on removal cards on easels at either end of the stage. The specialties performed by each are entertaining and the act pleases generally although there have been some better "old timers" frame-ups hereabouts; likewise worse. Abel.

LEONARD and EDDIE
Dancing
11 Mins.; One
Central.

Two colored steppers who can "go." Both boys are specialists but deliver good duet dancing too.

They opened with a slow tempo number and after it there was dialogue cueing the specialties. A soft shoe waltz clog by the taller member gave way to acrobatic stepping by the smaller which won a real hand. His partner then remarked he'd probably have to break a leg to keep the pace. Certain it is that the acrobatic dancer took chances that way. They closed with an "impression" of a ragtime soldier drill.

These boys probably figured that as Eddie Leonard borrowed their color they can borrow his name and invert it. But they make a clever dance team.

Abel.

MAMMY JINNY and Her Georgia
Band
Band Act
Full Stage
81st St.

Apparently a planned imitation of Aunt Jemina and her band. A large woman in blackface is Mammy Jinny, who changes her clothes often and sings without any great effect before a male jazz combination of seven pieces. Mammy Jinny also dances. It is this stepping by a ponderous person that seems to inspire the audience to give something of an applause return for the labored effort.

The band gets very little for its playing, with or without the singer. Its leader is driven to the extremity of playing his violin and dancing to it, a feat so long ago accomplished by young girls without bands it lost all semblance of novelty before any of these musicians ever thought of vaudeville.

Mammy Jinny may be an old timer, who caught the Aunt Jemina idea after an absence from the stage with increasing avoirdupois. No one around the 81st St. could recall ever having seen her before, anywhere. She and her band can not hope to compete on the big time with other turns of similar character. What they will do on small time is problematic, but they should do better.

Sime.

"LOADS OF MISERY" (4)
Comedy Sketch
21 Mins.; Full Stage (Special)
Fifty-eighth Street.

Hectic melodrama and kidding it with the title registering under the same classification as "For Pity's Sake" and "More Sinned Against Than Usual." The act is credited to May Tully with Charles Henry Smith mentioned in the outside billing. Probably as author. Three men and a woman comprise the witnessed cast, although an additional member or possibly two seem likely to be present off stage for the effects used.

All props are imaginary. The closing of doors, telephone, setting of a table and so forth are taken care of by the characters going through the motions and the appropriate accompanying noise off-stage to denote the action. Besides which the red fire lines are emphasized through the orchestra rendering a chord as the cast strikes a pose. The conclusion has the characters in a "jam" with one phoning the author to get them out. Possibly suggested by the current attraction at the Princess.

The idea registers as being par. For a wise audience there are a few logical laughs, although the Fifty-eighth Street assemblage enjoyed the off-stage rattling of dishes, closing of doors and let it go at that. It unfolds the tale of a husband short \$5,000 on his company's books, the wife taking the blame when confronted by her boy friend on the police force with the father of the girl walking in to kill the husband.

The cast does well enough with the plot, especially the husband, although it's decidedly problematical whether the act can ever get over for consecutive dates in the larger houses. It's odds the neighborhood audiences won't know what it's all about. A bit of pruning and some more time to whip into shape may see the skit in better condition with the deleting of a few moments from the running time to be one of the remedies.

Skit.

RITTER and KNAPPE
Cannon Ball Juggling
15 Mins.; Full Stage (Special)
Jefferson

Strong man juggling and manipulating cannon balls after the manner of Paul Spadoni, Paul Conchas and others in the past. As good as the best and better than most of the others. Male assistant works in comedy vein. Assistant is small slender anaemic looking chap whose delicate appearance presents excellent contrast to robust principal.

The juggling of three 45-pound cannon balls manipulation of cannon ball and egg, catching both on plate after tossing both to height of 10 feet, balancing two fish bowls and cannon ball on scaffold apparatus, the latter balanced on chin, and balancing of 200 pound torpedo on wooden apparatus on shoulders, are included. All of tricks call for expert balancing ability as well as great strength, and are well done. Comedian has funny pan. He is not as funny as he looks, but secures a fair average of laughs, without making himself too conspicuous. Act is standard for intermediate, small or big time, opening or closing.

Bel.

LAURA PIERPONT (2)
Protean Skit
16 Mins.; Two (Special Drop)
Colonial.

Laura Pierpont's current vehicle, "Women That Pass in the Night" is by Edgar Allan Woolf and gives the star an opportunity for three characterizations. Two men are in support although not even distinguished by "Co." mention on program or announcer. The men meet accidentally before a prop practical lampost and recognize each other as old friends. One had a 10 o'clock appointment at this corner with his wife but it is 10.30, having purposefully arrived a half hour late in view of his past experience with wife's punctuality.

The other boasts of being the happiest man in the world—he was divorced a year ago. The married one claims abject misery for his lot and wishes he had someone other than his wife for a friend. Enter an ingenue, fresh from boarding school who proves herself a wise country chick. She "touches" the gallant husband for taxi fare and his watch which he did not offer voluntarily.

That's the first woman who passed in the night. The second is Mrs. Farrington, a society woman of mature age (Miss Pierpont sports an elaborate wig for this character) who abhors the breath of scandal but is not averse to "dating" both men for lunch unbeknown to each other, in accordance with her request to keep it "sub rosa." The third is introduced by the men's conversation anent their admiration for the woman who does things and rules in her sphere. In answer, enter a female "hophead" who admits she's an authoress and the originator of a currently popular work. But she must have her stimulation to assist in creations. She has a "date" with a "snow" peddler at this corner but, being disappointed, makes her way to another place where she knows she can get it.

The last finds Miss Pierpont approaching in street clothes and spied by her husband's friend who enthuses at the sight of "a nifty dame." Hubby resents the "dame" and explains it's the wife. Clinch and curtain.

A bright protean novelty this, suitable for body-of-the-bill spotlighting. It was No. 2 after intermission at the Colonial.

Abel.

BARCLAY and CHAIN
Comedy Talk, Songs, Music
17 Mins.; One

This is a new two-man comedy combination comprised of Don Barclay, he of many partners, and Del Chain, last seen around partnered with Eddie Nelson.

The duo have the frame work of a next-to-closing comedy turn, which spot they held at the Palace on account of confusions and the necessary switching.

The routine consists of cross fire, comedy mind reading bit, and a couple of topical limericks doubled to Chain's ukelele. Barton, in baggy clothes, grotesque make-up, with the zig zag hair part, is funny as a semi-nance sap, but unfunny the moment he digresses.

Some of the cross fire is extremely familiar, especially the "cake" routine and "we had to walk back." The act is dreary in spots, but holds enough entertainment to insure it for the two-a-day.

Chain is as always an excellent straight. Barclay, with sure fire material consisting in character, should round out a next-to-closing act for the best of the bills.

In the next-to-closing spot at the Palace, with no comedy ahead of them, they did nicely, but were down a bit too late. The mind reading bit as done by them was their strongest bit.

Cow.

EDITH WILSON and Band
Songs and Music
18 Mins.; Full Stage
Jefferson

Edith Wilson is assisted by a jazz band of seven men. Miss Wilson and band are colored. Band consists of piano, two saxophones, cornet, trombone, drum and cello banjo. They get real music from the seven instruments, with the selections, as well as Miss Wilson's, confined to jazzy syncopation. Just seven colored musicians and a pretty mulatto vocalist who handle syncopated stuff in great shape. Miss Wilson did five numbers, all holding lyrics of the real "coon" type. She has a pleasant voice, puts her stuff over easily without forcing and reads real character into the lines. Act shapes as excellent singing and musical turn, minus flash, but containing plenty of talent. Will fit No. 3, in the best.

Bel.

BILLY GOULD
Songs and Talk
16 Mins.; One
23d St.

Billy Gould is back in vaudeville after quite an absence. Opening with a comedy song, "He's Satisfied. You're Satisfied," his old singing standby, Gould followed it with another comic, "I Remember Her." A routine of talk next, including the panning of Freeport in comedy vein, and some Irish stories. There are some familiar. It's well done and as the old boys are beyond the memory of the present vaudeville generation it doesn't matter.

A song, "Sin, Me a George M. Cohan Melody" and an encore comedy bit showing the walks of the inhabitants of various cities for closing.

After a couple of weeks of playing, Mr. Gould will undoubtedly have separated the sure fires from the blanks. The basis of a first class single is there; it only needs work.

Bel.

PAUL DECKER and Co. (3)
"I Heard—" (Comedy)
Full Stage (parlor)
5th Avenue.

A light trifle for a vaudeville comedy playlet. The laughs are not frequent nor hearty enough. It's of the unwanted habit of gossip exaggerating scandalous hearsay.

A young married man intends teaching his wife a lesson in curbing repetition of "I heard so-and-so say." He informs an older married man companion of his plan. The older one suggests he desist—"never try to teach a woman anything," he replies. But the younger does it, through a friend of his wife, a much older woman. The husband tells her that the evening before the other man was out with another man and two young women in an automobile. He asks her to exactly repeat that to his wife.

Between the tale bearer and the wife, they increase the story through repetition, to the other man and his companion having been all night with five women in two cars—and the entire party was a drunken one. To make it harder, the eldest woman informs the other man's wife.

It is cleared up when the husband reprimands his wife for the exaggerations, also informing the eldest woman the fault originally rested with her, since she failed to repeat exactly as requested.

This story might have better value for big time were it not discounted in a way by the Keane-Whitney playlet, "The Gossipy Sex," that may have inspired the latter one. Nor does the playing aid "I Heard—" The player of the older woman does nicely; without anyone else seeming to seek to give the sketch anything beyond the recitation of their lines, excepting Mr. Decker, who provides some exclamations with actions. It's quite mild entertainment for a playlet and its reception will depend upon the calibre of the audience it plays before; the lower the better it may go.

Sime.

ALLEN and KENT
Skit
Four (Parlor)
5th Ave.

Minnie Allen and Annie Kent are together in a comedy skit. Miss Allen was formerly of Montgomery and Allen; Miss Kent did a single previously and is best recalled as of Kelly and Kent.

The present turn has Miss Allen playing straight to Miss Kent's nut stuff. The latter centres around Miss Kent, after "working for 42 weeks and having null and void at the finish," calling upon Miss Allen, who hasn't worked for a year and one-half through having struck an oil well on her California lots.

In between are gags, cross fires, sure fires and antics by Miss Kent. On the stage they address each other by their given names.

The turn should do in the smaller time houses and less. It's placed in a parlor set. Miss Kent looks rather well as a blonde soubert, while Miss Allen is picturesque with quite grey, almost white, hair.

Sime.

THE FIVE STEPPERS (5)
Dancing
18 Mins.; Full Stage (Special)
City

Four men and a girl. Girl opens act with song telling of dancing instruction she is to receive. Song leads to entrance of four men, dancing teachers supposedly. Different styles of dancing follow in order. The four men are all good soft shoe dancers, with a couple standing out with eccentric stuff. Girl is petite brunette, also good stepper.

A flash act for the small timers, unusual in that it holds talents as well as a silk eye.

Bel.

CENTRAL

This is the first straight vaudeville bill at the Central since the season started with Shubert unit shows. With the units reduced to one-third of their first number the policy of the houses continuing with Shubert vaudeville must necessarily vary from straight bills to "produced" shows. There was no change in the admission scale \$2 for the lower floor obtaining from Monday to Friday and \$2.50 top for Saturday, Sunday and holidays, although Monday night (Lincoln's Birthday) the regular scale held. Attendance downstairs for the holiday night performance looked between one-half and two-thirds capacity, the dressing of the house by the box office covering up empties rather well.

The bill was made up almost altogether from overture to exit of acts which appeared in or featured unit shows "gone west." There were six such turns yet they themselves might hesitate to subscribe to the programming of the show as "a big all star bill of headline favorites." The program had other weaknesses. Among them was the absence of any descriptive matter and credits for supporting players. The mere mention of the turn's name gave the impression the billing was not gathered by a press department.

The bareness of the billing did not stop this side of the footlights. But one act had its own settings which made for a change of pace from the unit shows; too much so. Comedy was aimed for and that feature did carry the show along satisfactorily for there were some clever comedians in the line-up. Of the nine acts six worked on "one," there was one full stage turn, and partly in full and part of another in "two."

Jimmy Hussey headlined and closed the show, using his doughboy comedy business but with a house drop. The dialog appeared unchanged but the material got over very well for its vintage. Hussey landed with his comedy songs, the new ones making him solid for two of the older favorites.

Joe Towle was beaten to one of his gags by the program which had him down as "Towel." When Joe got warmed up he let out the secret that when the Koo-Kluks got on a paying basis the Hebrews are going to take it over. "Park" on his "chummy roadster," 1914 Ehrst's model he sure played piano. Towle had a chance to explain that when he did play, he played hard, for a chip of ivory flew from one of the keys as he was speeding to the finish. Either that or "one of the bolts" fell off, though it didn't hurt the instrument.

With DeHaven and Nice, Towle was in the George Gallagher unit show. Seventh and eighth here, they teamed in revue style to real purpose. Towle when through with his own turn was in almost at the start of the DeHaven and Nice act.

Brendel and Burt made a laughing interlude to close intermission. The lines, numbers and breakaway stunt are virtually the same, though "Yonson" declared himself getting wiser day by day in regards to money. Just ahead were Connelly and Wenrich and they easily led the song features of the evening, with vocal talent running next to comedy in the show's factors.

Bert Baker and his company provided the first laughs of the show, on third. He is using "Prevarication" and his amazing activeness got every bit of value from the material. The actress playing the wife was excellent.

The Futuristic Review opened intermission making the usual song operatic flash. It did not provoke enthusiasm perhaps because it did not really fit in the going. Leonard and Eddie (New Acts) were second. The Musical Johnsons opened, though the spot was marked for the Pickfords and did well enough with their xylophone playing. The Argus Trio was programmed to close but the curtain descended when Jimmy Hussey bowed off about 10 minutes past eleven.

Roughness was noticed in three or four acts and while the points may not be classed as really objectionable, the show seemed to lack deletions often necessary after the first matinee.

PALACE

Too much show this week. Underway at 2:10 Monday and still going at 6:40. It totaled as coming under an "overboard" classification with not sufficient material in the three hours and a half to make the running order impress as being entirely a good show. Frank McGlynn (New Acts) impersonating Abraham Lincoln, opening after intermission, was an added starter for the holiday with his characterizations of the great President.

Mildred Harris topped the outside billing which carried an insert of "The former Mrs. Charles Chaplin," not believed to be absolutely according to Hoyle as regards the separation agreement between this young woman and her former husband. Whether or no, they flocked in to standing room with Miss Harris entering No. 4 though programmed as closing the first half. The sketch remains identical with its initial presentation minus the opening film letter to the audience. It clicked for fair appreciation although the

vehicle, or the former screen star's actual work, is but mediocre at best. The playlet may continue to ease by on the strength of the billing. An extremely fair looking girl, Miss Harris. Her support remains the same, S. Miller Kent and Lavine Shannon.

Charles Withers changed places with the movie sketch and provoked considerable laughter with his "For Pity's Sake," the travesty that has played so many return dates on both sides of the ocean with Mr. Withers as its star.

Previously Edna Leedom and Dave Stamper (New Acts) sold their wares and well, and earlier Vaughn Comfort held forth for a semi-classic episode of balled singing that additionally produced a trio of encores, not necessarily called for. This tenor's voice is neither particularly sweet or tone nor is he instilled with any great degree of personal magnetism so that it actually comes down to rest on this basis of his selections. If they're good, well enough, but if they're not Mr. Comfort is minus that superior delivery to make an average melody connect for results. His current routine includes a pop number, rendered as an encore, that seemed to predominate above the other selections vocalized.

Raffayette's Dogs provided the getaway to marked approval being succeeded by Espe and Dutton.

Rooney and Bent took up the major portion of the later stanza, for 72 minutes, with "Rings of Smoke." The dancer's light comedy augmented by ad libbing tickled the fancy of the afternoon gathering though about 5:30 they started to migrate generously. Ahead of the production turn were Seed and Austin who "hooked" it up nicely for a generous reward. The "fruit and vegetable" bit, in front of the drop, continues to be the pair's best bet although the comedian seems to be giving a smoother performance all along the way and hence secures better results in proportion.

Davis and Pelle could have had dinner served on the stage at their termination. It was time. *Scip.*

RIVERSIDE

With the Monday night (Lincoln's Birthday) scale topped at \$2.20 the Riverside failed to hit a high percentage of attendance with nine rows at the rear of the lower floor unoccupied during the evening. The current show had sufficient in the way of names to fill the house and it proved an entertaining bill running exceedingly long, the final act not appearing until 11:20, something out of the ordinary.

The Lime Trio (New Acts) a knockout combination opened the show. The audience was still waiting in with those present giving the trio attention. Carter and Cornish, colored male dancing team, picked it up from then on. The boys are fast and nimble steppers topping off their offering with a crackerjack bit. The act appears to be one that appeared in the three-day houses known as Carter and Buddy. The routine is identical. Satisfied with eight minutes the boys had little difficulty in producing with their dance work.

Mrs. Gene Hughes and Co. in the comedy sketch "Youth" provided some of the laughs of the evening. No. 3. Mrs. Hughes has selected a capable supporting cast with Benton C. Kessler handling the male lead the others in support being Hazel, Stone, Alice Davenport and Vera Merrill. Miss Merrill in a comedy maid role delivers several opportune laughs. The sketch is now being played in 27 minutes. Vivienne Segal and Harry Carroll programmed for No. 3 after intermission appeared fourth in the first half. The graceful and well voiced Miss Segal with looks another great asset captivated the audience in a nicely laid out routine of numbers, with Carroll at the piano. The pianist-composer is getting all he possibly can out of the act as a plug for his new songs, even going so far as to announce what disc concern is releasing them. With a partner of Miss Segal's calibre it seems unfitting to connect attach song plugging methods to the act. The Segal-Carroll combination entertained doing 34 minutes during which there was never an idle moment.

Gladys Clark and Henry Bergman followed closing the first half with their new "Seminary Mary," one of their light song and dance vehicles the style of which they have been following for some time. The present vehicle with an attractive setting carries a neat story with several good comedy situations for Bergman and opportunities for the double vocal and dance specialties by the couple. The act proved one of the applause winners of the evening.

In place of the customary intermission ex-Senator Abe Kaplan offered a 15-minute talk on Abraham Lincoln, Monday evening. The audience sang "The Star Spangled Banner" at its conclusion.

The second half started immediately after the showing of Topics week with Irene Franklin. Miss Franklin had Jerry Jarnagan at the piano and went after the audience with a bang. She had them immediately eating out of her hand. Her character numbers were served up in rapid order each and

everyone ringing true. The audience was loathe to see the comedienne depart and called her back several times, finally satisfied Miss Franklin had supplied them with her entire repertoire including "Red Head."

Claude and Marlon with the only comedy act in "one" of the evening followed Miss Franklin. The audience was ready for this style of turn and gave it its approval, the couple registering nicely with their tried and true methods. The Wilton Sisters drew the next to closing position. Their start was after 11 with the vocal and musical work. The girls would have appeared to advantage earlier in the bill but due to the abundance of singing it contained, a different spot was hard to find.

The McIntyres with a well devised sharp shooting routine closed the show bringing down the final curtain around 11:30. *Hart.*

COLONIAL

The reported heavy Lincoln's birthday matinee took the edge off the night's business, although the gross intake was more than fair to middling, all things considered, the sloppy, snowy weather included. The customers, ordinarily generous and enthusiastic in their applause, appreciation and approbation, seemingly were all from Missouri.

The process of showing them was no cinch. Two of the acts that were "showing" — technically — clicked the prettiest. Julian Hall and Kathleen Dexter with their versatile frame-up were an unqualified hit. The cute Kathleen's aggressive rag ballad delivery was undeniably fetching. The duo labored hard and, it should not be omitted, to good purpose. Hall's Chaplin number is that close that if Chaplin should ever require a double for some film reasons where duplicate exposure and trick photography is not sufficiently satisfying, Hall could deliver with vengeance, and it would puzzle the fans as to which is the original. Miss Dexter agreed that her partner did Chaplin pretty good, "but not as good as Mildred did." And Mildred at the Palace!

The Joseph E. Howard-Ethlyn Clark revue was the evening's highlight. Tony Pastor's most aspiring dreams probably never imagined vaudeville would produce a classic of this sort. Those eight "wooden soldier" steppers could take their number into a production and k. o. them. The revue is the last word in vaudeville flash acts and decidedly different from the others. There are 17 in the company, of which James J. Morton is far from a mere filler-in. Spotting Morton as the master of ceremonies to plug the waltz between scene changes was a bright idea and will likely induce patterning.

Xvete Rugel, the prima donna of grand opera voice, concert bearing and vaudeville schooling, combines the three qualities for one of vaudeville's classiest vocal turns. Miss Rugel knows her vaudeville alphabet and proved herself a star pupil. That opening number about "the old songs are the new and the new, the old," has unlimited possibilities. Miss Rugel sings a strain of a familiar standard number and shows how it has been "adapted" for a modern pop song. If Miss Rugel is interested, Leo Felner, her accompanist, can show the similarity between Chopin's Fantasia impromptu in E and "I'm Always Chasing Rainbows," "Souvenir" and "Soothin' Serenade," two of Chopin's waltzes and "Broadway Rose" and "Castle of Dreams" from "Irene"; "La Tosca" and "Avalon," among others. Chopin has been a popular base for the tin-pan alley boys. The worth of this opening number was attested by the attention it commanded and the spontaneous enthusiasm it evinced.

Phenomenal Players, No. 3, and Laura Pierpont in a new protean offering, second after the sista (New Acts).

J. Rosamond Johnson in the before farewell position was a bit too far up, but acquitted himself nobly. His colored company of five have a classy frame-up, although there is a trifle too much of the "spiritual" harmonizing in the routine and not enough of the syncop. That shivery jazz drummer is a show in himself and was partially responsible for the hurrah finish that elicited calls of "more music." This was not forthcoming because of the late hour. Mang and Snyder, herculean hand-to-hand performers, closed and held 70 per cent. of the house, creditable in view of their 11:10 entrance.

Al Markell and Nell Gay (twiced with a snappy song and dance routine. Markell's acro-stepping is a worthy feature, although it should be varied a little for contrast. Johnson opened.

The Palace, Jamestown, N. Y., which opened Feb. 5, is booked by the Sun office and plays combination vaudeville and pictures. The house is managed by Peterson & Woods, and was reported as to play Keith vaudeville. The Keith bills play Shea's opera house, Jamestown, booked by Billy Delaney.

81ST ST.

For a compact big time bill of limited numbers, in conjunction with a feature picture, the 81st Street put up a corking program for popular approval this week. The house was well filled on the holiday matinee for a neighborhood. Wellington Cross got the headline in his sketch, a satire called "Wives." It's a departure for Duke, as he mentioned in his up-curtain speech, that nearly became a monolog. Another error was Duke's unwavering tendency to deliver the asides abruptly toward the audience. That's not considered recherche in legit playing, although it's a favorite vaudeville trick. Otherwise this Lewis & Gordon produced playlet just misses; it's comedy with a reverse, and the reverse is waiting for a big laugh that never arrives. The story, by Howard Emmett Rogers, has been written for a curtain-raiser, not for vaudeville. There are smiles in it and good players in the main, with Gretchen Sherman, Mrs. Kingsley far outdistancing the others, but the characters have been overdrawn for their actions without the plan of broad farce being carried out—still it may be all right for vaudeville, where they chuckle over slaps at either husbands or wives. "The married and single men," worked in somehow, was the cause of the unrecorded first vaudeville gag, some claim.

A bad stage wait Monday afternoon held the curtain for at least 15 minutes for this full stage playlet, although preceded by a single turn in "one." The single was Sophie Brandt, new to the east and from grand opera. Miss Brandt sang several numbers, ranging from the classical to the pops, and will likely re-routine her songs before trying for the big time around New York. With that in form, Miss Brandt is apt to achieve recognition, as she has a nice personality and her voice is undeniable.

Next to closing were Lewis and Dody with their "Hello" songs, made topical with a little blue stuck in for sure fires, besides some rewritten old gags as punch line laughs. They made every extra verse an encore and clung around for quite some time, until Stan Dody, in his condescending curtain speech, said some other time when they again played Keith's vaudeville they would sing all the verses the audience might want. From the indications they will be busy that day. All they need is the "Hello" song and that's about all they have in this act.

Mammy Jinny and Her Georgia Band (New Acts) closed the first part with "The World's Applause," the feature film. Margot and Frank opened the show, followed by Follie and Le Roy, then Miss Brandt, with Violet Martens at the piano for her. *Simc.*

STATE

Monday night the show at the State was clipped to meet the Lincoln's Birthday crowds and get four in for the day. The final showing for the six acts started at 9:10 and finished at a little after 10:30 with "The Old Timers," the offering of applause value to the show, although they were not given the headline billing which was bestowed on Frank Burt and his partner in their "The Substitute" skit. All told, the State offered an interesting vaudeville entertainment.

Cooper and Seamon opened with a combination of music and strength. The latter was the applause winner for the pair. Ullis and Lee on second with a double singing number interested those in the front half of the lower floor, but back of the divisional line it was difficult to figure what it was all about. The boys handle five numbers of the popular variety and on their double work impressed.

Ethel Davis, once coupled with Fred Rich in the billing, is now billed alone. The red-haired little single shot over five numbers and received about 50-50 as far as applause approval was concerned. Her "sneeze" song retained from other days is still her comedy hit, although the elang satire on "Romeo and Juliet" ran it a close second. Herbert Ashley, assisted by Jane Lackaye and a straight man, scored with the combination of comedy talk, straight singing and parody offerings.

Next to closing Frank A. Burt with Myrtle Rosedale started rather slowly, but before the finish there were plenty of laughs and considerable applause. The act is billed as "The Substitute," undoubtedly because there must be some dialog at the opening to justify it, but all of that dialog was lost half-way back at the State.

"The Old Timers" closing the show were the real wallop, and especially did Josephine Sabie stand out among the sextet in the offering. The act includes, in addition to Miss Sabie, West and Van Sclien, with their musical offering; Andy Gardner, Dan Barrett and Rube Wohlman. Imogene Comer, originally with the act, is missing.

The feature picture was the Hobart Henley-Universal production, "The Flame of Life," with Priscilla Dean. *Fred.*

AMERICAN ROOF

The holiday probably accounted for almost capacity attendance on the Roof Monday. The entire lower floor was filled, with most of the side boxes capacity also.

Eight acts and the feature picture of nearly all small time calibre with Jean (Chinese holding top billing) and taking the hit of the show next to closing. The "audience" entrance of the act was new to the roof bunch and started it off flying. Charlie's singing and the "wop" comedy clinched it for big returns.

Murray, Senna and Dean, another trio who have been seen on the two-a-day looked like a different act with a new straight man. The turn has gone back a mile. About all the entertainment act holds at present is the yodling and singing of one male member. The straight adds nothing to the total and the girl just dresses the stage. The singing of "blues" at the finish to each line ending "without a shirt" was dragged in! They were fourth.

Roy and Arthur on just ahead made them yell with their plate-breaking and comedy juggling. The blackface comic gets a lot out of the cracked china which is about the whole act.

Earl and Matthews held the deuce spot getting unusual results for the position. The act is a man and woman song and dance combo with the accent on the stepping. Opening in male attire the girl does a well conceived "souse." A double, soft shoe dance follows. The male is a corking stepper. A medley of parodies sung by the girl introduces him in dances of different countries as Scotch, Irish jig, etc. The self same idea is used later down in the bill by Grazer and Lawler but the conflict didn't seem to affect the latter.

The Grazer and Lawler turn on before intermission in their familiar dancing revue went strongly with the finish which is the only big time moment. The girl is an attractive brunet with a shapely figure that she costumes well but the act lacks entertainment and novelty up to the finish where both land with a double toe dance routine. The man elevates well in this dance which goes over for a bang through the novelty of male dancer doing this type of work.

After intermission Roy, Dorn and Duke (New Acts) kept up the tempo with a musical jazz and singing stunt, followed by Reed and Selman in a full stage talking skit. The act is constructed about a young couple locked on a roof. They become acquainted and routine about crooks, etc. The talk is fairly interesting but lets down in spots. Two songs sounded special and fitted. The pair have considerable appearance and look well. The turn is good three-a-day but not big time.

Fox and Sarnow closed in a smooth routine of hand balancing with some intricate lifts, and Lockhard and Clair comedy acrobats opened the show satisfactorily. *Con.*

5TH AVE.

Old home week the first half at the 5th Avenue, through most of the acts on it, and a Ladies' Minstrels (New Acts) for the special attraction. Then again Monday evening Walter Murray spoke convincingly in describing the greatness of Lincoln, besides making it brief.

The house had a holiday audience so much so one nice looking old man slept through the show which quipped him as a vaudeville critic. After Margie Coates had finished singing pop songs No. 2 and Minnie Allen and Annie Kent (New Acts) had finished their comedy skit, No. 3, they had to hang around to finish off the Minstrels closing the show. Miss Allen on one of the ends mentioned she was tired. She must have been. Miss Kent was probably more so as she had danced previously and danced again for her minstrel specialty. Lively girl, that Annie.

Other dancing was done by Thomas J. Ryan who said he would do a buck and wing as he did 50 years ago at Miner's on the Bowery. To settle any doubting Thomas as to his career, he mentioned he would do the dance he did with the late John T. Kelly at Harrigan & Hart's at 608 Broadway, 46 years ago.

Mr. Ryan and a company of two are doing "Ahead of the Times." It seems to be a very slightly different version of "Mag Hagerty's Father" that Ryan and Richfield did as one of the most favored of the "Hagerty" series years ago. In the lobby Edgar Allan Woolf is mentioned as the author. Soft for a vaudeville author who has so many of his own sketches playing and commands a formidable figure somehow for vaudeville to be set down as the creator of this piece and original with him. Anyway, Mr. Ryan was at the 5th Avenue and probably hopes for the big time through the combination. If his dancing can do it, he will get there, but the sketch can hardly stand up for big time, though "Is it?" and "I'm a pretty wise guy" still remain. The daughter, Maggie, is well played, much better than the modern chauffeur in uniform. Johnny Burke would 'em next to

closing, doing it with his orchestration bit at the finish. Oscar Martin and Co. opened the show with Mullen and Francis fourth. Miss Francis still laughs so heartily and shrilly at her partner's gag, it's hard to determine if the audience is also laughing.

Plicer and Douglas with company of two men, one on the stage and the other leading the orchestra did about their old turn in new settings and clothes. Miss Plicer dresses are continuing to be the feature of an act that seemingly never changes in actual work. It slid away quietly after a flash dress arrangement for all three, the third member on the stage being an average dancer. Mr. Douglas is ruining his French wit with the old "Foot, too!" song. That song was through months ago. Capacity Monday night. Sime.

BROADWAY

A regular vaudeville-goer, accustomed to the routine of the vaudeville idea as it is executed in the houses where shows are shipped in and run off—every man for himself—opens his eyes in admiring wonder in the Broadway. Here seems to be one theatre intelligently booked and constructively managed. It is anything but cut-and-dried. No two weeks are alike. There is always something individual to each show that reveals the hand of someone who has ideas, enthusiasm, discrimination.

Since the Holloway direction of this Moss house the business has leaped to amazing proportions. Tuesday evening, with a storm outside, the rule was fill-up and stand-up downstairs and upstairs. The show ran until 11:25, with the pictures yet to come. And almost everyone remained in.

Again there was a hand closing the show. It wasn't the greatest band on earth, but it was alive—it had little more than just very near the audience; almost the entire bill remained in and worked with the band to close. The performers put in not less than 25 minutes overtime, and that part of it was the star part of the show. That sort of thing draws money and popularizes a theatre because it sends people out happy—and talking.

The band is Ernie Golden's. It is up to the standard of the day. The numbers are alive, varied and punctuated with shrewd little effects that cost nothing but are effective. And the musicians stand up to the test, too. Splitting the headline with the hold-over attraction was Dolly Kay, Miss Kay sang only two songs and did perhaps about five minutes, begging off with a speech claiming a cold. This caused the Aesop Fables to be run after her and in the middle of the bill to make a full-stage set.

Noel Lester and a pretty little bob-haired girl opened in a mélange of wire, ventriloquy and skillful magic with comedy exposures by the girl. An excellent turn from every standpoint. The Diamonds followed, a youth and a girl, with two little boys brought on for a wind-up hurrah; this act is all there except bromidiol lyrics before each number, of which the following is a verbatim and typical example:

"Nowadays upon the stage
Dancing seems to be the rage,
And so I'll take a little chance
And show to you my latest dance."

Miss Diamond is an extravagant dresser. Her two imitations in "My Man" were well done, though not close imitations. The young man hoofs variously and engagingly and the two youngsters topped it for a slam. Paul Decker and company in a fair sketch called "I Hear" held up the spot, married only by a hysterical dramatic speech by Decker in an effort to reach a climax. Half of the speech, delivered with somewhat less crescendo, would leave it a pleasant farce and get it further, as it will never qualify for a morality play or a problem drama.

Robert Reilly and Co. also showed a little fellow. This boy is an actor, too good, if anything. Mor his years and inches he bares a stage ease and sureness that is almost alarming. Reilly is a pleasing singer of romantic Irish songs, assisted by an amazingly pretty colleen (Molly Kennedy according to the lobby billing) and the whole skill is acceptable and keeps moving briskly, though never attaining star speed. If the encore was sprung sooner and Miss Kennedy went further for a new encore (perhaps with Reilly in an epilogue in America after emigrating to the promised land from the dear little Isle) it could easily work up to the best time.

Howard and Lewis, a typical straight-and-comic two-man next-to-shut team, made good heavily. Some of their material is deplorable. It is not only blue, but vulgar. They split in each other's faces beyond even low comedy necessities, and some of the asides to the folks in front were offensive. The closing song, though it drew encores, is of a sort discarded years ago by performers who expect to thrive on the upmost state. Here is a clever and worth-while team, deliberately making itself impossible for the best by going after unsavory laughs that aren't even necessary to their present progress. O of their pet

gag lines is "what do you care as long as they laugh"—and it's short-sighted philosophy.

The Trojan work done by this team, the young Diamonds and the main Diamonds with Golden's band are worthy of reward and comment. The spontaneous comedy and the kids' flashy dancing kept the packed house in a clamor far beyond the regular blowoff hour. And the weekly repetition of this sort of home-made entertainment, topping bills already good enough for the money, cannot help giving the Broadway the most prosperous career.

CITY

The City's show the first half was just one of those machine-made cut and dried eight-act arrangements with slow spots, weak spots and others that might best be described as unconscious spots as far as the audience was concerned. Maybe the audience came to see the pictures Tuesday night, though. There wasn't an overflow by any means.

Two piano acts within a turn of each other didn't help the running. Sid Gold and Brother, No. 2, were the first to reach 'em with the music box. The "Mr. Boogie" song for a finish called for a blue spot. That's what Gold wanted. What he got was a hazy, foggy blue light that pretty nearly blotted out the stage.

Biglow and Clinton, the second turn to use a piano, were fourth. They did a flock of published numbers, handled competently. The Pete Curley Trio, third, entertained with a pleasant little arrangement of singing, talking and dancing. Curley's ability as a "Tad" comic calls for a better vehicle with more weight than the one now used. The dancing got 'em. The turn suffices for the neighborhood houses.

Henry Frey and Betty Jordan next to closing with a routine of hoke made to order for houses like the City. Frey is using a trick mistake and appears to have otherwise changed his make-up a bit.

Preceding were the Breen Family with dancing, music and club juggling. The spot ahead held Emily Darrell, nut comic. Miss Darrell at least is different from most of the single women in vaudeville. The idea for a dandy-comedy turn is there, but the material needs a lot of strengthening. Miss Darrell made 'em laugh, but there were too many points at which the act seemed to stop cold. Five Steppers closed and Steubenfeld Trio opened. "The Marriage Chance" was the feature picture.

58TH ST.

Only five regular acts carded for the first half due to the "Local Follies" in the closing spot. The neighborhood girls drew early. At 8 o'clock they were standing. Each of the quintet of turns had comedy as its principal item, with the result it was a laughing evening.

Van and Vernon, preceding the amateur production, "cleaned" for the performance. With their hazardous routine. The couple could have returned for an additional encore but were satisfied with the situation and bowed away gracefully. Previously the bill registered evenly and to the point where the professional end of the entertainment ended at 9:30.

Leonard and St. John (New Acts) deuced it, following Ruge and Rose, who, with a see-saw pole locked to a swinging trapeze, did seven minutes to appreciation. This opened with a continental flavor, the with one or two flash tricks added should be able to step forth as the beginner in any of the twice daily houses.

Basil and Allen, No. 3, extracted a few outright howls from the patrons with their recruiting skit. It was reported the men had recently reunited after having been separated, although they played together for years previous to the break. The act is a solid laugh producer and can make certain clientele scream. Beyond that should prove sure entertainment throughout the larger family theatres.

"Loads of Misery" (New Acts) took about five minutes before the house had a gleaming as to what it was all about and finished with at least half the patronage still in the dark. Nevertheless, the accompaniment to the action in the sketch was appreciated, with the conclusion bringing forth an average outburst.

23rd STREET

A rough and ready holiday crowd that pushed and jostled good naturedly in a wild rush for seats after each turn Monday night. Besides the holiday there was try-out night to bring 'em in, three trial entries starting as supplementary to the regular six-act show. These were Joseph White, the Underville Brothers and Murphy, Bartels and Co.

Gege and Qupee, a skating turn with a flock of classy tricks started the regular show off at a gallop. A neck-whirl introducing a patented arrangement with the girl of the duo pivoting as well as whirling, while the man is also whirling, outdis-

tances most of the skating tricks of its type. A smartly costumed and modernly produced turn that will stick out anywhere its put.

Billy Gould (New Acts) next, and Josephine Harmon and Co., third. Miss Harmon does character stuff with an individual style and method that suggests she should do that mostly. The material used in her present turn may be the kind of stuff neighborhood houses like, but it doesn't look to be the best suited to Miss Harmon. There's too much conventional comedy and too much that is familiar. Four exclusive character numbers, one a ballad that would exhibit her pleasing singing voice, and an accompanist that does nothing else appears to be the thing for Miss Harmon. With that arrangement she ought to jump right up with the single women big league leaders in a hurry.

Dorothy Sadlier and Co. in the satirical comedy "1999" made 'em laugh all the way. The transposing of the relative positions of men and women as De Mille predicted it in 1899 has been done numerous times in sketches, dating back to the days of the "new woman craze," "bloomer girl" of 25 years ago, etc., but the idea is always good for comedy results.

Morris and Shaw next to closing with talk and singing caught a quieter house than the turns who had to battle 'em earlier and kept 'em laughing and applauding consistently. Movie "Masques" a dancing turn with several people in it closed. "Paris by Night" was the feature.

EDITH GOULD'S ESTATE

(Continued from page 14)

death the principal is to become part of the residuary estate.

The remainder of her property equally between the seven children of the testatrix, who are Kingdon Gould, born Aug. 15, 1887; Jay Gould, Sept. 1, 1888; Marjorie Gwynne Gould Drexel, Sept. 11, 1890; Vivien Gould Decles, May 2, 1892; George J. Gould, Jr., March 28, 1896; Edith Gould Wainwright, Aug. 3, 1901, and Gloria Gould, March 3, 1906, in trust for life, with the power to will the principal to his or her issue in such proportions as such beneficiary cares to give. If there be any issue and the power of appointment is not exercised then the issue of such child is to take the principal of their parent's share equally. Should there be no issue and the power to will the principal be not exercised, then such principal is to go to "my lineal descendants."

The husband, George J. Gould; the son, Jay Gould, both of Lakeview, N. J., and Charles Prentice Noyes, friend, of 7 Park avenue, New York, without bonds, were named and qualified as the executors of the estate. The Equitable Trust company, of New York, is trustee.

Mrs. Gould, who died of heart disease while playing golf on the private golf course at Georgian Court, on the outskirts of Lakeview, was a native of Brooklyn, N. Y., about 56 years old and, before her marriage to Mr. Gould, Sept. 14, 1886, had distinguished herself on the stage. Among the scores of messages of tribute received at the Georgian Court at the time of her death were many from men and women of the theatrical profession.

Edith Kingdon, as she was known on the stage, was playing in amateur theatricals in Brooklyn in the early 80's when a business manager of the Boston theatre thought he saw in her promising material for the stock of that organization, and she consented to try out for the cast of a new play on the road. She opened as Eve Malvoise in "Youth" at the Academy of Music, Baltimore, Jan. 30, 1882, and for the next two years played on the road. She appeared as Mabel Hungerford in "The World," "Daphne" in "The White Slave" and Ada Summers in "A Free Pardon."

In March, 1883, Miss Kingdon played Ellen Maitland in "50,000 Lbs.," a story of pluck, at the Boston theatre, and from that time on until she was engaged by Augustin Daly, played leading parts in Boston successes. As Princess Meta she appeared 250 nights in "Jalma." She also appeared in "Love and Money" and "Kit."

In 1884 she was engaged by Mr. Daly on the eve of a European tour, and in the following November secured a success in New York city as Mrs. Margery Gwynn in "Love on Crutches." Previously she had appeared in "The Wooden Spoon."

Miss Kingdon met Mr. Gould during the years at Daly's. His presents of flowers and his nightly performances of escorting her to her carriage caused some comment as to how Jay Gould, his father, then famous in the railroad world, would receive the possible news of an engagement to the actress. George J. Gould followed the Daly company

CABARET

It is up to the county attorneys of Kansas to enforce the prohibitory laws, according to an announcement made to those officials, at their recent meeting, by United States District Attorney Williams, of Kansas. The later official served notice that no help could be expected from his office, except in cases where the action was necessary by reason of federal jurisdiction. The advice was given during Mr. Williams' address to the county attorneys and caused a sensation. He said "The United States court will not be turned into a police court, for the prosecution of booze cases." He also intimated he had received orders relative to the question and it is supposed the orders referred to came from Washington. The meeting at which the Williams address was made was called by Attorney General Charles B. Griffith, of Kansas, who gave the county officials some straight from the shoulder instructions regarding their duties. He told them that the state laws were going to be enforced for the next two years or they would have to account personally for the failure. The dry forces are jubilant over the stand taken by the head of the state's legal forces and predict that the state will really be bone dry in a short time. Mr. Griffith made no distinction over law violations and has stated before that he intends

to enforce all laws alike. If he does it will mean that the theatres in a few of the Kansas towns, especially those on the Kansas side of this city will be deprived of their banner days business.

Leslie J. Stevens now has the orchestra privilege at Glover Gardens, New York (dance place), succeeding Joseph C. Smith of the Hotel Plaza, New York. Smith had agreed to personally appear and direct after 10 evenings but did not do so. Harry Pearl, for some time with Irving Berlin, Inc., is managing the Glover Gardens, which aims for semi-exclusiveness. The \$1.50 male and \$1.25 female admission is sealed for that purpose.

Doraldina, Frankie James, an acrobatic team, and 10 girls are due to leave New York, to open around Feb. 23 at the Green Mill Gardens, Chicago, with Doraldina handling the whole show at \$2,000 weekly and 50 per cent. of the cover. The Green Mill will charge \$1 at the gate or it may be as a table charge. It seats 1,500 and lately changed hands. Tom Chamales sold the place he had operated so long to Joe Glaser, a Chicago dealer in used cars. The Green Mill was threatened for a time with a federal injunction for selling but a court declined to grant

(Continued on page 23)

when it started overseas for a summer tour, and a report of their engagement came from Paris. He returned to this country in advance of the company and met Miss Kingdon and her mother upon their return. Two weeks later they were married at the home of Jay Gould, at Irvington, N. Y., with all the members of the Gould family present.

Mrs. George J. Gould subsequently appeared a few times in private theatricals. At Christmas time, 1899, she took part in "The Twilight of the Gods," a playlet by Mrs. Edward Wharion, presented in an improvised theatre in the carriage house at Georgian Court. In January, 1903, she played Mrs. Van Vechten in "Mrs. Van Vechten's Divorce Dance," a play given at one performance in the ball room of the Hotel Plaza, New York.

During the World War Mrs. Gould was chairman of the entertainment committee of the mayor's committee for Women on National Defense, directing entertainments given at the Brooklyn Navy Yard and at various hospitals in New York city. She also took an active part in other war work, including the Red Cross. Miss Sinclair, who played in "The Girl in the Film," a musical farce adapted from the German by James T. Tanner and produced on Dec. 30, 1913, at the 44th street theatre, New York, by George Grossmith, the English comedian, is now about 30 years old. She was born at South Dakota, and is a daughter of Alexander Campbell Sinclair and Letitia E. Moell Sinclair.

PASS GRAFTERS

(Continued from page 14)

via the trusty mimeograph. Some hundred or more card reports on the activities of various applicants for free seats also have been forwarded to the members.

A questionnaire has been framed by the committee, which is mailed to various applicants for seats. The information gathered is compiled for the general record. This questionnaire requests the name, address and phone number of the applicant, his New York newspaper connections, out-of-town papers represented, syndicate service and whether the publication is daily, weekly or occasional. There is also a request for the nature of the service, general or exclusively theatrical, and at the end a request for the name and address of the employer.

The replies on some of the questionnaires have been such they are amazing when judged by what standpoint various grafters base their right to free tickets upon.

Among some two dozen reports that have been issued in card form by the information bureau there is not alone some interesting information but some highly humorous incidents are brought to the surface.

Among those listed are a minister and a Y. M. C. A. worker. The former usually writes and says: "I would very much appreciate the pleasure and privilege of seeing your play not alone for my own joy but that I could the better extol and commend it from my own personal knowledge." He was sent a ques-

tionnaire and refused to answer it. The Y. M. C. A. worker says that he makes "oral reviews" of plays. He has not been heard from as yet in the questionnaire sent him.

In one of the general press representative offices there recently was an order to the effect no passes were to be issued without a written request. One of the regular pass getters objected to this and suggested that he be placed on the second night list, as he was on that list of a number of producers. A search of the records revealed that such was not the case, but the questionnaire was sent anyway. His answer was that he had no New York paper connection and that he had his own syndicate to which he sent a weekly theatrical and literary letter. The syndicate consisted as far as could be discovered of two publications in one night stands.

A member of a large firm of decorators also claimed to be the correspondent of a west coast publication which in reality is a hotel house organ. Another regular pass fiend was formerly on the staff of a New York theatrical paper, now defunct. Still with the pass he claims to be working for several of the larger news syndicates, which deny he is with them.

Then there is a foreign tongue publication which from its letterhead would lead one to believe it was published in New York, while in reality it is a little community paper.

One report which deals with the representative of a southern paper states that he sends a negro with his requests, which come so frequently that the soles of the negro's shoes are worn very thin. Another of the grafting ilk was once a window dresser for B. Altman & Co. and claims a syndicate connection sending in clippings to which a type-written slip is attached stating that it is from a Florida paper. On checking up it was discovered that the clippings resembled the "Evening Journal" in type style and carried the typographical errors that the "Journal" had.

Another who has been getting passes along the street for 20 years is a free lance press agent. All press agents have given him countless passes during the years he has been operating. In reply to the questionnaire sent him, he stated that he was "not writing for any city or out-of-town publication, but hoped to," also that last spring he was negotiating with a New Jersey publication, but that the deal fell through.

The P. A. A. is holding its meetings regularly and adding to the list of information cards almost daily. It feels in time that throughout the country there will be some sort of a responsive movement among the local press representatives or house managers whereby the pass grafters in their own territory will be wiped out and that through each of these local organizations there will be an interchange of information whereby the pass grafter will be ended, with the deserving newspaper man coming to New York supplied with credentials so that he will receive the courtesy due him.

Beale Browning
Blasett & Scott
Roy La Pearl
Anker Trio
Taylor & Hobbs
2d half
Cresdon & Davis
Four Aces
Lillette Co
Rozzy La Rocca
Harry Kahne Co
(One to fill)

DETROIT
La Salle Garden
Early & Early

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1403 B'way (Patnam Bldg.) N. Y.

Bob Mushey
Under of B'way
Ben Nee One
Ned Nestor Co
2d half
Beale Browning
Carl Rosini
Blasett & Scott
(Two to fill)

FT. WAYNE, IND.
Palace
C Gerard Co
Duval & Symons
Bernie Bros
Collins & Hill
2d half
Early & Early
Ben Nee One
Kelsa & Demonde
Roy La Pearl

INDIANAPOLIS
Palace
Barham & Saxton
Miller & Frear
Billy Beard
Lopes Orchestra
Charles Rogers Co
Romanos Sisters
Newport Strick & P

KOKOMO, IND.
Strand
Dallas Wack
Jada Trio
"Around the Map"
McGoode Lane Co
2d half
Downey & Claridge
Olive & Mack
(Two to fill)

LANSING, MICH.
Regent
Humberto Bros
Celia Bros
Leta's Go
Burnum
Brown & Lavelle
2d half
Wesler & Kelsa
Gene & Mignon
Grace Ayr & Bro
Eddie Hill
Niobe

LEXINGTON, KY.
Bon All
Fred Lewis
Cresdon & Davis

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
606 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7916-4829

ORPHEUM CIRCUIT

CHICAGO
Engelwood
Rae Samuels
(Others to fill)
2d half
Rae Samuels
(Others to fill)

Palace
(Sunday opening)
Vaa & Schenck
& H Stanton
Bailley & Cowan
Jane Connelly
Moody & Duncan
Rubin & Hall
May Wirth Co
Plator & Natalie

State-Lake
(Sunday opening)
Al K Hall
Crafts & Haley
Rath Bros
Galletti & Kokin
Jimmy Carr Band
Bernard & Garry
Butly & Houghton
Murdock Mayo & M

LOS ANGELES
Hill Street
Willed Clark
"Collier & DeWald"
Bert Fitzgibbon
Eddie Miller
"Visser Co"
Corinne Tilton

Orpheum
Doree's Opera
Ethel Parker
Hurst & Vogt
Jack La Vier
Valand & Gamble
Berger's Circus
Prisco

MEMPHIS
Orpheum
Henry Stray Band
Franklin Chas Co
Billy Clason
Jack Norton
S H & A Seymour
Seibin & Grovlin

MILWAUKEE
Palace
(Sunday opening)
Beattie Barricade
Around the Corner
Billy Arlington
Gellis
D D H
Emma Carus
McKay & Clegg
Kinnia Carus Co

MINNEAPOLIS
Hennepin
(Sunday opening)
Cummings & White
Wright & Dietrich
Bill Robinson
Rococo Ails
Hevan & Flint
DeWitt Burns & T
Pace Bedrin & H

KANSAS CITY
Main Street
(Sunday opening)
S Weber
Wayne & Warren
Lambert & Fish

EDDIE BORDEN

Demarcos & Band
Great Lester
Astralian Heires
Orpheum
(Sunday opening)
Neal Abel
Conlin & Glass
Parone & Oliver
Vadie & Gory
McKay & Arline
Juggling Nelsons
Vera Gordon
Mallia & Bart

OAKLAND, CAL.
Orpheum
Harry Langdon
Harmony Kings
Johnson & Baker
Pries & Wilson
Farnell & Floren

OMAHA, NEB.
Orpheum
(Sunday opening)
Elly
Frank Ward
Letter Writer
Clara Howard
Pauline
Alma Nelson
Signor Frisco

PORTLAND, ORE.
Orpheum
(Sunday opening)
Alan Rogers & A
Bert Howard
Zella Mae
Max & Morris
Carlisle & Lamal
Aerli Valentines
White & Ireland

SACRAMENTO
Orpheum
(19-21)
(Same bill plays
State of Yesterday)
Harry Holman Co
Zelaya
Donagan & Steger
Zella Mae
Peres & Marguerite
Milt Collins

SAN FRANCISCO
Golden Gate
(Sunday opening)
Fred Hughes
Pearl Newp't & P
Theodore Roberts
Wyle & Hartman
Adelaide Hill
Valentine Vox
Royal Sidneys
VANVOYER, B. C.
Orpheum
(21-23)
Julian Ellings

BOBBY "UKE" HENSHAW
And ENCORE
ORPHEUM CIRCUIT
Direction: BILL JACOBS

(Sunday opening)
Mare McDermott
M & P Miller
Crystal Bennett
Bobby Henshaw
E. J. Moore

Orpheum
(Sunday opening)
William Faversham
Dore & Darnell
"Carl Francis"
Jack Osterman
Lucas & Inez
"Love Sisters"
"Francis Williams"

SEATTLE
Orpheum
(Sunday opening)
Jessie Busley
Edwin George
Ford Dancers
Gautier's Co
Dugal & Leary
Steppe & O'Neill
Josephine Amoras

ST. LOUIS
Orpheum
(Sunday opening)
Coogan & Casey
Rudel & Dunigan
Charles Wilson
Crystal Bennett
Bobby Henshaw
E. J. Moore

WINNEPEG
Pantages
Houdini
Jack Benny
Blair Micheln & T

NEW YORK CITY
State
Donald Sisters
Violet Carleson
Cresdon Bannan & M
Ed Blondell Co
Billy McDermott
"Al Segal Band"
2d half
Roy & Arthur
Leon Varvara
Stevens & Lovejoy
"Al Segal Band"
(Two to fill)

American
Peres & LaFlor
P & M Collins
Brown & Elaine
Skelly & Helt Rev
Elona & Sierra
Perovial Noel Co
Leo Hale
(One to fill)
2d half
John Leclair
Ford & Price
Byron Girls
Stolen Streets
Evelyn Cunningham
Billy McDermott
Valda Co
(Two to fill)

Victoria
Mankin
Dorothy Wahl
Louise Carter Co
Helm & Loew's Sis
Howard & Ross

Earl & Matthews
Violet Carleson
Burns & Wilson
Harry Cooper
Fred La Florine Co
Lincoln Square
Manicure Shop
2d half
Russ LeVan & P
Dorothy Wahl

LOEW CIRCUIT

BOSTON
Orpheum
Hoffman & Jessie
Reeder & Armstrong
Jimmy Savo C
Holden & Herron
Jean Granee
Jewel Faulkner Co

BUFFALO
State
Daley Bros
Northlane & Ward
Reck & Bryan
McCormack & Ivy
Joe DeKos Co

PROVIDENCE
Emery
Wilton & Leo
Adele Oswald
4 Queens & Joker
Weber & Elliott
Galletti's Monks
(One to fill)

DAYTON
Ed Gingers Co
Wheeler & Potter
Helene Davis Co
Chas F Seamon
Boys of Long Ago

HOBOKEN, N. J.
Lyrie
Russ LeVan & P

FREEMAN
F. L. A. M. A. L.
R. A. L. A. S. H.

BROOKLYN
Metropolitan
Breakaway Bar's
Evelyn Cunningham
Billy McDermott
Valda Co
(Two to fill)

Manicure Shop
2d half
Russ LeVan & P
Dorothy Wahl

MARGUERITE DeVON
with "The Shell's Favorite"
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

C. & T Harvey
Wilson & Jerome
Mann & Gold D 2
Greely Square
Ergotti & Herman
Mabel Drew
Fred C. Hagan Co
Lillette Bernard
Cresdon's Four
Manning & Gold D 2
2d half
LaFrance Bros
A. & L. Wilson
Dayton & Palmer
Emily Darrell
Jack Powell Six
Delaney Street
Earl & Matthews
Murray Bennett
Royal Midgits
2d half
"Gangler's Dogs"
Leo Haley
Royal Midgits

National
John Leclair
Dayton & Palmer
Stevens & Lovejoy
Four Byron Girls
Jack Monkeys
2d half
Leon & Muzl
Belle Kraemer
Brooke & Grace
Chelodina Four
Orpheum
LaToy Bros

LONDON, CAN.
Loew's
"The Downing R"
Jerome & France
2d half
Handley & Howard
Bud Snyder Co

ASTORIA, I. L.
Astoria
Francis & Wilson
Phil Davis
Black & O'Donnell
Louise Carter Co
Leon Varvara
Fred LaFlorine Co
2d half
LaToy Bros
"Benington & Set"
Gilbert Sis & Ar's
Ed Blondell Co
Carey Bannan & M
"Jack Walsh Co"

ST. LOUIS
Orpheum
(Sunday opening)
Fred Hughes
Pearl Newp't & P
Theodore Roberts
Wyle & Hartman
Adelaide Hill
Valentine Vox
Royal Sidneys
VANVOYER, B. C.
Orpheum
(21-23)
Julian Ellings

ATLANTA
Grand
Alvarez Duo
Jean Boydell
Mr & Mrs Phillips
"Clark & O'Neill"
Dance Dreams
2d half
Helen Miller
"Fox & Allyn"
Louis Love Co
Lawrence & Burn
Snyder's Animals

BALTIMORE
Hippodrome
Bell & Eva
Norton & Wilson
Nancy Roy Co
To P Dunne
Ed Staniloff Co

BIRMINGHAM
Hijon
Murphy & Bradley
Cliff Blanchard
Rolling On
Moore & Goodwin
Kirkwood & O'Neill

MILWAUKEE
Miller
Hubert Dyer Co
"Conly Banks & G"
Klimber & P
Hughes & Pam
"LaSova & Gilre Co"

NEW ORLEANS
Crescent
Hicknell
Jones & King
"Two to fill"
Edmonds & LaVelle
Horlick & Harris S
2d half
Maurice & Gilre
May McKay & Sla

CHICAGO
American
2d half
Moore & Fields
"Klimba Trio"
(Others to fill)
Kedzie
Hardy Bros
O'Connor Sisters
Vernon
Great Leon Co
(Two to fill)

SENSATIONAL HEAD-BALANCING EQUILIBRISTS
THE ORIGINAL
FOUR PHILLIPS
Next Week (Feb. 12), D. F. Keith's
Management: MAX PHILLIP
Philadelphia

2d half
Norris Simian Co
Green & Burnette
Sylvester & Vance
Billie Gerber Revue
(Two to fill)
Lincoln Hipp
Belle Montrose
Klimba Trio
(Four to fill)

G'D FORKS, N. D.
Orpheum
(17-18)
Wolfe & Ward
"Two to fill"

G'D ISLAND, NEB.
Majestic
(Sunday opening)
Swift & Daley
Gardner & Revere
The Parkers
2d half

JACKSONVILLE, WIS.
Apollo
Kirby & Bryan
(Three to fill)

JOLIET, ILL.
Orpheum
Mantell Co
"Kington & Ebnor"
Johnny's New Car
(One to fill)
2d half
O'Neal Sisters & B
Great Leon Co
(One to fill)

JOPLIN, MO.
Electric
Dave Winnie
"Two to fill"

DAVE WINNIE
2d half
Baill Lambert
"Grindell & Esther"

KAN. CITY, KAN.
Electric
"Glanville & Snd's"
2d half
"O'Malley & Mx'id"

KAN. CITY, MO.
Globe
Berri & Bonni
Three Buddies
Herbert & Lohr Co
2d half
Quinn & Caverly
La Graciosa
(One to fill)

BOONE, IA.
Lyrie
Wolfe & Ward
Three Boys

C'DR RAPIDS, IA.
Majestic
The Florine
Leona Hall's Revue
Moore & Kendall
Jonila's Hiawalla
(One to fill)
2d half
Grant & Wallace
"Fitzgerald & Carroll"
(Three to fill)

CENTRALIA, ILL.
Grand
Marcus & Leo
F & E Hall
Three Buddies
(Two to fill)

CHAMPAIGN, ILL.
Orpheum
Mantell Co
R & E Tracy

WEST HOBOKEN
Rosevelt
DeWitt
Stolen Sweet
Duponts
(Three to fill)
2d half
Manicure Shop

JERSEY CITY
Central
Griffith Twins
Reed & Selman
Harrington & Green
S. N. Bannan Girls
(One to fill)
2d half
"Maude Elliot Co"
Ulla & Lee
DeVine & Williams
Ubert Carlton
Baby Frolics

UNION HILL
Lincoln
"Maude Elliot Co"
Ulla & Lee
DeVine & Williams
Ubert Carlton
Baby Frolics

TORONTO
Yonge Street
Leo Zarrell 2
Irving & Elliot
Dolly Martin Co
Dolly Dimpin
Permaline & Shelly
Primrose Minstrels

GUS SUN CIRCUIT

BUFFALO
Lafayette
Lerner Girls
S Gold & Bro
Jas C Morton Co
Taylor Howard & T
Mme. DuBarry Co

CORTLAND, N. Y.
Cortland
Carmen Kreelie
Francis & Johnnie
Marion's Dogs

FULTON, N. Y.
Quirk
"Bassington's Dogs"
(Three to fill)

JAMISTOWN, N. Y.
Palace
DeMure & Les

ROCKSTER, N. Y.
Victoria
Harry Downing R
Jerome & France
2d half
Handley & Howard
Bud Snyder Co

SHARON, N. Y.
Columbia
Paramount Four
G & L Gardner
(One to fill)

SPRINGFIELD, O.
Regent
Ralph Seabury
Great Leon Co
"Conn & Hart"

WESTERN VAUDEVILLE

CHICAGO
American
2d half
Moore & Fields
"Klimba Trio"
(Others to fill)
Kedzie
Hardy Bros
O'Connor Sisters
Vernon
Great Leon Co
(Two to fill)

ADDA WEBER
Harry Carr Co
GALESBURG, ILL.
Orpheum
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)
2d half
Burns & Lynn
Royal Venian &
(One to fill)

QUINCY, ILL.
Orpheum
Burns & Lynn
Royal Venian &
(One to fill)
2d half
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)

RACINE, WIS.
Rialto
Flanders & Butler
Land of Fantasy
(Three to fill)

ROCKFORD, ILL.
Palace
Miller Packer & S
"B'way to Bowery"
Edith Clifford
(Three to fill)

MONTE & LYONS
Yarmark
Claudia Coleman
(Three to fill)

SO. BEND, IND.
New Palace
"Althea Lucas Co"
Jarvis & Harrison
(Three to fill)
2d half
"Ethel Dare Co"
Vernon
"Dave Ferguson Co"
Hubby Hill
Jack George Duo
Cevens Troupe
(Three to fill)

SPRINGFIELD, ILL.
Majestic
Ray & Edna Tracy
Alexandria
"Stranded"
Ernest Hilt
"Birds of Paradise"
(One to fill)
2d half
Foley & Latour
Bobby Folsom Co
(Others to fill)

SPRINGFIELD, MO.
Electric
Baill Lambert

ST. LOUIS
Columbia
Powell Troupe
"Smith & Garry"
"Politics & P'ties"
The Volunteer
Norris Shuman Co
2d half
Three Boys
Seven Sols Bros
Kane Moore & M
(Two to fill)
Grand O. H.
Snell & Vernon
Moore & Arnold
Robtina & Barrett
Shannon & Gordon
Broderick Wynn Co
"Sensation of Arlys"
(Two to fill)

ST. LOUIS
Rialto
Foley & Latour
Moore & Fields
"Bluebird Revue"
Bobby Folsom Co
(Two to fill)
2d half
Four Girtin Girls
Ernest Hilt
Alexandria
La Palencia Trio
(Two to fill)

TRE HUTE, IND.
Hippodrome
Rubette
Jack George Duo
Cevens Troupe
(Three to fill)

TOPEKA, KAN.
Novelty
The Philmas
Ada Weber
Moore & Garry
George Lovett Co
2d half
Martini Singers
Hugh Johnson
George Lovett Co

Yvette & Band

WARREN, N. Y.
Library
Geo & Lilly Gard'r
"Baby Edna"
Tumbling Demons
2d half
WATERTON, N. Y.
Avon
Washington's Dogs
Hanley & Howard
Stuart & Lawrence
Frankie & Johnnie
Military Girls
Howard Nichols
Jerome & France
Harry Downing R
Jas T Crowley
Eldge-Barlow & E

WESTERN VAUDEVILLE

ADDA WEBER
Harry Carr Co
GALESBURG, ILL.
Orpheum
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)
2d half
Burns & Lynn
Royal Venian &
(One to fill)

QUINCY, ILL.
Orpheum
Burns & Lynn
Royal Venian &
(One to fill)
2d half
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)

RACINE, WIS.
Rialto
Flanders & Butler
Land of Fantasy
(Three to fill)

ROCKFORD, ILL.
Palace
Miller Packer & S
"B'way to Bowery"
Edith Clifford
(Three to fill)

MONTE & LYONS
Yarmark
Claudia Coleman
(Three to fill)

SO. BEND, IND.
New Palace
"Althea Lucas Co"
Jarvis & Harrison
(Three to fill)
2d half
"Ethel Dare Co"
Vernon
"Dave Ferguson Co"
Hubby Hill
Jack George Duo
Cevens Troupe
(Three to fill)

SPRINGFIELD, ILL.
Majestic
Ray & Edna Tracy
Alexandria
"Stranded"
Ernest Hilt
"Birds of Paradise"
(One to fill)
2d half
Foley & Latour
Bobby Folsom Co
(Others to fill)

SPRINGFIELD, MO.
Electric
Baill Lambert

ST. LOUIS
Columbia
Powell Troupe
"Smith & Garry"
"Politics & P'ties"
The Volunteer
Norris Shuman Co
2d half
Three Boys
Seven Sols Bros
Kane Moore & M
(Two to fill)
Grand O. H.
Snell & Vernon
Moore & Arnold
Robtina & Barrett
Shannon & Gordon
Broderick Wynn Co
"Sensation of Arlys"
(Two to fill)

ST. LOUIS
Rialto
Foley & Latour
Moore & Fields
"Bluebird Revue"
Bobby Folsom Co
(Two to fill)
2d half
Four Girtin Girls
Ernest Hilt
Alexandria
La Palencia Trio
(Two to fill)

TRE HUTE, IND.
Hippodrome
Rubette
Jack George Duo
Cevens Troupe
(Three to fill)

TOPEKA, KAN.
Novelty
The Philmas
Ada Weber
Moore & Garry
George Lovett Co
2d half
Martini Singers
Hugh Johnson
George Lovett Co

ROCKSTER, N. Y.
Victoria
Harry Downing R
Jerome & France
2d half
Handley & Howard
Bud Snyder Co

SHARON, N. Y.
Columbia
Paramount Four
G & L Gardner
(One to fill)

SPRINGFIELD, O.
Regent
Ralph Seabury
Great Leon Co
"Conn & Hart"

WESTERN VAUDEVILLE

CHICAGO
American
2d half
Moore & Fields
"Klimba Trio"
(Others to fill)
Kedzie
Hardy Bros
O'Connor Sisters
Vernon
Great Leon Co
(Two to fill)

ADDA WEBER
Harry Carr Co
GALESBURG, ILL.
Orpheum
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)
2d half
Burns & Lynn
Royal Venian &
(One to fill)

QUINCY, ILL.
Orpheum
Burns & Lynn
Royal Venian &
(One to fill)
2d half
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"Joe Herbert Jr Co"
(One to fill)

RACINE, WIS.
Rialto
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(Three to fill)

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"Birds of Paradise"
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2d half
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(Others to fill)

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Baill Lambert

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Powell Troupe
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"Politics & P'ties"
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Norris Shuman Co
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Three Boys
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(Two to fill)
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(One to fill)
2d half
Foley & Latour
Bobby Folsom Co
(Others to fill)

SPRINGFIELD, MO.
Electric
Baill Lambert

Four Harm'ny Boys
2d half
Wild & Sedalia
Milton Pollock Co
Hinkle & May
Three Ambler Bros

FEORIA, ILL.
Orpheum
La Palencia Co
O'Neal Sisters & B
Quinn & Caverly
"O Handworth Co"
Frawley & Louise
La Graciosa

***Grindell & Esther**
2d half
David Winnie
Dave & Tressie
ST. JOE, MO.
Electric
O'Malley & Mx'id
"John Alden Co"
"Harry Bewley Co"
"Corr'lin's Animals"
2d half
Berri & Bonni
Lloyd & Goode

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

2d half
Daniels & Walters
Daisy Marie
(Others to fill)

QUINCY, ILL.
Orpheum
Burns & Lynn
Royal Venian &
(One to fill)
2d half
Walman & Berry
"Joe Herbert Jr Co"
(One to fill)

RACINE, WIS.
Rialto
Flanders & Butler
Land of Fantasy
(Three to fill)

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Powell Troupe
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"Politics & P'ties"
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Norris Shuman Co
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Novelty
The Philmas
Ada Weber
Moore & Garry
George Lovett Co
2d half
Martini Singers
Hugh Johnson
George Lovett Co

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Exclusive Material of Every Description.
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Majestic
Berk & Stan
Dunham & Omalley
Green & Parker
Thos E Shea Co
Swartz & Clifford
Harry Watson Co

FT. SMITH, ARK.
Majestic
2d half
Chandon
H B Walthall Co
Keno Keys & M
(Two to fill)

FT. WORTH, TEX.
Majestic
J & J Gibson
Isctor
Idell & Gibson
Leo Donnelly
Rinaldo
Bryan & Broderick

HOUSTON, TEX.
Majestic
The Natyags
Coffman & Carroll
Emilie Lea Co
Edwards & Beasley
Olcott & Mary Ann
Tan Arakis

LITTLE ROCK
Majestic
Keno Keys & M
Huston Ray
H B Walthall Co
Swift & Kelly
Gautier & Piny Boy
P Rest & Bros
Christie & Bennett

MINNEAPOLIS
Pantages
Ed Allen & Tack
Burke & Betty
Dummes
"Prince" & Vernon
3 Pasquill Bros

ST. PAUL
Pantages
Sensational Togo

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
Ed Allen & Tack
Burke & Betty
Dummes
"Prince" & Vernon
3 Pasquill Bros

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"29 Min in China"
Pinley H Hill
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Pantages
Bob LaSalle Co
Jon Jackson
Equila Bros
(Continued on page 23)

Cave Man Love
Harvey Holt & K
Jack Doran

Travel
(Open week)
Foxworth & Francis
Ada Balle & Lewis
Toney & George
Chas Howard Co
Morris Sisters

COME DOWN

DON'T BE UP IN THE A

MOTHER IN IRELAND
By GRIFFEN-KAHN-LYMAN

JOHN McCORMAC
GREATEST VICTOR RECORD

The Great of all DIXIE SONGS
DOUBLE VERSION TO FIT ANY SITUATION

DOWN IN MARY
BY BERT KALMAR & HARRY RUBY = The A

AGGRAVATIN' PAPA DON'T TRY TO TWO-TIME ME
By ROY TURK & J. RUSSEL ROBINSON

A REAL WALTZ FOR MUSICAL ACTS
The FIRST WALTZ
(Belongs to me)

MAKING GOOD FOR EVERYBODY
GREAT PATTERN GREAT DOUBLES

CAPTAIN FRANK CLARK
CHICAGO FLYING SECTION

STRENGTH THAT WE CAN WITH STAND

WATERSON, BERLIN & S

JOE HILLER, Professional Manager	MURRAY WHITEMAN	LESTER LUTZ	BEN FRIEDMAN	HARRY LORENZ	FRED KRAMER
DON RAMSA	381 Main Street	36 East 5th St.	163 Market Street	Columbia Thea. Bldg.	42 Monroe St.
240 Tremont Street	Buffalo, N. Y.	Cincinnati, Ohio	Newark, N. J.	St. Louis, Mo.	Tuxedo Hotel, Detroit

N TO EARTH

IR ABOUT YOUR ACT

DROP IN ANYTIME

LAND
Best Patter Written

GTHEN FAK SPOT SOLID VGS

GAVE YOU UP JUST BEFORE YOU THREW ME DOWN

BY
BERT KALMAR
HARRY RUBY
& FRED E. AHLERT

JOE HILLER
CHIEF OF
THE N.Y.
FLYING
SECTION

**MUSICAL ACTS
GET THIS
"ONE NIGHT
IN JUNE"**

**A REAL RECITATION
- COMEDY CHORUS
AND DOUBLES**

SNYDER CO. Strand Theatre Bldg.
NEW YORK

FRANK CLARK, 81 W. Randolph St., Chicago	BEN FIELDS
MORT HARRIS	347 Fifth Avenue
Pantages Thea. Bldg.	Pittsburgh, Pa.
San Francisco, Calif.	
FRANK WATSON	
Globe Theatre Bldg.	
Philadelphia, Pa.	

JAMES KESSEL	PHILIP JULIUS
Superba Theatre Bldg.	Hannah Hotel
Los Angeles, Calif.	Cleveland, Ohio
MER	
venue	
Troit, Mich.	

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Karyl Norman divides headline honors in his second week at the Palace with Bessie Barriscale, but she did not open until Monday, so the Sunday performances had but the single big feature. Morton and Glass, who had just concluded a week at the State-Lake and appeared at the Palace last August, were substituted for Sunday only, placed third, in the position on the program for the Hackett and Delmar revut. Billy Glason, programmed for sixth, between Norman and Miss Barriscale, moved up to fourth, and this running put Norman in the headline position, while with the coming of Miss Barriscale he moved up to fifth, and her playlet, "Picking Peaches," gets the most responsible place on the program.

The present Palace bill is strong on comedy, dancing revues and singers of popular songs. Every turn was liberally applauded at the Sunday matinee. Several acts scored such substantial applause that there is no gainsaying that they met the requirements of the big time audience.

The show as it ran Sunday afternoon opened with the Andrieff Trio, a dancing revue much like many others, but with dancing good enough to win approval and with a special feature in a comedy character portrayal by Marie Andrieff in which she danced with her back toward the audience with a costume which permitted it to appear that a figure was dancing.

Vincent O'Donnell, a youthful singer of songs, who has mastered all the tricks of the profession, and who not only has a pleasing voice but a winning smile and a jovial manner, scored in second position.

Morton and Glass have a vehicle which is ideal inasmuch as it serves to introduce this clever pair to splendid advantage in singing, dancing and talking and has scenic equipment which is novel.

Billy Glason opened with a smart song which comments upon the disposition of girls to say "no" when they mean "yes," and follows it with parodies after a verse of the original song. He then jumps into talk and does a regular monolog. He worked quite a long time, but held his audience every moment.

Gordon and Ford contribute one of those vaudeville bits of silliness which make such capital entertainment. Gordon has a face which is his fortune and is a comedian of the sure-fire variety. Gene Ford sings well, but is satisfied to permit him to capitalize all her efforts for comedy.

Norman opened with a new song and followed it with others. He later brought on Vincent O'Donnell in feminine costume for a rendition of "Indiana" jointly, announcing the young lad as a candidate for vaudeville encountered on the street.

Weaver Brothers, next to closing, did their rube characterizations with music and scored. Meehan's Canines brought the performance to a close.

The Englewood, the Orpheum's latest home, situated at 63d and Halsted, on the South Side of Chicago's most densely populated neighborhood, inaugurated its new vaudeville. This is the first time the Orpheum has ever operated a South Side house, although having booked several. The Englewood has been the home of American burlesque for quite a few years. This year, its owner, Thomas E. Beattie, turned the house over for Shubert vaudeville. It always has been a cheap house to operate, and working on a 65-75 basis with the units, it was supposed to have made money. With the failure of the Shubert vaudeville, the Columbia Wheel having a burlesque theatre just around the corner, the question came up what to do with the Englewood.

It was offered to the Chicago B.

F. Keith office, which turned it over to the Orpheum officials. The Orpheum closed the deal within six days after the proposition was first handed it.

It looks like a cinch money getter. With a capacity of 1,300, 50-cent top, the split week policy and typical Orpheum Junior bills, it should not fail. Shubert vaudeville closed Saturday and the Orpheum opened its show Sunday matinee. One of the best Sunday matinees that has ever been at this house started the circuit for its premiere. "Youth and Melody," a jazz band, composed of five men and a juvenile singer and dancer, opened the show. Considered a very expensive act to open, it was still placed properly for the benefit of the bill. Jack George, duo man and woman, the man in blackface, did well on No. 2. Don Quixano and Co., two men in a high-class singing novelty, scored; they are favorites around here, Quixano having been in several of the cafes and Chicago musical comedy productions. Gibson and Connell, in an Orpheum produced act, scored with light travesty and special drop.

Alexandria, the xylophonist, was the comedy hit, and his black cat helped the laughs. "Yarmark," the Golden Russian spectacular dancing act, closed the bill, giving it flash. If the Orpheum circuit continues to give this neighborhood theatre bills like the first one there is no question but what it will be a money proposition. The bill this week cost around \$3,500, quite heavy for a split week house. As these shows average around here they generally cost anywhere from \$1,800 to \$2,500 a week.

Kincaid's "Echoes of Scotland" and Tom Powell's "From Broadway to the Bowery" are two big features which made the last show at the Majestic Sunday notable vaudeville for popular prices. These acts and every other number on the bill received enthusiastic applause, which is proof that the entertainment is of a style which suits the people attracted by the cheap prices.

Larimer and Hudson opened with a bicycle act which includes many good tricks well executed. Ed E. Ford was second with a novel opening by means of which he popularized story telling and even serious recitations. He was encoered a couple of times and recited sentimental bits. Harry L. Cooper and Co. have a comedy sketch in which he does a drunk. The other characters are a butler, who is persuaded to drink and a young woman of the house whose main forte is indignation. There is nothing particularly clever about the offering, but it made the Majestic audience laugh right along.

Jonla and Co. is a Hawaiian act with girls that do better than the average, both as singer and dancer. One chap does a single specialty which stands out. "From Broadway to the Bowery" is obtaining the maximum of entertainment from four fairly clever people. There are four scenes and dances which range from classical to Bowery apache. Two other players double to splendid advantage.

Maddie DeLong registered quite a hit with her characterizations, which include a bell boy crazy about baseball and a Swedish comic type. Her talk scored big here. "Echoes of Broadway" is a Scotch revue, entertaining at all times.

"Boys of Long Ago" is the big feature at the Rialto this week, and on the same bill is Charles F. Semon, entitled to rank along with the dancing veterans and who appears in the act with them after it gets started and shared in the enthusiastic applause at the finish of the first show Monday night. The five old timers, ranging in age from 61 to 70, are chipper and pert and dance in a lively way late in the act when Semon plays the fife with the orchestra. One of the quintet has his daughter along and offers some old-time ballroom dances. Another does

bone playing, a specialty similar to that with Primrose's Minstrels at this house a few weeks previously.

Semon does his act just ahead in the program and sticks very closely to the routine he has done for a quarter of a century or more. He obtained some laughs and finished with fair applause.

Maurice Samuels and Co., in the familiar "Ellis Island" act, now called "Gates of America," carried away heaps of applause. Samuels has studied popular-priced vaudeville audiences until he knows every trick of getting by. His company is little qualified to aid him and the two men characters are poorly played, while the violinist is too large to be called a "boy" but in spite he does what is expected of that kind of an act. At some of the shows the act is running eight minutes over its allotted time.

Tallman and Kerwin introduced Jacqueline Tallman as a comedienne of a type just a little away from what others have offered, and her fooling won many laughs. The act is really all talk, though there is

CORRESPONDENCE

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DETROIT	28	SAN FRANCISCO	27
INDIANAPOLIS	35	ST. LOUIS	34
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		WASHINGTON, D. C.	27

just enough dancing to show that Miss Tallman can kick and a bit of singing which indicates that they might vocalize successfully if they cared to.

Curt Galloway, tramp comedian, who has some good talk and comic songs, was well received here and duplicated former success at this house.

Helen "Smiles" Davis, with a male assistant, offered quite a pretentious act which displays her ability to perfection, and which is especially well suited for this house, where the audience is largely composed of men.

Ross Sisters, a pretty sight act with several changes of costume, is another number which finds favor at this house.

Ed Glinras and Co. present cannon ball juggling, and his feats are sufficiently sensational to keep the Rialto audience applauding all during the time devoted to his most important stunt.

The Pantages shows which open at Minneapolis are supposed to play the Chateau the Sunday previously for four days, but for one reason or another it is seldom that Chicago is to pass on the show intact. This week only three of the Pantages acts opening at Minneapolis Sunday are on the Chateau bill. Filling in around these three acts a fairly good show was constructed, but it had no closing feature, and an act which belonged somewhere in the middle of the bill was forced into this position, which caused the performance to finish rather tamely.

De Lyons Duo opened the show with hand-balancing, in which there are some good tricks, although the two men have nothing in the way of style excepting a panorama drop. Frances L. Galloway followed with songs rendered in the center of the stage and pianolo. She was well liked, wearing a particularly attractive costume. Her last song, "Style," is a departure from the usual song routine.

La Pine and Emery are a comedian, whose face is ideal for the portrayal of rube character and a girl whose best is a comedy eccentric type. They open as a newly married couple and have a dandy song which they put over splendidly. The man's single follows, also well done. The two have a singing, talking and dancing bit in which she takes the eccentric type. He then sings a song about beautiful faces requiring beautiful clothes, and she comes on looking her best for a finish. It is a highly entertaining number.

Chappell and Stennette registered

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HUNTINGTON HOTEL
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EVERY ROOM WITH A PRIVATE BATH
ONE BLOCK FROM LAKE
TWENTY MINUTES TO ALL THEATRES
Bus Stops at Door. Excellent Cafe.
ATTRACTIVE RATES
WIRE FOR RESERVATIONS

the hit of the bill, on fourth. It is possible that the applause was prompted by a desire for either dancing or hokum, but there was nothing of this character. Their routine is high class throughout and ends with an impression of Jack Norworth and Nora Bayes singing "Come Along, Miss Mandy." A colored pianist rendered a solo between numbers which was liberally applauded.

Henry Regal and Sim Moore, with their sideshow drop and a third man as announcer, presented their familiar burlesque by-play with splendid comedy results, although the fact that there was no way of knowing just when the act was completed led to less applause at the finish than would have otherwise been accorded them.

The Five Kings of Syncopation, who jazz on instruments and in dance, do a very good act, but there have been so much larger combinations that it seems out of place on a bill, especially in closing position. The drummer is a shimmy hound, and this, with the entire band but pianist up and dancing, enabled them to close to fair enthusiasm.

The second show Monday night had a big crowd when the picture opened, but only a small audience when the vaudeville was concluded.

The Globe, Flint, Mich., which has waged an uphill fight all season, playing tabloids and attrac-

was not punctured until Saturday when the burlesquer happened to learn that the Majestic was no longer the big time house of the west but had a four-a-day policy.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

The Orpheum held seven instead of the proverbial eight acts though an additional afterpiece, with Henry Langdon as the principal funmaker, gave the show a good laughing finish. Irene Castle topped for the second week and continued a worthy drawing attraction. The dancer revealed an entire new wardrobe which is the usual feature of the act. The remainder of the bill ran mostly to comedy.

Milt Collins secured laughs continuously and finished a big applause winner. Donegan and Steger scored a legitimate hit with an excellent dance routine. The act seems to hold too much singing as the couple are far better steppers than vocalists. Harry Langdon with his golf travesty proved a comedy smash. The Ten Seattle Harmony Kings closed the regular program to appreciation with a routine that features syncopated selections. A colored dancer provided a substantial touch to the finale. Farnell and Florence duced to fair returns though the act doesn't impress as reaching the standard of the house. Johnson and Baker set a fast pace in opening.

Norton and Melnote provided a pretentious headliner for the Pantages bill with rich stage settings, lighting effects and a wealth of costumes. The act did nicely but proved a bit too classy for this clientele. The Sie Tahar Troupe included a trio of tumblers who aroused much applause in the closing spot. Jack Goldie held the next to closing position and registered. Hamilton and Barnes, mixed duo with good patter effectively handled, encountered little difficulty in gaining laughs and breezing through. Ward and Dooley took away the No. 2 spot to corking returns while the Rinaldo Brothers made a splendid impression in opening the entertainment.

The Golden Gate held an abundance of singing and comedy though the bill moved along pleasingly despite its lack of balance. All except two of the acts employed the piano. Bert Fitzgibbons held the final spot but the position made no difference to him. Wilfred Clark went over with a wallop. The farce is made to order for this house. Fries and Wilson made a favorable impression with their comedy songs. Eddie Miller with songs got over. Parker and Allen supplied a pleasing song and dance schedule in which Miss Parker's dancing is the principal item. Berg and English, two men with a film introducing them as formerly having doubled for Harold Lloyd and Snub Pollard, appear as those characters for corking straight and comedy acrobatics who scored strongly in opening.

Will King has Jay Belasco, a stock actor of the Coast, in the King Company at the Hipp.

Berkeley, suburb of Oakland, is



VERA GORDON

PHOTOGRAPHED THIS SEASON BY

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1734 Ogden Avenue

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All-Star Show Featuring LLOYD GARRETT

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BELLE OLIVER (Formerly of the Orpheum Circuit)

Dancing by

CHARLEY STRAIGHT'S ORCHESTRA

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Every Artist
Playing Chicago
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RENDZ-VOUS
BROADWAY AND DIVERSEY PARKWAY
WHERE Professional
People Meet After the Show
Your friend Henry Horn,
MANAGING DIRECTOR

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Edward Beck's Spectacular Production

"RAINBO TRAIL"

With COLETTA RYAN, "LINDA," RUTH ETTING, Buddy Ebsen, Garrett Conway, Iona Carleson and Eleanor Williams, Frank Westhal and his Rainbo Orchestra.

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Van Buren and Wabash Avenues

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Our Steaks and Chops a Specialty. Table d'Hôte Dinner, \$1.25.

5 P. M. TO 9:30 P. M. NO COVER CHARGE.

Featuring FRIAR'S SOCIETY ORCHESTRA

CLAUDE AND MARION

"STILL ARGUING"

WHAT THE CRITICS HAVE SAID FROM COAST TO COAST

SAN FRANCISCO "EXAMINER" ORPHEUM

"Just as Orpheum President Martin Beck said on his recent visit to San Francisco, 'Sometimes it is not the advertised headliner which proves the biggest hit.' This week it is 'Marion' who carries off top honors, although her name is in comparatively small type. 'Marion' is all she is announced to be, but to two capacity audiences yesterday she proved herself a comedienne with the tricks of Sophie Tucker, Trilzie Friganza and Emma Carus all welded into one, with Marion's own personality added. Marion and her partner are designated as 'Claude and Marion'."

MINNEAPOLIS JOURNAL ORPHEUM

"CLAUDE and MARION—in 'Still Arguing.' This always popular pair prove their right to 'next-to-closing' honors. Miss Marion is still rotundly healthy and happily argumentative, and one of the best laugh-makers in the two-a-day."

CLEVELAND "NEWS" Archie Bell KEITH'S PALACE

"Claude and Marion scored heavily with the first audience for their nonsense skit called 'Still Arguing.' She's of the Marie Dressler school of comedienness—the possessor of one of the funniest walks in captivity—and he's a boob foil who feeds, and feeds, and feeds laughs."

ROCHESTER "TIMES-UNION" TEMPLE

"Comedy honors for the week go to Claude and Marion, a meek husband and a belligerent wife, who become involved in much argument to the delight of the audience. The woman is one of the funniest comediennesses of the rough and tumble school that has come this way in many seasons, and her original method of winning laughs carries the audience along on a tide of fun."

VARIETY

FIFTH AVE., NEW YORK
"Claude and Marion fitted in neatly with their capital comedy

talk and the business of the big woman bullying the little man. This veteran team won the crowd as only that group of old-timers seems able to do. The woman is a real comedienne with her unctuous fun making. Her work is exquisitely funny in a low comedy way, but it never becomes vulgar. There are mighty few women of her type who can handle that particular type of fun without being rough, but she has the gift. This generation of vaudeville can use a plentiful assortment of players of the kind. Somehow they don't seem to be very abundant among the newcomers.

KEITH'S DAYTON (Opening Bill) By James Muir

"The comedy honors of the bill may be divided between the teams of Claude and Marion and Billy E. Van and James J. Corbett. One is as funny as the other. In Marion one finds a breezy sort of comedienne, stout, assertive, ebullient, and her partner is just the opposite in build and disposition. They both sing."

VARIETY

PALACE, CHICAGO

"Claude and Marion drove in bull's-eye laughs on Miss Marion's facial and physical accompaniments to her points and Claude's dying-daisy submission. Marion was in spectacular voice and her ballads rang to the echoes and the echoes rang back with applause. Went as well as anything on the bill."

"Jack Lait."

SYRACUSE "POST-STANDARD" KEITH'S

"Claude and Marion, the latter a very buxom, between the teams a full moon, a voice like a bird at times and a steam calliope at others, and the former quiet individual and excellent foil in looks and size, rocked the house with their comedy. They are as clever a pair of entertainers as have been seen here, and the mirth they provoked was real and hearty. The buxom lass yclept Marion does the work, and she does it well. The act is filled with snappy lines and bright twists, and here and there a comedy song and

little eccentric dances that convulse the audience."

OMAHA "BEE" ORPHEUM

"The particular laughing hit is offered by Claude and Marion, being a meek man, married and meek, and a woman of Junoesque stature. Marion combines figure and voice in a manner which makes the audience roek with laughter."

VARIETY

BROADWAY, NEW YORK

"A laughing hit of the early part came out when Claude and Marion appeared. In vaudeville somewhere are Claude and Marion Cleveland—maybe at the Broadway this week with the Ohio section cut off. The woman of the act is the act, though the man, for contrasting, physically and in character, helps it along. Miss Marion knows how to sell her size and voice, whether singing or speaking. That with guisa and some nutty business stopped the show when they finished. *Time.*"

Now Playing B. F. KEITH'S RIVERSIDE, NEW YORK

Direction E. K. NADEL, PAT CASEY AGENCY

SAILING FOR LONDON IN JUNE

to have a new combination theatre as a result of a deal just closed in which Frank Atkins of Marysville, Homer Curran and Fred Gelsa are interested.

Bill Jacobs, representative of Irving Berlin, Inc., is in San Francisco on business.

Following the visit here last week of Carl Laemmle report is current he is planning to erect a theatre upon the site of the present Frolie, the Universal's house in San Francisco.

Arthur B. Williams was arrested last week on complaint of Paul Ash, orchestra leader at the Granada, who charged that Williams stole two clarinets from the music room of the Granada.

Marina Yurloff, known as the "Fighting Cossack Princess," whose

war record of five years with the "Devil Horsemen of the Caucasus," is one of the paradoxes of the great war, made her debut in Oakland last week at a Russian concert. She expects to enter upon a dancing career.

"Snow White and the Seven Dwarfs" will be presented in the Plaza Saturday when the Children's Theatre will resume its season. The play will be staged by Mrs. J. J. Cuddy, who is sponsoring the children's theatre in this city.

BUFFALO

By SIDNEY BURTON

Legit business slumped again last week. "Barnum Was Right" at the Majestic drew indifferent notices and failed to attract. "The Monster" at the Teck excited only passing interest and limped in for a tame week's gross. Currently "Ladies for Sale" at Majestic; "Irene" (Dale Winter) fourth return to the Teck.

Herman E. Schultz, orchestra leader at Shea's Court Street for over a dozen years, is seriously ill at Jacksonville, Fla., suffering from a nervous breakdown. Schultz was

en route to Miami for a rest, but was forced by his condition to stop for extended treatment at Jacksonville.

For the first time within the memory of local theatregoers Buffalo has become an "open" town so far as the Yiddish theatre and the Hebrew Actors' Union are concerned. During the past 20 years Buffalo has been "closed," the local management here working in conjunction with Toronto, where a permanent Yiddish stock is maintained. Local No. 1, in control of the situation up to now, has supplied the Toronto company and always tacitly kept that town, together with Buffalo, Rochester and Syracuse, protected and closed to competition. This season Local No. 5 apparently kicked over the traces, with the result that a permanent stock composed of No. 5 members is now playing the Temple Buffalo, a small east side house. The Toronto company continues to play here weekly, with the result that war is now being waged between the rival factors.

Al Beckerlich of Loew's put over a neat trick last week. All of the conductors on the Main street trolley cars in calling the Mohawk street stop are now adding "Loew's State theatre." The phone and box office girls of the theatre answering the telephone are also using the greeting, "Loew's State theatre—best theatre in town."

Leon Blanc, with the Toronto Standard Theatre Co. (Yiddish) did slightly less than \$1,000 at the Criterion Sunday night with "The Watchman." Blanc plays a return engagement next Sunday in "The Tiger." Clara Young, Max Gabel, Jacob P. Adler and Boris Thomashevsky have been booked for Toronto and Buffalo during this and the coming month.

WASHINGTON, D. C.

By HARDIE MEAKIN

Lionel Atwill in the Belasco production of "The Comedian" made a great impression here. It is seldom receipts have increased so steadily as during the last week at the National. The current week it has "The Bunch and Judy." The opening Sunday night had less than half a house. This house will have the "Music Box Revue" next week.

Garrick has Walter Hampden in Shakespearean rep. "A New Way to Pay Old Debts," an old-timer, was played Tuesday night. "Kempy" is the final traveling production for the Garrick, opening Sunday. Stock will follow.

GAYETY—"Folly Town."

Wanted Immediately

Attractive young lady singer and pianist for recognized vaudeville act booked. Address Miss Rochelle, care of George Dupree, Suite 215, Gaiety Theatre Bldg., N. Y.

COSMOS—Six Anderson Sisters; Joe Stanely in "Welcome Inn"; Bobby Milliken; Marks and Josephine; Clare and Atwood; Harvey and Stone.

Pictures—Columbia, "One Exciting Night"; Metropolitan, "Minnie"; Palace, "Daughter of Luxury"; Rialto, "Ebb Tide."

Poli's half week of grand opera, followed by a big Shrine affair, gave that house a comfortable week. For the current week Poli's has McIntyre and Heath, minus Heath. The show got splendid notices, and they liked the man substituting. Next week, John Drew and Mrs. Leslie Carter in "The Circle."

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SPARKS OF BROADWAY

Geo. P. Wilson

AND

Addie Beer

in "AS YOU LIKE IT"

PANTAGES CIRCUIT

Direction ARTHUR SILBER

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SCENIC STUDIOS, INC.

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P. DODD ACKERMAN, Designer

D. FRANK DODGE, Representative

TRIXIE FRIGANZA

in "MY LITTLE BAG O' TRIX"

NEXT WEEK (FEB. 12) B. F. KEITH'S WASHINGTON, D. C.

BILLS NEXT WEEK

(Continued from Page 23)

Five Jassys
SPOKANE
 Fantages
 "Sheik's Favorite"
 Zintour Bros
 Man Hunt
 Harry Bloom
SEATTLE
 Fantages
 Rial & Lindstrom
 Rogers Roy & K
 Virginia Ball
 Morrissey & Young
 Elia LaRue
VANCOUVER, B. C.
 Fantages
 LaDora & Beckman
 G & E Parker
 Oklahoma Four
 Bert Walton
 Eva Tanguay
BELLINGHAM
 Fantages
 P & J LaVolla
 Ford & Truly
 Threese & Crowd
 Stephens & Holter
 Bellocaire Bros
 Vardon & Perry
TACOMA
 Fantages
 Santiago Trio
 White & Barry
 Maude Leone Co
 Harry Hines
 Hannaford Family
PORTLAND, ORE.
 Fantages
 The Lumara
 Philbrick & DeVoe
 Ruth Budd Co
 Sherman Van & H
 Vallevita's Animals
 Margaret Strain
Travel
 (Open week)
 Clark & Story
 Noodles Fagin
 Kate & Wiley
 Josie Heather Co
 Palo & Palet
 Richardson Twins
SAN FRANCISCO
 Fantages
 Pierce & Goff
 Lillian Burkhardt
 Kiltner & Reaney
 B & L Hart
 Chalero's Circus
 Major Rhodes
OAKLAND, CAL.
 Fantages
 Ward & Dooley
 Barnes & Hamlin
 Norton & Melnotte

KANSAS CITY
 Fantages
 Tellman Revue
 Benese & Baird
 Charbot & Torton
 Little Pipifax
 Blake's Mules

MEMPHIS
 Fantages
 The Avallons
 LeGrobs
 Delichello Bros
 4 Ortons
 Youth

CABARET

(Continued from page 21)

The final order, Charley Straight's band is at the Gardens. Rasputin, who has been in Chicago for some time, came to New York, representing Glaser and closed with Doraldina. Her contract is for four weeks with an option, she furnishing production. The turn at the Gardens will be the one Doraldina gave when touring the picture houses. In personal appearances, somewhat elaborated however, and staged in New York by Sammy Lee.

In Reginald Travers' "Salons Intimes," in the ball room of the St. Francis hotel, San Francisco, upon a specially constructed stage Frisco has something in the way of a nov-

erty in entertainment. It is drawing hundreds of people to the hostelry. The "Salons Intimes" consists of dramatic, operatic and terpsichorean tid-bits, all delightfully presented.

The hotel makes a charge of \$2.20, which includes admission to the performance and refreshments, such as tea with light foods with cigarettes. The performances are given twice a week, Monday afternoon and Tuesday evening.

Last week's bill was made up of the following: "Bits of Music"; Calceira, an Argentine dance; "No Smoking," a farce from the Spanish; Ione Pastori, lyric soprano; "A Country Wedding," a song number; a Harlequinade, "The Merry Death"; "In a Persian Garden"; Four Merry Street Singers and other minor selections.

"Estrellita," Spanish dancer, is announced as the attraction next week.

One of the best known clubs in the theatrical zone has a nearby an-

nex for drinking purposes. It is not known whether the club is interested in the annex, but none but members can gain admittance. Sometime ago liquor was blamed for an affair between members in front of the club and since then the regulations about liquor brought inside the building are more strictly upheld.

The investigation of the La Montagne brothers, resulting from a dinner given at the Racquet and Tennis club, where champagne was served and sentencing of the brothers to the penitentiary last week for two months with a fine will likely make the restrictions in club circles the more severe. The La Montagnes are well known in New York society and the Racquet and Tennis club is among the most exclusive. The brothers, in pleading guilty, caused a sensation.

A "theatrical night" was advertised in Minneapolis for the Calhoun Terrace dance hall. It's a Finkelstein & Rubie prop-

erty. The firm tried to secure artists playing in the city at the time to attend but the other managements, principally Orpheum Circuit, enforced the rule against its acts appearing elsewhere during the local engagement. Calhoun Terrace was formerly a neighborhood picture house. It has been doing good business since converted into a dance hall.

It may read like a comic opera scenario, but it was real tragedy to Sheriff Frank Smith, of DeKalb county, Mo., when he was arrested Friday by federal officers and locked in his own jail, charged with (Continued on page 30)

WANTED

A Good Male Trick Cyclist

or first-class Acrobatic Dancer to join the well-known comedy man, "DOC" CAMPBELL, who has just returned from abroad. Write "DOC" CAMPBELL 414 Spruce Street SCRANTON, PA.

New York "Morning Telegraph"
 May 9, 1922

AT THE PALACE IS. FAST FRIVOLITY

Seed and Austin Develop Scientific
 Idea of the Vegetable Kingdom
 Which Is a "Riot"

X STANDS FOR XPARAGUS

By ASHBY DEERING

While the bill at the Palace Theatre this week abounds in music and dancing, there seemed no question that yesterday afternoon's audience appreciated most of all the foolish development of a crafty idea in funnaking, and what may be said of one audience in the aggregate will probably hold good for every matinee and night.

With Seed and Austin the invention of this little specialty may be a personal belonging or it may be so old that it is again new. But it is inconceivable that any team could do it better than this. "Let any person in the audience think of a letter and my inarticulate friend here will tell you the fruit or vegetable it represents," says one of the partners. It is hardly possible that Walter Kingsley, the king of press agents, could have hired a clique for this comedy turn, because the receipts of the theatre under natural circumstances must be enormous to pay the performers. And yet here was almost every one in the audience clamoring to know the secret vegetable formulas represented by the letters A, X, Y, Z, O, P, L and C, B, Q, and so on until the alphabet was exhausted.

Seed Sprouts Applause

And the performance—it may have been Seed or it may have been Austin, but it was probably Seed, because the applause instantly began to sprout—rattled off the answers with amazing rapidity.

"What does the letter X represent in Burbank's history of the vegetable world?"

"Xparagus."

Then a roar of appreciation.

"What does the letter O stand for in the vegetable kingdom?"

"Orseradish!"

"Come now, ladies and gentlemen, you must give him time to think for the tenth part of a second. Don't let him get numbed by your enthusiasm."

"Ah yea, thank you. A lady's voice asks for the plant life of the letter W."

quoth the delightful medium.

"Wubarb!"

The brilliant mind of spirit things among fruits, flowers and garnishments was almost stumped by the call of the letter E. But after a slight confusion in his subconscious processes, he shouted with an air of triumph:

E is for Epricots

"De answer is Epricots."

For Y he gave Yeggs. For S he gave Scabbage; and for a twister—the combination of WC—well, what else could it mean but "vegetable soup"?

VAUDEVILLE MANAGERS

How About This Injustice?

What's the use of "digging up" new ideas and business if vaudeville managements permit them to be ruthlessly stolen?

The small time knows—and it knows better—it should know better—it should protect all artists, for the benefit of itself to secure the good will of all artists, and all managers should protect original material.

At Loew's American Roof, New York, last week, Variety reported in its New Acts department that Gifford and Morton, among other material used by them open to the question of ownership, was our original

"NICK THE GREEK" MATTER

in which the audience is requested to call out any letter and we name a fruit or vegetable starting with that letter.

It's original, it's valuable, and it's ours—can't we be protected?

Won't the vaudeville managers, both big and small time, protect us? Please do. We work, think and pay for our material. Do you believe it's just to play and pay an act that steals it? Steals it knowingly and that it has stolen material belonging to others is known by the agent and booking man who route it.

For proof of ownership, see clipping attached, dated May 9, 1922. For other proof, if necessary, we will give you extracts from Variety's reviews of our turn.

Do something for Vaudeville and

DAVE

RALPH

SEED AND AUSTIN

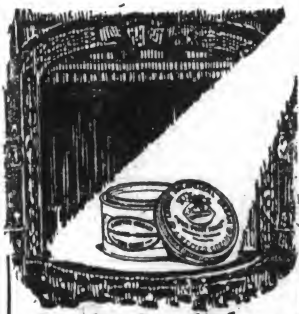
"DEPENDABLE COMEDIANS"

THIS WEEK (FEB. 12), B. F. KEITH'S PALACE, NEW YORK.

Next Week (Feb. 19), KEITH'S ALHAMBRA, NEW YORK.

Week of Feb. 26, KEITH'S ROYAL, NEW YORK.

Direction HUGHES & MANWARING



In the Spotlight—

AND on the Street—you want your complexion pleasing, yet it's hard to keep your skin clear and clean when constantly using make-up. Wherever you're playing, begin tonight—do it the natural way.

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Lemon Cleansing Cream
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A secret formula of richest Oil of Lemon and pure, natural cleansers. This better cream penetrates the pores easily and quickly, takes out grease and dirt, nourishes tissues and keeps your skin velvety soft. Try this "sure-fire hit" with stage folks.

If not sold where you are playing, pin a dollar bill to this coupon and mail now.

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I enclose \$1.00. Send me your "Fussy Folks" Package of Friedrich's Lemon Cleansing Cream—enough for a whole month's use.

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Town.....State.....

Something About Them!

When a slipper is more
than a slipper—when it
stirs your imagination
—when it makes you
think of lovely gowns
or silken stockings—
then very probably it is
a slipper by I. Miller.



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KANSAS CITY

By WILL R. HUGHES

SHUBERT—Elsie Ferguson in
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GAYETY—Watson's "Big Fun
Show."

GARDEN—Bridge Musical Stock
Co.

ORPHEUM—Vaudeville.

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

PHOTOPLAYS—"Heroes of the
Street," Liberty; "The Hottentot,"

Newman; "The World's Applause,"

Royal.

Walker Whiteside will present his
"The Hindu" play in a number of

the bigger one night stands in
Kansas following the Kansas City

date.

The Better Homes and Building
Exposition, in convention hall last

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AND LEATHER BRIEF CASES.

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119 WEST 42d STREET
NEW YORK CITY

RAFFAYETTE'S DOGS

Booked solid from September, 1922, until
June, 1923, on the B. F. Keith Circuit
B. F. KEITH'S PALACE, NEW YORK,
THIS WEEK (FEB. 12)

MARGARETE HESSLER

THE YOUTHFUL VIOLIN VIRTUOSO

Direction H. B. MARINELLI

Fox pictures during the season.
Should the new house be built on
the location proposed, Main street,
between 13th and 14th, it would be
on the most expensive property
available for a theatre in the city.

The promoters of "Fairlyland" the
new amusement park, on which con-
struction has just been started, are
running full page spreads in the
Sunday papers calling attention to
the fact that the "public will be
given an opportunity to participate
in the ownership and profits" of the
place.

A preview showing of the "Third
Alarm" film was given at the
Pantages Wednesday with a large
number of city officials and firemen
as guests. The picture will be on
the regular bill at the theatre week
of Feb. 17.

Dolores Farris, a local girl left
this week after a short visit with
her parents, to join the "Hitchy
Koo" company, as solo dancer.

The epidemic of gripe or flu, in
a light form, has struck this city
and has caused some falling off in
the theatrical business. It has also
reached some of the artists and
others around the play houses.
Lawrence Lehman, manager of the
Orpheum, was away from the house
for a day or so; Gus Eysel, manager
of the Newman, was sick enough to
go home, but managed to stick. At
the Pantages one of the Swanson
Sisters was out of the bill for the
week, and James Mitchell of James
and Etta Mitchell was suffering, but
did not miss a show.

It is disheartening for members of
the big musical comedies which play
the Shubert theatre, here especially
the comedians, to learn one of the
reasons why their stuff does not get
over as expected is that in many
cases the same stuff has been done
before them either by those in some
preceding company or more prob-
ably by some of the many burlesque
shows.

An example of this was shown in
bits of the "Greenwich Village Fol-
lies." Two of the principal comedy
scenes had been seen here many
times. The first was "A Village
Apartment House" with the bit
called "What Did Her Husband
Say?" and was recently at the
Gayety. Not quite so elaborate
but the same stuff with the same
characters. The second scene which
was even older to those who take in
the burlesques as well as the legiti-
mates. It was Joe Brown's big act
entitled "Arrest Me," the old stuff
of trying to get arrested, and had
been just about worn out on both
burlesque wheels. Brown played his
stuff up nicely but it just simply
failed to get the laughs expected,
for to many the business was too
familiar to laugh at.

DETROIT

By JACOB SMITH.

Al Jolson in "Bombo" capacity at
Garriek. Scale for Saturday night,
\$5.50, highest price ever charged
here for legitimate attraction. Re-
ceipts for week approximately
\$36,000. Next, "Tangerine," with
Julia Sanderson.

Robert Mantell at New Detroit.
Next, "He Who Gets Slapped."

Shubert-Detroit, straight vaude-
ville. Anna Chandler, Frank Fay,
Nathal, Billy McDermott, Adler,
Well and Herman (local, at Hotel
Addison), Horlock and Sarampa
Sisters, Peggy Carhart, Richard
Wally.

Majestic—Woodward Players in
"Squaw Man." Next, "The Night-
cap."

Shubert—Michigan—Bonstelle
Players in "Lady Windemere's
Fan." Next, "We Girls."

Orpheum—First week of new
vaudeville policy successful. Mid-
night show every Saturday. This
week's bill: Twelve English Daisies,
American Comedy Four, Taylor,
Howard and Them, "Stateroom 19,"
Harris & Lyman, Klass and Bril-
liant, Kawana Duo, Australian
Woodchoppers.

Colonial—All-colored show last
week broke season's record for re-
ceipts. Amateur nights three times
a week.

Photoplays—"World's Applause,"
Madison; "One Exciting Night,"
Broadway-Strand; "Beautiful and
Damned," Capitol; "Fury," Adams;
"The Face on the Barroom Floor,"
Washington, and "Front Page
Story," Colonial.

The Colonial was robbed of \$3,000
early Saturday morning when the
safe was moved from the ticket of-
fice to the rear of the house.

"Robin Hood," which played five
weeks at the Orpheum, has been
booked for an indefinite run at the
Adams, starting early in March.

The Ferry Field theatre will
change to vaudeville and pictures
starting Feb. 19. The policy calls
for two performances daily, split
week.



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vacation on the sea and abroad for only \$495.
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To my dear friends in the profession

I take this means of thanking you all for the kind wishes bestowed by wires and flowers on my initial appearance at the Palace Theatre, New York, with Mr. Dave Stamper.

What a wonderful thing is friendship. My only wish is that you are all as happy as I.

Sincerely

EDNA LEEDOM

Many thanks to Mr. Thomas J. Fitzpatrick

CABARET

(Continued from page 28)
maintaining a nuisance in the county jail at Maysville. The nuisance referred to being a local bootlegger, supposed to be serving a six months jail sentence, who used the jail for a bar room; carried the key to the jail, coming and going as he pleased. When the federal officers raided the jail they were unable to get in until they found the supposed prisoner on the public square and secured the key. A search of the jail dis-

closed a quantity of corn whiskey. The agents said they had been buying the liquor from the bootlegger, by tapping on the jail window, after which he passed it out to them.

One manner of cheating the cheaters has been successfully worked at a single point along the Canadian border where a railroad crosses. Illicit importers of rum when spotted by the Pullman porters are informed the customs men are extraordinarily strict. If they have any liquor the travelers are advised they had better tell him, the porter, who will suggest how to avoid seizure. It succeeds with the porter furnishing strings, advising the liquor evaders to tie the bottles and let them hang out of the window until the customs men leave the train. When that happens the strings invariably have been cut on

the outside by the waiting confederates, and a squawk doesn't mean a thing.

Sam Salvin's trip abroad is partly to arrange with Charles B. Cochran of London for the "Plantation" cabaret show to be moved over there for the summer, perhaps with other entertainment, to make up a colored show, but with the likely proviso it depends upon whether "Shuffle Along" goes over, before or after. If "Plantation" goes over Lew Leslie will amble along. Last week, when one of the company at the Boardwalk fell ill for a few days, Leslie, manager and producer of that restaurant floor show, replaced him. Leslie said it had been 14 years since he was an actor, in the days when he appeared in a double singing act on the small time.

Ernest Evans and a girl dancing partner are appearing at the King Edward hotel, Toronto. Evans is receiving the cover charge. After the King Edward engagement Evans and his partner will begin an engagement at the Hotel Windsor, Montreal.

Club Patrousha is the name of the new Russian cabaret due to open its doors last night. It is located on 50th street near Madison avenue, having been converted from an old residence. Geneen and McIsaac, sponsors of the club, planned the cafe along the lines of a Moscow night restaurant. Nicholas Remizoff, artistic director for "Chauve-Souris," is in charge. Remizoff

will decorations are fantastic pictures of Russian tavern scenes. A new brand of cabaret entertainment is aimed for with the feature a band of Russian gypsies, said to have recently arrived in this country. There will also be a Russian balalaika orchestra.

The Century Roof, Baltimore, under Ernie Young's wing now, has taken a new lease on life. His two productions have been big flashes and good floor revues and are drawing the people. Capacity Friday and Saturday evenings is the rule, with the single matinee show Saturday turning the crowd away. The house is a bit light Monday and Tuesday, but 2 for 1 tickets are filling the bare spaces. Young is gambling on the gate with C. E. Whitehurst, owner of the theatre, and so far has been coming out on the credit side of the ledger, according to information obtainable.

A Greenwich Village resort known as the "Black Parrot Tea Shoppe Hobo-Hemia" was raided. Nine men were arrested. One of the men was found to be togged up in complete female attire at the station house, and is said to have answered to the name of "Rosebud." The latter claimed to be in the chorus of "The Lady in Ermine" at the Century, which was verified by the police, and it cost the chorister his job. The men were freed by Magistrate Renaud.

A Minneapolis wire to Variety this week said Art Landry and his Commodore Band had been placed under an indefinite engagement by the WLGR radio station at Minneapolis, to broadcast from it. The band opened for the week Sunday at the State, Minneapolis, as an extra attraction to the picture show. Its broadcasting will start following the local theatre's engagement.

The 2 o'clock closing order has brought about changes in the cabarets. Some that gave two performances nightly, each after midnight, have reduced to one, with the restaurants clearing by 2:30. One of the reasons why they clear promptly appears to be that outside of the Broadway places around 2:30 a policeman stands. He notes if they are coming out and especially if anyone is going in. The restaurant men promised the police they would observe the closing hour order if the detailed cops were withdrawn.

Fritz Freiberg, dance hall and restaurant proprietor in Chicago, died Feb. 6 at his home in that city in his 83rd year. Freiberg first gained prominence with a dance hall several years ago, which gained the favor of theatrical people. He played the violin in the orchestra there and later installed a cabaret, being known as the originator of that type of entertainment in this country.

A Bayside, L. I., native vouches for the fact that a Scotch sells locally for \$4.90 the quart, but by the time it reaches New York it is \$9 with "fixing" en route.

SUNDAY SHOWS

(Continued from page 3)

live more than 10 per cent. of the shows on Broadway would take advantage of Sunday nights if made legal, as it would mean an extra performance and entail additional operating expense. Only successes would take advantage of such a law, although the policy of Broadway theatres would be partly elastic and the Wednesday matinee might be eliminated in some cases in preference for Sunday night.

The Rev. Henry Bowlby, of Orange, N. J., head of the Lord's Day Alliance, stated some persons attending the Sunday night showing of "La Flamme" had paid for tickets and that he "could not be deceived" by the announcement it was a subscription performance. About \$300 is reported having been taken in for the show on subscriptions which could be had at the box office. There have been a number of subscription performances Sunday in New York, but no interference has been made because of receipts being given to charity.

Brady appeared in the West Side Court Tuesday to ask for an adjournment which was granted for two weeks. He is pleading his cause personally and would prefer to have it tried in the Court of Special Sessions. His main defense is based on the Provincetown Players case wherein a magistrate discharged the charge against the producers of "The God of Vengeance" three times on as many complaints preferred by a local preacher, who objected to the Sunday law violation. Three different magistrates ruled that because of the subscription idea of admission and the fact tickets were sold, it is considered no violation.

The Sunday closing campaign in Jersey City, which has effectually shut the town out of all Sunday amusements for the last four weeks, and which has spread throughout the state, has lined up the forces of the liberal and conservative elements in a battle that threatens to be the bitterest political scrap the state has seen in many years.

Charges by proponents of the blue laws that a slush fund of healthy proportions had been gotten



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Here's where I have been, where I am, and where I'll be:

1922
Sept. 4—Globe, Atlantic City
Sept. 18—Orpheum, Winnipeg
Oct. 2—Orpheum, Vancouver (2 weeks)
Oct. 9—Orpheum, Vancouver
Oct. 16—Moore, Seattle
Oct. 25—Heilig, Portland
Nov. 1—Orpheum, Frisco
Nov. 8—Orpheum, Oakland
Nov. 15—Sacramento and Fresno
Nov. 22—Golden Gate, Frisco
Nov. 29—Orpheum, Los Angeles
Dec. 4—Hill Street, Los Angeles
Dec. 11—Orpheum, Salt Lake City
Dec. 18—Orpheum, Denver
Dec. 25—Orpheum, Lincoln
Dec. 31—Orpheum, Sioux City

1923
Jan. 7—Orpheum, St. Paul
Jan. 14—Hennepin, Minneapolis
Jan. 21—Orpheum, Des Moines
Jan. 28—Orpheum, Omaha
Feb. 4—Orpheum, Kansas City
Feb. 11—Palace, Chicago
Feb. 19—Orpheum, Memphis
Feb. 26—Orpheum, New Orleans
March 11—Majestic, Dallas
March 18—Majestic, Houston
March 25—Majestic, San Antonio
April 1—Majestic, Fort Worth
April 9—Majestic, Little Rock, Ark.
April 15—Tulsa and Oklahoma City
April 23—Wichita, Kan.

After this, I'd like to make negotiations for a show for next season. How about it, Producers?

Direction LEW GOLDER

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JULIAN

KATHLEEN

HALL AND DEXTER

in "HER FIRST LESSON"

Their New Act Written and Produced by WILL J. HARRIS
and Suggested by HOWARD ANDERSON
(Anderson and Graves)

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THIS WEEK (FEB. 12)

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Personal Representative CHAS. ALLEN



JULIAN HALL



KATHLEEN "RED" DEXTER

together by the liberal elements in favor of Sunday theatricals to put over Senator Simpson's open Sunday local option bill were made recently, with vigorous and indignant denials by the liberals that any such fund has been thought of.

The Simpson bill would permit each municipality to decide whether it wanted Sunday theatricals or not.

The Lord's Day Alliance and several other reform organizations are out to beat the bill and have been campaigning strenuously against its passage. A number of picture house owners in Hudson county claim they will sell their theatres and quit unless the Sunday shows are restored.

An illustration of how the exhibitors feel about it is contained in the wording of a sign which appeared on the Courtlandt theatre, North Bergen, last Sunday which read:—"Closed by the Blue Law. This Theatre for Sale."

Seven theatre managers in Union Hill were fined \$1 each Monday by City Recorder Louis C. Haenstaen for violations of the Sunday law last Sunday. Those fined were

William Goldhardt, manager of Keith's Hudson; Harry McCormick, Twin Capitol; Edward Schroeder, Twin State; Albert Mobbs, the Lincoln; Frank Rose, Pastime; E. Braunstein, Franklin. All of the managers pleaded guilty. The Union Hill campaign, like the Jersey City Sunday closing drive, is backed by the several reform associations operating in New Jersey.

The Hudson county grand jury during the week was to take up the matter of whether violators of the Sunday blue law should be subject to criminal prosecution or not.

STOCK MARKET

(Continued from page 2)

possessions of the management or its allies.

The new management stands committed to a business administration and is understood to frown on stock manipulation, but this might work out in favor of an outside clique operation. The more company holdings that are held off the market the smaller the floating supply, and the simpler a coup on the long side. Besides if important holdings have been disposed of, the stock probably is in an oversold position with the former sellers probably anxious to get back their stock. In any event it seems probable that at a price around 19 the strength ought to be vastly superior on the buying side. The failure of the issue to advance apparently represents pressure for purposes of accumulation. The same reasoning applies to Loew. The theatre stock has been held within narrow limits for many months, while the clique has taken on supplies. The sudden upturn

from around 18—19 seems to indicate pretty clearly that the campaign of acquiring stock has been completed and the issue will get in line with the general improvement, perhaps culminating in discussion of June dividend prospects. Discussion of this sort is likely to bring a reaction due to profit taking. The pool itself may do some realizing if the price is right.

Famous Players' Tip

Famous Players continues to run to form. It has drifted back and forth at two established levels—once around 83—84 and again in the 88—89 zone—and now is due to move into higher ground, say around 95 for another resting period. All these movements have the earmarks of syndicate accumulation. Bid and asked quotations are fairly far apart in the absence of sales, but when quotations come out they are usually at a point between the buyer and seller ideas. The speculative tip is in circulation that the common will cross par and may even top the 1922 peak of 107 before the pool takes any profits.

Nothing came out in curb trading, although there was inquiry for Triangle with 15 cents bid, 20 cents asked, no sales.

The summary of transactions Feb. 8 to 14, inclusive:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	1,200	87½	86½	88	+ ½
Goldwyn	300	6½	6½	6½	0
Loew, Inc.	1,400	19½	18½	18½	- ½
Friday—					
Fam. Play-L...	1,900	88½	87½	88½	+ ½
Goldwyn	200	6½	6½	6½	0
Loew, Inc.	1,700	19½	18½	19½	+ ½
Orpheum	700	19½	19½	19½	- ½
Saturday—					
Fam. Play-L...	1,200	88½	88½	88½	0
Goldwyn	100	6½	6½	6½	0
Loew, Inc.	200	19½	19½	19½	0
Orpheum	300	19½	19½	19½	0
Sunday—					
Holiday.					
Tuesday—					
Fam. Play-L...	3,600	90	88½	89½	+ ½
Do. pfd.	300	99	98½	99	+1½
Goldwyn	900	6½	6½	6½	0
Loew, Inc.	18,100	20½	19½	20½	+ ½
Orpheum	600	19½	19½	19½	+ ½
Wednesday—					
Fam. Play-L...	5,100	90½	88	89½	+ ½
Do. pfd.	300	99½	99	99½	+ ½
Goldwyn	300	6½	6½	6½	0
Loew, Inc.	12,500	21½	20½	20½	+ ½
Orpheum	900	19½	19½	19½	+ ½
Do. pfd.	100	99½	99½	99½	+ ½

THE CURB

NO SALES

In the new act review of Harry Hart and Irene Rubini it was stated the latter was formerly of the Rubini Sisters and also of Rubini and Rosen. The Rubini Sisters turn, however, still retains the four original members.

SOL BLOOM

(Continued from page 3)

to protect that interest. That's what the representative is in Washington for.

"Following the same line of reasoning, I have been elected by an important urban population. The theatre interests of the country are centered in my constituency. It becomes my special province to represent that particular group and see that it is not exploited for the benefit of any other business. This would necessarily be my attitude even if I had not been identified with show business during my whole career. That I have associated with the men of the theatre merely puts me in possession of knowledge which should be valuable to such important interests.

"It is too early to plan a line of action for a session that is still months off, but it occurs to me that a representative in the House with an intimate knowledge of the theatrical business should be immensely valuable to one of the most necessary and important lines of business in the country. I have re-

peatedly been amazed at the lack of information on the part of lawyers and judges about the theatrical business. In court the pleader for theatrical litigants is under a severe handicap, for the show business is generally misunderstood or not understood at all.

"A legislator may have the greatest fondness for the theatre as a place of recreation, but he seldom regards its business interests when they are affected by legislative proposals. The theatre as a line of commerce is outside his range of vision and I know of no department of business that so sadly needs representation at the seat of government. Pretty much all the other sectional interests are represented, but I doubt if there is a member of Congress who is in a position to speak for the huge total of men and women who depend upon the amusement business for their livelihood.

"Pretty much all legislative bills are drawn up by specialists. Given a legislative proposal, a lawyer will

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Direction H. BART McHUGH

frame it with special care that it shall be legal and constitutional, and probably he would spend more care on making it good law than on seeing that it worked no injury upon some distant section of the country. Nearly every bill is desirable for some portion of the country and the public, but most would work some hardship on another group or section. That's why every representative must study every individual proposal in the light of the interests of his own constituency.

"The members of the new Congress will prepare many bills be-

tween now and next December, when the session begins. When this mass of legislation is introduced I think it will be well to have at least one representative to study it on behalf of the theatrical business. In the matter of railroad legislation the show business needs a special pleader in Congress. The salesmen who represent the commercial merchants have had a hearing and something has been accomplished in their behalf, because anyone can understand that encouragement of traveling salesmen also encourages production of goods, activity of business and circulation of money, which means prosperity.

"But it takes a good deal of argument to make plain the equally obvious fact that a railroad rate encouraging free movements of theatrical companies has a commercial value as well as a social value. A town isn't on the map until it has a theatre. A going and

prosperous theatre makes for local prosperity in any locality. If the people have somewhere to go the street cars carry them. The downtown merchant gets trade from the theatre trade. The traveling companies in the mass contribute to the earnings of hotels all over the country. All this is beside the truth that an active theatre is among the greatest civilization instruments.

"Outside the theatre itself the impression seems to prevail that sensational and startling plays are the money-makers. Any preacher can pack his church by announcing that his topic is the stage, because the public mind immediately assumes that the discourse will be sensational. It is only the man who is familiar with the show business who knows that the money-makers are those like "Lightnin'," "The First Year," "The Fool," and that there are 10 fortunes made out of clean and wholesome productions for one profitable risky extravaganza."

Mr. Bloom will go to Washington for a short stay when the new Congress comes into being March 4, but will not make his home at the capital until next December.

SIR ALFRED BUTT

(Continued from page 3)

ants of people who had been doing it for generations. He was not sure there was a good case for abolition at all. Cranks were always pernicious and unreliable and should be treated as such; the solution of the problem was in the hands of the public. All the information he possessed went to prove the trainers

got the best results from kindness.

Sir Alfred said he is in favor of a genuine trades unionism for actors. This imposed on the unions a great obligation to use their power for the general advancement of members, this power should not be used in support of direct action and unconstitutional methods.

Speaking of ex-enemy alien artists and acts the prejudice was natural, but he felt it should be sunk. It should be remembered, he remarked, nothing was so international as art.

Sir Alfred referred to "Decameron Nights" at Drury Lane as a phenomenal success and there was no chance of its finishing for some time to come, despite rumors afloat. When it did finish all was ready for the production of "Kreislir," but the new title, said to be "Angelo," was not yet definitely settled on. The Empire would be run with a light revue and a cabaret show and the plans for both are practically complete. When a successor to "Bluebeard's Eighth Wife" is required at the Queens, he has a play by a very well-known author, but would divulge no particulars.

Dimitri Fabinoff, formerly assistant ballet master to Theodore Kosloff at the Paramount studios, Hollywood, is now with the Shura Rulowa act in vaudeville.

NATIONAL, SOFIA, BURNED

Panic in Theatre During Sunday Rehearsals—Two Killed

Paris, Feb. 14.

Two persons were killed and many injured when the National theatre, Sofia, Bulgaria, was destroyed by fire Sunday, Feb. 13, during rehearsals.

The casualties were mainly due to a panic which occurred when the flames reached the stage.

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ARTISTS COPY
KENTUCKY U. S. A. By COLEMAN GOETZ
Moderato

Why don't be peo-ple, Cit-y peo-ple Like a one horse town Cause when you
 I'll be hap-py, Oh so hap-py In that south-ern clime Where I know
 come from one they frown And you feel as sil-ly as a cir-cus clown But let me
 ev-'ry-thing's in rhyme And you bet I'm set to have a dan-dy time There'll be a
 tell you some-thing Here is one thing that I rave a-bout No 'tho' you're
 lot of chick-ens Oh what pick-in's old Ken-tuck-y style Tho' you're
 mat-ter where I roam true I al-ways boost my home sweet home.
 all my friends its true There's some-thing I aint tell-ing you.
 'Cause I'm from Ken-tuck-y And I'm right here to say that there's no place can com-
 pare With the home I have down there Say tell me, who has that blue-grass. That is
 known from coast to coast When I'm speak-in' of Ken-tuck-y Do you won-der that I
 boast I can pic-ture dad and moth-er Where the sun just loves to shine With their
 Drop a-round when you get down there And your throat is feel-ing dry There's a
 arms around each oth-er While the church-bells soft-ly chime I'm goin' to be there next
 place that I have found where All you do is wink your eye Just ask me where do
 Sun-day Do you blame me 'cause I say When I'm home a-gain I won't
 come from And you're bound to hear me say In a snap-py way ver-y
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BOB

WILLS AND ROBINS

IN "AMATEUR NIGHT"

Direction FRANK EVANS OFFICE

Personal Representative, PAUL DEMPSEY

BOSTON

By LEN LIBBEY

Another week when the boys in the orchestra had plenty of work to do. As has been the case, the past few weeks, the bill ran strong toward the musical end, seven of the nine acts leaning this way. Ben Bernie and his orchestra gave them about the only breathing spell they had during the entire program.

Bernie, no stranger to the local followers of vaudeville, got his act over despite the ragged work of the boys behind the drops who were in charge of the curtain and the lights. There isn't any doubt that Bernie was nervous at the Monday afternoon performance over the ragged manner in which his act was being handled by those folks, and his drummer was equally on edge. Bernie had to keep one eye on those in the wings all the time to get his instructions over and also had to help the spot operator, although this week the operator, working under difficulties, did exceptionally well considering the act went on without a rehearsal. Judging from the reception given Ben and his orchestra the local bunch are not yet fed up on orchestras, although they are having them shoved before them with surprising regularity.

Cross and Santoro opened the show with a hand-balancing acrobatic act. One of the men in this act is a splendid double for Rodolph Valentino. The boys work hard, without extra movements, and put themselves over so well with their

routine that they got an encore—something unusual for an opening act of this type.

Loretta Rhodes and Ruth Watson were in the second position with a sister act that registered at the start and built up as it went along. Both girls causing, even though the blond one does the greater part of the work of this character, and both take turns at the piano. They closed with a duet along semi-classical lines that was well received but showed signs of the girls not working together as well as they should in their timing.

Maurice Diamond and his company were next with a combination singing and dancing act, with Diamond opening with a burlesque on Leon Errol and his three girls dressed as "Sally." Helen McMahon in her specialty does exceptionally good work and helps not a little in putting the act over. Diamond did a deserved encore alone, showing the house something new in the way of difficult steps.

Marie Walsh and Frank Ellis, starting off with their chatter-stuff, had the house warmed up when their best work was due. He scored with "Our House is a Nice House Ours Is," and the girl with her dancing displayed both grace and ambition.

Jay Dillon and Betty Parker used full stage with a pianist for their act, which is taken out of the regulation class by their method of handling it. Marie Lehr is used to put some extra punch into the act, and while far from being an accomplished violinist or comedienne brightens up things quite a bit.

It looked at the start as though Frank Dixon in "Lonesome Manor" was going to break the run of musical acts, and he did hold out for quite a while before he and Miss Murphy swung into a song. Dixon's comedy is swift, is all o. k. with the wise ones in the audience, and the act is kept running smoothly every minute.

Ola Olsen and Chic Johnson, two boys who have appeared here many times in past seasons, have not changed their act much in construction, although livening the lines up a bit. They had Diamond, Ben Bernie, Frank Ellis and George Freeman, the tried and true stage hand, to assist them in their act on this occasion.

Howard's Spectacle, an animal act, closed the show.

SAN ANTONIO

ROYAL—Edna Park Players in "Smilin' Through."

MAJESTIC—Interstate Vaudeville, Henry B. Walthall in sketch "The Unknown."

EMPIRE—"Pride of Palomar" (film.)

PRINCESS—"Third Alarm" (film.)

RIVOLI—"Theodora" (film.)

RIALTO—"Voice from Minaret" (film.)

BEETHOVEN—Vienna Operetta Co.

GRAND—San Carlos Opera Co.

San Antonio had its first snow storm for many years Saturday night and Sunday morning. It ruined business Sunday night. Sunday matinee was packed as the storm drove people into the theatres. This was the first time overcoats have been worn this winter. The change was very quick and theatres unprepared. By Wednesday it had cleared up and Thursday regular summer weather again.

The Edna Park Players last week's lead, "Smilin' Through," eighth week here. The play well done and excellent company playing to packed houses.

The old Grand Opera House now playing 10-20 cent musical tab gave the house for two days to the San Carlos Opera Company. It did capacity business. The Grand which used to house all of the road attractions was made nearly useless for productions by the widening of the street and cutting off half of the stage. How Galtes' "Take It from Me" is going to play there is a mystery. The same producer's "Up in the Cloud" was booked at the Princess and went over big but W. J. Lytle, head of the syndicate houses here, refused to give "Take It from Me" the Princess, not wanting to hurt the Princess picture policy by playing the few road attractions offered this season. The Empire, the best house here was turned over to the "Circle" some weeks ago but the changing of the house for the production was so expensive and stopping the picture so damaging Lytle decided to only use the Grand in the future.

The Vienna Operetta Company did so well on its former engagement here it returned to Beethoven Hall for another week and packed them in.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

S. S. Blachley, house manager of the Colonial for the past year, has resigned to go on the road with a company. William C. Everett, treasurer of the Mission Amusement Corporation, which operates the theatre, is managing.

Several new faces are at the Lyceum, including Lou Newman, who has first comedy and is in charge of producing, under Manager L. Fontanel. Jennie Newman, his wife, an ingenue, is also new. Larry Mack is second comedian and character man, while Charles Hendricks is the new juvenile lead. The company also includes eight girls.

Pictures: Plaza, "Dr. Jack"; Superba, "Slim Shoulders"; Rialto, "Must-Get-Theres"; Pickwick, "The World's Applause"; Cabrillo, "The Third Alarm"; Colonial, "The Kick Back."

The local federation of labor unions presented the picture, "The

New Disciple," at the municipal auditorium in Balboa Park. This building was used as the local picture houses are on the open shop plan.

ST. LOUIS

By JOHN ROSS

The old Havlin was partly destroyed by fire last week. Several months ago the building was declared insanitary and a firetrap. Damage to the building is estimated at \$1,200. The famous old playhouse was the home of melodrama, but has not been used for years.

Joe Towle, Shubert-Empress, last week stepped into the "show-stoppers" class when he held up the performance exactly 15 minutes, but Joe wasn't in the theatre when he did it. He was in his room at the hotel asleep. At the time for Towle to go on last Saturday night he wasn't there. A search for him began and it took 15 minutes before he was found—asleep in his room—and appeared. In the meantime the good natured "boneheads" sat in the dark without a word or sign of protest. The following day "The Midnight Revue" arrived late and didn't get started until 4 P. M. Dixon and his company did all in their power to overcome the lateness and to entertain the few present.

David Russell, managing director of the Municipal Opera Co., announced plans for the 1923 opera season. The season will run 10 weeks and will open May 23, at the Municipal Theatre in Forest Park. Shows will be given seven nights of the week, with premiere of each production taking place on Monday night. In previous years one night was allowed for dress rehearsal. The following principals have been engaged: Blanche Duffield, Craig Campbell, both were members of the 1919 cast; Dorothy Maynard, Helen Morrill, Thomas H. Conkey, Detmar Poppen, at present in "The Lady in Ermine"; Roland Woodruff and Flavia Arcara. Frank Moulan, principal comic, and William McCarthy, second comic, are the only principals held over from last season.



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son, William Parsons, chorus master, and Ralph Nicholls, stage manager, have also been re-engaged. In fact the entire staff will remain the same as last year. The management has contracted for a sound amplifier. The advance subscription for seats has already reached \$65,000.

William Monroe has been engaged as attorney for Harold Van Alstyne, who shot and killed Marian McLaren in a cafeteria on Eighth avenue several weeks ago. Mr. Monroe has applied for a commission in lunacy for Van Alstyne. Van Alstyne is now in the Tombs, having recovered from the self wound inflicted on himself at the time of the McLaren shooting. Frederick E. Goldsmith, formerly representing Van Alstyne, withdrew from the case a couple of weeks ago.

Dooley and Morton resume their Keith bookings at the Bushwick, Brooklyn, next week, Martha Morton having entirely recovered from her recent operation which forced the team to cancel several weeks' time.

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MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—This week, dark. Next week, "The Dumbbells." ORPHEUM—"The Rapids" (film). GAYETY—"Step on It" (burlesque).

Picture Houses—Capitol, "My American Wife"; Allen, "The Flirt"; Mount Royal, "The Man from Glen-garry"; Maisonneuve, "Till We Meet Again"; Crystal Palace, "Kindred Courage"; Plaza, "East Is West"; Midway, "Dr. Jack"; System, "The Trap"; Belmont, "Stolen Moments"; Pepineau, "Back Home and Broke"; Regent, "Hurricane's Gal"; Strand, "The Pride of Palomar."

The Delphic Study Club of Mont-real, which is organizing a week of concerts, oratorios and similar musical entertainment, such as is the custom in New York and the larger cities of the United States, announce that plans for the "Music Week," which is to start here on March 11, are assuming definite form. There will be a meeting in the Windsor Hall, to which have been invited representatives of all organizations and musical clubs in-tending to co-operate with the spon-sors of the movement. Many so-cieties and clubs, directly or in-directly interested in the cause of harmony, are ready to help. The schedule for the Music Week calls for a concert each day, to be given in various public halls, as well as in the assembly room of large schools, and at the meeting on Friday it is

expected plans will have progressed sufficiently to permit of at least the tentative arrangement of the pro-gram for each day.

Burning paper towels in a wash-room at the St. Denis endangered that building. Firemen of the eastern division responded when the auto-matic sprinkler system in the St. Denis operated and sounded an alarm. They found one of the thea-tre dressing-rooms filled with smoke and a bundle of paper towels in the washroom blazing. It is thought that a lighted match was accidentally dropped on the dis-carded towels.

"Blossom Time" did not come up to scratch on its second showing here. It should have been a sell-out, but the Montreal public thought otherwise.

The Venetian Gardens continues to do record cabaret business. Among the new acts booked are Na-tacha Finowa and Co., dancers, and Petersen and Charlotte.

A member of the French Opera Comique Co., from Paris, now play-ing this city, lost his life by asphyx-iation while the company was play-ing Quebec city.

The Mendelssohn Choir, Canada's largest singing aggregation, will give two recitals at the St. Denis next month. The choir just recently returned from a tour of the States.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "Barnum Was Right"; last two days, Otis Skinner. Next week, last half, "Ladies for Sale."

BASTABLE—Wiped out by \$2,000,000 fire.

RIALTO—Ditto.

TICKETS COUPON AND BOOK STRIP

WELDON WILLIAMS & LICK

FORT SMITH, ARK.

STRAND—First part, "Lorna Doone"; last half, "Youth to Youth." CRESCENT—"Clarence." EMPIRE—"Jazzmania." ROBINS-ECKEL—"The Siren Call."

In the light of local theatrical history playhouses when they de-velop into the white elephant class nine times out of ten go up in smoke. Successful houses, too, have been wiped out by fire here time and again. The first Wieting theatre burned on July 7, 1856; the second Wieting on July 19, 1881; the first Grand opera house on Sept. 13, 1888; Shakespeare Hall on Nov. 21, 1891; the third Wieting on Sept. 3, 1896; the Alhambra, Dec. 20, 1899; the Lyceum, April 26, 1904.

Forty-eight hours before the Bas-table went up in smoke trouble in large juicy bunches dropped into the playhouse when, after the cur-tain rang down for the last time on Vogel & Miller's musical tab, "The Duke and the Girl," played by the "Odds and Ends of 1923" troupe, the house management was unable to obtain the \$850 contract price. Nor was there money available for the house attaches, the orchestra and the back stage staff. The musical comedy-movie policy at 5-40 was the idea of Abe Epstein, erstwhile treasurer, who took a lease from the General Amusement Co. to book in Gus Hill's tab. Judging from what has developed, the fact that Epstein was steering the craft wasn't plain to the house employees or the Vogel & Miller troupe. The majority thought Bastable was the man be-hind the gun. Vogel & Miller, be-fore moving to Auburn, their next stand, consulted District Attorney Frank P. Malpass, who referred them to William Rubin, local Shu-bert counsel.

George Millert, of this city, who has appeared in both professional and amateur musical shows here, sings the lead in "Springtime," given at the Avon, Watertown, this week with home talent under the auspices of the White Shrine.

Being the grandparents of the highest paid juvenile screen star in captivity has its drawbacks. For the past three weeks, since Jackie Coogan was first announced to soon be a Syracuse visitor, Jackie's grandparents have had no peace. The house is besieged daily by call-ers and bombarded by phone calls for Jackie.

Little Fall's new theatre will be known as "The Gateway." Its builders, turning aside from the usual type of theatrical construc-tion, have adopted Old English

architecture, and the playhouse promises to be a genuine novelty. Herkimer and Little Falls capital is behind the venture. Work was started this week.

Fred J. Hatheway, formerly press agent for the Alhambra, Utica, and more recently with the Schine Amusement Co., has lined up with Metro as exploitation man in this district.

The Strand, Oswego, is using a new idea in amateur acts in a "Kiddle Talent Contest," staged Saturday afternoons. Six prizes are awarded to contesting juveniles.

The amateur craze is even hitting store employes. In Northern New York. Employees of the Elkhorn Market, Watertown, will produce a full-fledged minstrel show at the Strand there next month.

Ruth Margaret Heymann, of Gale-ton, Pa., was married at Cortland to Lawrence P. Foster, an actor appearing with the Cutler stock company there. Foster hails from Pent Water, Mich.

Syracuse's newest organization of amateurs, "The Three Arts Club," a reorganization of New York city's old "Rum Club," in which the same leaders were interested in their study days, will make its first pub-

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lic bow at the Little Theatre Feb. 20.

The Schine Amusement Co. changed its operating policy at its Carthage theatres this week. The Hippodrome will be closed save on Friday, Saturday, Sunday and Mon-day. The Strand will also some-what alter its picture schedule, changing bills some days daily and other days on a two-day run plan.

Lowville and Carthage, neighbor-ing towns, on the new Northern New York vaudeville circuit, are waging a cut price war. E. J. Wolfe, of the Lowville opera house, says that when he lined up with the venture he was assured all houses would have a 75 cent top. Then the Carthage opera house announced a 50 cent rate and Wolfe this week cut to meet it.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Feb. 19—Feb. 26)

"American Girl" 19 Hurlig & Seamon's New York 26-28 Cohen's Newburg 1-3 Cohen's Poughkeepsie. "Beauty Revue" 19 Empire Brooklyn 26 Miner's Newark. "Big Jamboree" 19 Miner's Newark 26 Orpheum Paterson. "Big Wonder Show" 19 Olympic Cincinnati 26 Lo. "Bon Tons" 19 Gayety Minneapolis 26 Gayety Minneapolis. "Broadway Brevities" 19-21 Gayety Boston 26 Grand Worcester. "Broadway Flappers" 19-21 Cohen's Newburg 22-24 Cohen's Poughkeepsie 26 Empire Brooklyn. "Bubble Bubble" 19 Empress Chicago 26 Gayety Detroit. "Chuckles of 1923" 19 L O 26 Gayety St. Louis. Finney Frank 19 Columbia New York 26 Casino Brooklyn. "Flashlights of 1923" 19 Gayety Montreal 26 Gayety Boston. "Follies of Day" 19 Empire Providence 26 Casino Boston. "Folly Town" 19 Gayety Pittsburgh 26 Colonial Cleveland. "Giggles" 19 Columbia Chicago 26 Star & Garter Chicago. "Greenwich Village Revue" 19 Gayety Buffalo 26 Gayety Rochester. "Hello Good Times" 19 Gayety Washington 26 Gayety Pittsburgh. "Hippity Hop" 19-21 Colonial Utica 26 Gayety Montreal. "Keep Smiling" 19 Gayety Omaha 26 Gayety Minneapolis. "Knick Knacks" 19 Yorkville New York 26 Casino Philadelphia. "Let's Go" 19 Majestic Jersey City 26 Hurlig & Seamon's New York. "Maid of America" 19 Palace Baltimore 26 Gayety Washington. Marion Dave 19 Grand Worcester 26 Miner's Bronx New York. "Mimic World" 19 Miner's Bronx New York 26 Empire Providence. "Radio Girls" 19 Gayety Detroit 26 Empire Toronto.

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TOURING PANTAGES CIRCUIT

Direction ARTHUR SILBER

"Record Breakers" 19 Colonial Cleveland 26 Empire Toledo. Reeves Al 19 Star & Garter Chicago 26 Empress Chicago. "Rockets" 19 Casino Brooklyn 26 Yorkville New York. "Social Maids" 19 Gayety St. Louis 26 Gayety Kansas City. "Step Lively Girls" 19 Orpheum Paterson 26 Majestic Jersey City. "Step On It" 19 Casino Boston 26 Columbia New York. "Talk of Town" 19 Lyric Dayton 26 Olympic Cincinnati. "Temptations of 1923" 19 Empire Toledo 26 Lyric Dayton. "Town Scandal" 19 Gayety Kansas City 26 L O. Watson Billy 19 Gayety Milwaukee 26 Columbia Chicago. Watson Sliding Billy 19 L O 26 Gayety Omaha. Williams Mollie 19 Casino Philadelphia 26 Palace Baltimore. "Wine Woman and Song" 19 Empire Toronto 26 Gayety Buffalo. "Youthful Follies" 19 Gayety Rochester 26-28 Colonial Utica.

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BALTIMORE

By ROBERT F. SISK

FORD'S—"Peaches." AUDITORIUM—"The Circle." LYCEUM—"Open All Night." stock. ACADEMY—"Able's Irish Rose," eighth week, stock. MARYLAND—Keith vaudeville. PALACE—"Hello Good Times." GAYETY—Stock burlesque. POLLY—Mutual Burlesque. GARDEN—Pop vaudeville and "The Unconquered." HIPPODROME—Loew vaudeville. NEW—"One Exciting Night." CENTURY—"My American Wife."

Rolle B Rowe Madeline Rowland Gladys Rusch Florence Russell Nelly Savoy Beatrice Sawyer Mathern Sears Roy Shelton Jean Sherman Cleo Sprightly Florence Stevens Harry Sully Wm Toomer It Toomey Fred Tracy Roy Travis Helen Trayne Jane Trundal Trilzie Turner Charlotte Valentine Variety Vincent Vivian Vincent Helen

Jovedah Kellogg Myron R Khaym La Vall Ida Left Nathan P Larson Jack Lane Jean Lee Mildred Milton Samuel McIntyre Anna Meakin Walter Mettne & Young Nathans Casper Parker Len B Rice Maimie Randall Earl Riley Joe Regan Sydney R Starr Joe Standley Geo W Schaeffer Elsie Simmers Cecil B Sheridan Bobbie Tarry Bob Vardel Robert White Bob Young Cy Howard Paul Ketch Fred Lang & Vernon McDonald & Mack Mitchell Otis Vivian Anna

RIVOLI—"Voice from Minaret," 2d week.

The Rivoli came near breaking all movie records in Baltimore last week with "The Voice in the Minaret." Picture retained for second week. Meanwhile, across the street from the Rivoli, the Victoria is continuing its Sunday midnight shows with success.

Eileen Van Biene, late star of "Maytime," is soloist at the Rivoli at present. She is using the "Will You Remember" number and a ballad as her contribution to the program.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Steve," first half; last half, dark. ENGLISH'S—Dark. BROADWAY—"Hello Jake Girls." Modest Altschuler will take his place as director of the Circle orchestra next Sunday.

Apparently this is no grand opera town. Supported by the newspapers to the last ditch in an effort to building up sufficient interest to warrant a brief grand opera season, Mrs. Ona B. Talbott of the Ona B. Talbott Fine Arts Association had little luck when the two supreme musical events of the year were staged last week and the week before. The Russian Grand Opera Co. is reported to have lost considerable money for the local backer the three nights it played at the Murat. Last Thursday the Ukrainian chorus was brought to Cadde tabernacle by Mrs. Talbott. About 10,000 persons can be seated in the auditorium. To popularize the event Mrs. Talbott set the scale at from 50 cents to \$2.50. Thursday night a few over 700 persons are reported to have bought tickets. It is said Howard

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E. Cadle, owner of the tabernacle, charged \$700 rental for it, although this is \$200 more than he charged several political organizations last year.

LOS ANGELES

By ED. KRIEG

Ivan St. John, formerly press agent for Majestic, is doing film publicity. Jake Griffin succeeded him in the Majestic berth.

Joe Topitzky, theatrical financier, underwent an operation for appendicitis.

It is said Oliver Morosco will not return to Los Angeles to reside.

Trinity Auditorium is now a theatrical "white elephant." It hasn't had a production in over a year.

Willard Mack has decided to go on the road with "Red Bull Dogs." He originally planned to whip the play in shape at the Egan before striking out for the "tanks."

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THAT IS CREATING A SENSATION AT THE CENTURY THEATRE, SAN FRANCISCO

OPEN ALL NIGHT

(Continued from page 18)

stereotyper has contributed his share—the pressman has put the cylinders in their place and the paper is on the street.

The play is either damned or praised. The manager is either pleased or displeased. The critic is through with his work—he is thinking of coming attractions.

On a play like "Open All Night," a critic isn't much good. A press man could write as sensible a review on such a play as the most humble of the toilers in the dramatic vineyard. It is bunk, pure and simple, written for no good reason, and thrown on the stage for even less. But with all that, the players and the producers have done an excellent production job on what appears to be the poorest piece of playwriting in several seasons, although recent dope happenings may have inspired this production.

The sinister theme of the doctor and his dope patients; the story of how an innocent girl came near being drawn into the net of the demon; of how the brave young hero saved her at the right time, and of how the villain drinks poison and dies easily as the curtain falls—these are the component parts of "Open All Night."

The play has been well staged by Ralph Murphy. Frances Howard, Robert Brister, Jean Downs, Orme Caldare, William Everts, Jerome Renner, Joseph Crachan and Emerin Campbell contribute some acting, and of the list, Miss Howard, Mr. Brister, Mr. Everts and Miss Downs do the best work. Miss Downs, in a small bit, that of a drug crazed woman, did what seemed to be genuine emotional acting. It was short but it brought the first and only burst of applause of the evening.

Frances Howard and Mr. Brister were the hero and heroine, respectively, and though there was little of the love theme in the play—this being abandoned so that the whole accent of the drama might be placed on dope—they did a short love scene with admirable repression and much taste. This Miss Howard is lovely to look upon and is a good actress—fit to lead any stock organization. However, it doesn't take a playgoer to analyze "Open All Night."

Sisk.

ILL AND INJURED

Alleen Stanley was out of the bill at the Maryland, Baltimore, Monday. She was ill, according to a message sent to the management Sunday. Ida May Chadwick and her Dad and Marion Weeks substituted.

John Coutts has recovered from his recent attack of flu.

Dixie Hamilton has been forced to cancel her immediate vaudeville bookings, due to grippe.

Sam Fallow, the agent, had his tonsils removed at the Broad street, Hospital, New York, last week, and remained there several days to recuperate.

Harry Herk, brother of J. H. Herk, and associated with the latter in the Affiliated Booking Offices, is convalescing at Dr. Nelson's Sanitarium, Baltimore, following a major surgical operation, last week.

Georgie Lane (Lane and Moran) is in Muldoon's Sanitarium at Purchase, N. Y., recovering from a nervous breakdown.

BIRTHS

To Mr. and Mrs. William K. Wells, Feb. 10, at the Hill Sanitarium, New York, son. Mr. Wells is the theatrical author.

Mr. and Mrs. Jack Flanagan, at their home, 2361 Valentine avenue, Fordham, Bronx, New York City, Jan. 29, twins (boys). The mother was professionally Mary Creighton (Three Creightons); the father is a non-professional.

Mr. and Mrs. Ed. P. Malherbe, at their home last week in San Francisco, son. The parents returned Jan. 20 from Australia. The mother is professionally May Alberta.

Mr. and Mrs. Lew Hearn, at their

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LONDON

(Continued from page 2)

of dimming, etc., but without augmenting the band. Attired in dinner jackets faced with pale blue satin, they are led by Bruske, who attempts the exaggerated gyrations for which the American jazz leaders are noted. That he is a bit stiff and awkward about it can readily be imagined, but he pulled one surprise by seating himself at the

home in New York, Feb. 11, daughter. The father is with the Eddie Cantor show. The mother is professionally Katherine Wiley.

Mr. and Mrs. Bud Murray, Feb. 11, daughter. Mrs. Murray was Gladys Turner professionally, of "The Last Waltz." Mr. Murray is stage director of the "Lady in Ermine" at the Century, New York.

piano and accompanying himself for a ballad solo, unwinding an untrained but pleasing light baritone. The front line of the members of the band also attempted comedy with their instruments and with awkward stepping, to the huge delight of the patrons. Although a cool evening, the players were so nervous at the opening performance the perspiration stood out in huge globules upon their foreheads. After a week of appearances upon the platform it will be sufficiently easy for them to be called upon to fill out a bill that is short of a special attraction. This stunt should develop into an emergency turn capable of unlimited lengthening or condensation. At the first house Monday evening Mr. Bruske and his orchestra did 15 minutes and had to take a number of bows to stem the insistent demand for more.

Through no fault of the management, the first performance of Jean Bedini's "You'd Be Surprised" at Covent Garden Opera house, Jan. 27, held a most undesirable aggregation of "wise" folks connected with and on the edge of the theatrical world. These people paid. They were in a "show me" mental attitude and when the performance proved to be not altogether what was designed for it, they sat pas-

sively in grim silence, the strain of which to the performers can readily be imagined. In the evening the show was interrupted several times by the "booing" of George Robey, the disturbance coming from an informal aggregation known as the "Gallery First Nighters." This is an organization here, the members of which pay their way to the upper portions of the house at premieres and feel they are entitled to certain privileges. Saturday night they came in droves and purchased what are known here as "rover" tickets, nothing more or less than admittance which permits the holder to stand up in all portions of the auditorium where standing room is permitted by the fire laws. When informed at the box office "roving" tickets were not on sale they started more or less of a demonstration in the lobby, but as the Bow Street police station is directly across from Covent Garden, it was not long before a bunch of the constabulary put a check to the noise. It is alleged in some quarters these gallery first nighters have some sort of a grievance against Robey, and the persistent "booing" of him whenever he appeared would seem to indicate such is the case. If "You'd Be Surprised" does not enjoy a prosperous engagement in London it will be a severe financial blow to Bedini, who has a contract calling for \$200 a week from the time of his arrival here until the opening, after which he receives five per cent. of the gross.

The spectacle of a headliner opening a show occurred here a

week ago when Albert Whelan was placed in that position at the Palladium. He had a contract with the Gulliver people calling for his appearance in London for that week and the management wanted to switch him to Brighton. As Whelan had some important business to transact in town that week, he refused to accede to the switch, and as a consequence was allotted the opening position, which he held for the entire six days.

The George Edwardes revival of "The Merry Widow" due at Sheffield Feb. 12, is booked for 15 weeks' tour of the larger provincial cities. The cast includes Evelyn Laye, Marjorie Maxwell, Flora Courtenay, Carl Brisson, George Graves, Ivor Walters, W. H. Rawlins, Somers Bellamy, Edwin Dodds, Claude Goodchild, Clifford Seyler and R. W. McQueen.

George Grossmith is serious about his intention to produce "The Gay Lord Quex" at His Majesty's with himself in the name part. Instead of Sophie Fulgarney, the part will be played by Viola Tree. The revival will be for a limited time, just

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long enough to enable Grossmith and Maione to complete a spectacular production of James Flecker's drama, "Hassan." Basil Dean will be the producer.

So great is the business with the Pinero revival of "Sweet Lavender" at the Ambassadors that there will be matinees daily with the exception of Monday. According to contract, the run has to terminate Feb. 17.

Having written and run musical comedy for years, George Dance is now featuring as a philanthropist. Only recently he came to the rescue of the "Old Vic," and the other day, just before the curtain rang up on that cheerful little play of the long dead Ford's, "It's a Pity She's a Whore," it was announced that he had come to the rescue of the Phoenix Society, who produced these dainty trifles, and paid off a debt of £500 for them.

Arrangements are well ahead for the production of the "Orphans" at the Lyceum and Dennis Neilson Terry, Sam Livesey, Colette O'Neill and Mary Merrill have joined the cast. This play provided the story for the Griffith picture, "Orphans of the Storm," and has long been a popular provincial attraction in one form or another.

Although "Three's a Crowd" is but an indifferent farce and had but an indifferent reception on its production at the Court, two companies are being formed to tour the provinces.

The audience has been allowed to settle the fate of the old Surrey. Frank Mundill, the manager, ran a ballot to ascertain what form of entertainment the denizens of the Blackfriars road really did this after everything has been tried from grand opera to pictures—and the results worked out at for vaudeville, 2,461; pictures, 57; drama, 23. So it appears that drama, which made the theatre famous, will disappear, and that pictures are not the devastating power on all other spheres of the show world they are supposed to be.

Herbert Thomas, author of the play, "Out of Hell," and of the painful "Two of Them," four acts, two characters, has broken out again with a new drama in a prolog and three acts, entitled "The Law of Moses," produced at Folkestone Feb. 12. If a short provincial tour gives an excuse it will be brought to London. The story revolves around capital punishment, for and against, and the cast includes Frances Ivor, Mary Lincoln, Harold Anstruther, and the author. The great thing about this author's play is that traveling expenses are well kept down.

Madame Schreiber, the Danish equestrienne, who is the star of the Bertram Mills Olympic circus, is the latest attraction at the Coliseum, where she will appear in her haute école act with Menelik, the horse presented to her by a public subscription headed by Queen Alexandra after the mysterious death of her four-legged partner when playing at Olympia in 1914.

Alec Waugh, the novelist whose book, "The Loom of Youth," written when he was only 18, has obtained a decree of nullity against his wife, the daughter of W. W. Jacobs, on the plea of her incapacity. They were married when he was 24 and the girl 18½, but the marriage was never consummated. The wife entered a defense denying the allegation, but did not appear.

Elsa MacFarlane, one of the "Co-optimists," was married Feb. 1 to Clifford Whitley, a director of the company. Laddie Cliff was best man and the other laddies of the company, Phyllis Monkman, Betty Chester and Babes Valerie, acted as bridesmaids.

The Lawrence Wright Music Co. announces it now controls all the publications of the following American houses: Shapiro, Bernstein, Jack Mills, Agor, Yellen & Bernstein and the Joe Morris Co.

Many new revues are being produced. "Fast and Furious" is due at the Peuge Empire Feb. 19 with a cast including Rex London, Margaret Bays, Fred Grainger, Ross and Goodwin, Pat Williams and the Sixteen Shurley Girls. "Young" will open in Newcastle; the company including Hedges Brothers and Jacobson. Billy Roberts of Manny and Roberts and Ida Crisp. Another is entitled "Rolling Stones of 1924."

PARIS

The Eden-music-hall, Faubourg Montmartre, recently taken over by Oscar Dufrenne, is to reopen as La Palace with a revue by "Rip," produced by Verna. The cast includes Harry Pilcer, George, Maes, Polaire and Nina Myral. It is one of the prettiest houses in Paris but hitherto failed to attract. Under the management of Dufrenne and Verna, who also direct the Concert Mayol, and Bouffes du Nord, it should appeal to the habitués of risqué revues.

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"Gaby, Faiseuse d'Anges," in three acts, by Leo Lelievre, Jr., and A. Denis.

"David Copperfield," created as a French piece at the Odéon, is to be incorporated in the repertoire of the Ambigu-Comique, as also the play inspired from "The Cricket on the Hearth."

The widow of Heindrick, author of "La Prima Donna," has brought an action against M. Fronson, manager of Galerie St. Hubert theatre in Brussels and author of "Fintie de la Voix," created in Paris, alleging the latter farce is a counterfeit of her husband's comedy, inasmuch that M. Fronson has been inspired beyond the usual measure by the characters and situations contained in "La Prima Donna." The courts has asked for the scripts.

The present season's projects include a revival of the late Henry Batallie's "Le Femme Nue" at the Vaudeville; revival of Louis Ganne's "Hans le joueur de Flute," at the Mogador; "Le Sphinx," new poetical work of Maurice Rostand, at the Theatre Sarah Bernhardt; "Le Sommeil des Amants," by Marcel Pagnol, at the Antoine; "Les Linottes," from novel by G. Courteline, by Sonolet, at Theatre Albert I.

Irene Mauget has assumed the direction of the Theatre Albert I, and will produce there shortly "Le Venin," the three-act comedy of Pierre Pradier, and "Les Bons Complices," by Henri Dhuy.

NEWS OF THE DAILIES

Evelyn Nesbit was declared to be in contempt of court by Vice-Chancellor Robert H. Ingersoll in Atlantic City Saturday and fined \$50. An injunction had been obtained by Henri Martin a cabaret manager by whom Miss Nesbit was employed restraining her from appearing at the Palais Royale an opposition establishment to his. When taken into court for alleged disobedience of the order she contended she only visited the place as a guest of patrons. She is now associated in the management of the Palais Royale.

According to cable dispatches Sarah Bernhardt has not started rehearsals in her new play "The Sphinx" in Paris. Although reported physically able to start rehearsing her physicians have refused to permit it.

The literary properties of the late Lillian Russell were placed on sale Monday at the American Art Galleries, New York.

The opening of George Bernard Shaw's "Arms and the Man" last week in Vienna caused a riot and necessitated the performance being stopped. The Czech press agitated against the piece prior to its opening, contending it ridiculed the Balkan soldiers.

Marcelle Miller, cigarette girl at the Knickerbocker Grill, New York, has been added to the cast of the Ziegfeld "Follies."

Mabel Normand, who arrived this week on the "Baltic," denied that she is married, although wearing a wedding ring. It is reported that she had been married in London and that her husband was a wealthy middle-aged American.

Christine Peters, a Swiss actress, was married Tuesday to W. W. Clark in Independence, Kan. The couple

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met in Germany while Clark was a sergeant with the American Expeditionary Forces. He was married to that time, but upon returning to this country secured a divorce. He informed the Swiss actress he could not afford to marry her, but she refused to take no for an answer and came to this country and was married immediately after her arrival.

Henry Miller, Blanche Bates and Ruth Chatterton are to appear in a new play by Lee Wilson Dodd, entitled, "The Changelings."

The backers of the proposed Weber and Fields Music Hall are making an attempt to secure the financial support of members of the Social Register. Literature of an attractive nature has been sent out to the socially prominent in an attempt to secure their interest in furnishing capital for the venture.

Billie Burke is not to appear in "Peter Pan" at the Empire, New York, next season, as reported.

BERLIN

By C. HOOPER TRASK

Berlin, Jan. 25.
At the Deutsches Kunstler theater a new sensational farce, "Grossmama" (Grandmother) by Hans Muller, is a good deal of a disappointment, as Muller's plays usually have commercial value for Germany if not for other countries. The play, moreover, had every chance in the world as Kathie Dorsch, famous for her performance of Gretchen in Faust, had the leading role and could make nothing of it. The piece may be taken off shortly.

The plot revolves about "Grandmother" (Grossmama), really a young girl of 26 or 27, who has sacrificed her youth to make a home for her father, younger sister and brother, the mother having died when she was still a young girl.

At the Walthalla theater "Der Kuhne Schwimmer" (The Courageous Swimmer) by Arnold and Bach, is one of the best farces for some time. The plot is built about the idea of an elderly man whom a beautiful young girl believes to be her rescuer from drowning, when in reality he can't swim and was only there when she came to. Out of gratitude the girl offers to marry him. Leading role played by Guido Thielscher. Others are Leo Peukert, Bertold Reissig, Josephine Dora, Elsie Back and Camilla Spira. Business very good and long run expected.

At the Neues Operetten theater the farce "Heirate Deine Frau" (Marry Your Wife) by Berges and

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tempt to secure their interest in furnishing capital for the venture.

Billie Burke is not to appear in "Peter Pan" at the Empire, New York, next season, as reported.

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After a few minutes there is a great outcry and he is brought in on a stretcher all bandaged up, having supposedly fallen from a great height. In the next act his wife comes to see him and the advertising agent gets the mother away, leaving him alone with his wife. She discovers the trick, but forgives him as she had never ceased to love him. The music by Waldeck is competent but uninspired. The cast as a whole is adequate. Alfred Laetner, as the advertising agent, is extremely funny and mention should be made of Eugen Rex, Jenny Kraus and Grete Ly.

Reinhardt's Production

Max Reinhardt directed "Schone Frauen" (Beautiful Women), a farce translated from the French of Etienne Rey, at the Redouten-Saal in Vienna, and the production has been brought almost intact to the Kammerspiele in Berlin. It is an amusing evening, made so entirely by the acting of the principals: If this is the best that Reinhardt has to offer as director, surely no one need miss him now in Berlin. There are at least 50 other directors who could have done it as well. The farce, moreover, has a few amusing twists, but keeps at the ancient triangle with very little variation. The playing of Hermann Tilgus is, as usual, brilliant, but in this farce he starts in a little too high and there-

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fore cannot achieve the climaxes he should. Others in the well rounded performance include Luis Rainer, Enny Mewis, Johanna Terwin and Charlotte Hagenbruch.

Hauptman the Rage.

Hauptman is now all the rage in Germany and even America has been getting an overdose of articles about him. Not a word about Frank Wedekind, unquestionably a far greater intellect and absolutely unknown in America, except through one miserable performance of his "Awakening Spring." The reason for these reflections is the revival of "Erdegeist" (Earth Spirit) by Wedekind at the Komodienhaus with Maira Oyska as Lulu, the half child, half devil of the title. This play is not only intellectually but also dramatically thrilling, each act having a climax which lifts you out of your seat. Oyska, although apparently a little tired, gives an extraordinary performance, and she was well seconded by a cast including Ernst Stahl-Nachbauer, Johan-

nes Riemann, V. Twardowsky, Hans Hermann and Hermann Picha.

"Kaiser Karl's Geissel"

At the Deutsches theater "Kaiser Karl's Geissel" (Emperor Charles' Hostage) by Gerhart Hauptmann has just been revived with Heinrich George as the emperor. It is not considered one of the better plays of this author and has never made a big success on the stage, but it really has more in it than many of his more often played dramas. It requires, however, very good acting to carry it along, particularly in the role of the emperor. Heinrich George, who in many parts has given interesting performances, lacked here the necessary variety and became tedious and overbores towards the end. Moreover, Elisabeth Bergner, who was to have played the hostage, was ill and the part was taken by Liselotte Denner, somewhat of a cow, and this quite killed the sensual note so necessary for a complete performance. Mention should be made, however, of

the chancellor of Paul Gunther, and the Alcuin of Gregory.

Written some 20 years ago, "Geschäft ist Geschäft" (Business is Business) by Octave Mirabeau, yet today when revived at the Lessing theater it seemed almost as modern as ever. It is a story of a profiteer who loses his daughter because she refuses to marry who he wants, whose wife dies, and yet who after it all it still stays on top. When all is said and done a master-role for an actor, and Emil Jannings made the most of it, from grotesque comedy in the first to grotesque tragedy in the last act. He was well supported by Rosa Bertens as his wife and Dagny Servaes as his daughter.

At the Schlosspark theatre "Nach Bagdad" ("Towards Bagdad"), a melodrama from the Spanish of Lorenzo Azertes. The play takes place in September, 1914, just before the outbreak of the war. The scene is along the route of the then under construction Bagdad railway. Five engineers (two English, one French and two Germans) have promised the first woman they find shall be the common property of all. Jimmy, one of the English engineers, however, finds a native girl, and falling really in love with her, conceals her from the others. Then, just at the end, over the telegraph wires flashes the announcement of war. The young native girl is found, and to save Jimmy takes the bullet which is meant for him. Fairly good melodrama and moderately well played, except by Miss Truh as the native girl, whom she plays like a sweet little German debutante.

"The Bigamist"

Otto Ernst Hesse's new comedy.

"The Bigamist," has just been produced at the Central theatre. Rather an amusing idea, but quite impossible for America! It is laid just after the 30-year war, when it was made legally possible for a man to have two wives, as the population needed building up. The hero of the play is therefore not a bigamist out of licentiousness, but out of duty. What a time the poor man does have, as both wives believe that he is favoring the other! All is well, however. They each have a child in the last act. The production was adequate with Franz Alland, Hilde York and Till Clockhoff in the leading roles.

At the Theatre in der Kommandantenstrasse "Schrei aus der Strasse" (Cries from the Street), in four scenes by Rolf Launker, attempted to sketch the life of the city. Too melancholy and without sufficient dramatic action. "Es lebe das Leben" ("Long Live Life"), an old play by Sudermann, has been revived at the Residenz theatre, and only succeeded in showing how utterly we have outgrown this sort of thing. It really does not seem to matter much to us any longer just what does happen to these counts and countesses because they never were human beings, but merely wearers of uniforms. The cast included Hans Marr, Heinrich Schroth and Elise Wasa.

At the Neues Volkstheater two farces, "Die Laune des Schelken" by Goethe, and "Der Nefke als Onkel" by Schiller, were revived with comparative success, while at the Staatstheatre two old farces about Berlin life, Angela's "Fest der Handwerker" and "Ein Polierabend" by Glassbrenner, only succeeded in interesting because of the

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direction of Jurgend Fehling, who stylized them very amusingly.

Variety Bills

Scala—This theatre still remains the most interesting vaudeville stage in Berlin. It is jammed every evening. A clean show at a reasonable price. From the present bill special mention should be made of the three Blanks who juggle with silk parasols; the Three Adonis, excellent acrobats; Fortynato-Bossi gladiator troupe; the trainer, Hunderdreser and his elephants; the humorous clarinetist, Fred Janz, and Laos Rigo, the violinist; for dance numbers the prima ballerina, Liskowsky, and the Budapest polo dancer, Nadasi; Paul Paetzold and Co. with their amusing bicycle act.

Admirals Palast—This variety is beginning to pick up a little, but still has a long way to go to catch its nearest rivals. The present bill includes the training act of Kurt Prenzo, the middleweight boxer; the lion-taming act of O. Seiler Jackson; Mlle. Delilla, posing; the Two Rogges, balancers; the Five Balastis, acrobats; the Braun Marka troupe, tight rope walking; Kara and Sek, and the dance act of the Severus Sisters.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)

Frank J. Rembusch; M. Sulzberger; \$2,815.62.

Melvin H. Dalberg; Sheffield Farms Co., Inc.; \$72.86.

Bernard Gallant; D. R. Almy et al.; \$145.80.

Sturgis W. Macomber; W. Holt; \$62.01.

C. C. Pictures, Inc.; Housman Comedies, Inc.; \$19,025.73.

Anderson T. Herd; National Surety Co.; \$70.28.

Izzy H. Herk; I. Oestreicher; \$5,038.20.

Eddie Polo; N. Burkan; \$2,215.02.

Art & Science Photoplay, Inc.; S. Catania; \$553.85.

Max R. Wilner; Apedio Studio, Inc.; \$357.95.

Amalgamated Exchanges of America, Inc.; A. M. Putnam et al.; \$22.70.

Wilner-Romberg Corp.; Fay Marbe; \$400.

Lionel Barrymore; P. Suval; \$217.59.

SATISFIED JUDGMENTS

Harry Reichenbach; A. T. Seventh Corp.; \$835.83; Aug. 31, 1922.

Jeanne Eagles; Dr. C. G. Child, Jr.; \$1,565.90; Feb. 9, 1922.

Same; H. F. Piersons; \$92.12; May 20, 1922.

LeRoy Morten, vaudeville, has filed a suit in Common Pleas court in Bridgeport for \$2,000 damages against the Provident Development corporation of this city. He alleges that he was seriously scalded and burned by steam which escaped from a faulty radiator in the Provident hotel January 23. In his bill, Morten states that he was earning \$150 a week in vaudeville at the time of the accident and that since then he has been unable to follow his vocation.

Ben Forman has been elected to the office of secretary-treasurer of Theatrical Protective Union No. 1 (New York local of the international Alliance of Stage Employees) to succeed the late E. H. Convey, who died recently, following a 12-year tenure of office.

SOUTH AFRICA

By H. HANSON

Cape Town, Jan. 5. Gertrude Elliott (Lady Forbes Robertson) and her company opened the Cape Town season at the opera house December 19, under direction of African Theatres, drawing a big house with the fine play, "The Sign on the Door."

Michael Morton's fine play,

"Woman to Woman" was staged January 2, with a capacity house, and big enthusiasm.

The Tivoli (African) has been drawing big holiday crowds. Week Dec. 20, Musical Monarchs, Lyons and Moore, Charles Grantley, Bart and Edie (American team). Same business as on previous visit about

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CORT Theatre, W. 45th St. Eves 8:15

Mats. Wed. & 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 West 46th St. Eves at 8.

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DAVID BELASCO Presents

DAVID WARFIELD

as SHYLOCK

IN SHAKESPEARE'S

"MERCHANT OF VENICE"

EMPIRE THEATRE B'way, 49 St.

Eves at 8:30.

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BILLIE BURKE

in BOOTH TARKINGTON'S

"ROSE BRIAR"

ALLAN DINEHART & FRANK CONROY

BELASCO W. 44th St. Eves 8:30.

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"Sensational Success."—Dartmouth, Eve. World

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LENORE ULRIC

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A New Character Study by ANDRE PICARD

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"SEASON'S BEST MUSICAL COMEDY"

—Eve. Telegram.

LITTLE Theatre, W. 44th St. Eves 8:30

Mats. Wed. & Sat. 2:30

F. Ray Comstock & Morris Gest present

POLLY PREFERRED

A New Comedy by GUY ROLTON

with GENEVIEVE TOBIN

Staged by WINCHELL SMITH

HENRY MILLER'S THEA. W. 43d St.

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JANE AS "JULIET"

THE GREATEST

TRIUMPH OF

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Nights \$1.00 to \$2.50. Thurs. Mat., 73c to \$2.00

New Amsterdam Theatre—W. 42d Street

Evens 8:15. POPULAR MAT. WEDNESDAY.

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Presents the Hit of the Town

"SO THIS IS LONDON!"

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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"

BETTER TIMES

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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.

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HELEN MacKELLAR in

"THE MASKED WOMAN"

With LOWELL SHERMAN

GEO. M. COHAN Theat., B'way at 42d St.

Mats. Wed. & Sat. 2:30.

THE LOVE CHILD

By HENRY BATAILLE

Adapted for the American Stage

By MARTIN BROWN

with a Notable Company, including

SIDNEY BLACKMER

JANET BEECHER

LEE BAKER

TIMES SQ. Theatre, W. 43d St. Eves 8:30.

Mats. Tues., Thurs. & Sat.

F THE FOOL

The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 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

Extra Orch., \$2.50; entire first Bal., \$1.50; entire

2d Bal., 50c—every night, including holidays and

Saturdays. For Mat.—All Orch., \$2; all Bal., \$1.

Best Seats NOW at Box Office.

EARL CARROLL Theatre, 7th Ave.

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Eves 8:30. Mats. Thurs & Sat., 2:30.

SCHWAB & KUSSELL Bring You

The GINGHAM GIRL

with EDDIE BUZZELL

Bertie Beumont

Russell Mack

Alan Edwards Amelia Summerville

and the BEST CHORUS ON BROADWAY

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 & 16th St. Evenings at 8:30.

Matinees Wed. & 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"

WILLIAM A. BRADY'S MUSICAL

COMEDY TRIUMPH

"UP SHE GOES"

"Takes first prize among musical plays."

—Stephen Rathbun, Sun.

PLAYHOUSE W. 46th St. Eves 8:30.

Mats.: Washington's

Birthday & Saturday

WILLIE AND EUGENE HOWARDOSWALD

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

OLIVER WALLACE

WORLD'S PREMIER MOTION PICTURE ORGANIST

SECOND YEAR

GRANADA THEATRE, SAN FRANCISCO

two years ago. Christine Roy, Yorke and Adams in Jewish playlet, "Two Sweethearts," scored laughter, but two women in support failed to give proper touch to characters. James Findlay and Louis Christian, Scottish comedienne; Charles Grantley, comedian, third week, but change of business poor. Tom Payne and Vera Hilliard, Dora Dare, comedienne. The Daros. Remaining on bill, Bart and Eddie, Yorke and Adams. Week Jan. 3, Fred Barnes, English light comedian, tops and got big hit. Henri Merton, mimic; Albert Bees, comedian, big applause; Flora McDonald, Scottish vocalist, fair. Remaining, Dora Dare, Payne and Hilliard. The Daros. Week Jan. 10, Fred Barnes, Harry Hemsley, Andrey Knight, Pall Mallis, Les Novas. Ten Kennedy Entertainers.

Alhambra recording good business with fillers. Dec. 21-23, "Magnificent Brute" (Frank Mayo). Dec. 25-28, "Treasure Island." Dec. 29-30, "Jim the Penman" (Lionel Barrymore). "The Race of the Age," showing the race between Man-o-war and Sir Barton, hit. Jan. 1, "The Kid," drawing capacity daily. Beating "Way Down East" record at the Alhambra. Grand pictures. Dec. 21-23, "Valley of the Giants" (Wallace Reid). Dec. 25-27, "Call of Home" (Irene Rich and Ramsay Wallace). Dec. 28-30, "Jack Straw" (Robert Warwick). Jan. 1-3, "Witness for the Defense" (Elsie Ferguson). Jan. 4-6, "Son of a Kissing Cup" (British production). Wolfman's big attracting capacity. Dec. 21-23, "Betsy's Burglar." Dec. 25-27, "The Wallop" (Harry Carey). Dec. 28-30, "Girl With No Regrets" (Peggy Hyland). Jan. 1-3, "Fighting Love" (Frank Mayo). The serial, "The Whirlwind," screened at this house. Jan. 4-6, "Hands Up" (Wilfred Lucas and Colleen Moore).

The African Theatres has secured the lease of the entertainments on the Pier, Cape Town and Pavilion, Sea Point (suburb of Cape Town). Programs comprising pictures and costume comedy company at each place.

The colored fraternity of Cape Town put up a Minstrel Carnival on the Pier Jan. 2. Some high-toned costumes and makeups caused amusement.

Commencing Jan. 15, "The Masqueraders," costume comedy company, occupy the opera house under direction of Leonard Rayne.

James La Fane, clever member of the Lady Forbes Robertson Co., died of injuries received by a motor car. He was crossing the main road, Sea Point, at 11 p. m. Dec. 23, when struck by the car. He was removed to the hospital, where a broken leg was attended to. Members of the company visited him the following two days. He chatted with them, and it was thought he was not seriously injured. The news of his almost sudden death on the evening of Dec. 25 came as a shock. He was buried Dec. 27. Mr. La Fane was 65 years old. The authorities are holding an inquiry into the matter.

Rumors are current of big developments in the coming year in the moving picture and legitimate world of South Africa.

"Way Down East," recently filmed at the Alhambra, drew capacity for two weeks. It is a fine film.

Johannesburg
EMPIRE PALACE (African Theatres) drawing capacity. Good vaudeville. Week Dec. 18, Eight Whirligigs, Pollard and Whyte, Les Novas, Brunning and Desmond, Sam Hudson, Three Huxter Bros., Arthur Reece, Harry Hemsley. Week Dec. 25, Sam Hilton, Gladys and Dennis Hoy, Eight Whirligigs, Pollard and Whyte, Les Novas, Brunning and Desmond, Huxter Bros., Arthur Reece, Gaumont film, "Secret Life of the Exiled Kaiser." Week Jan. 1, George Ban, Lyons and O'Moore, Marjano, Sam Elliott, Gwladys and Dennis Hoy.

JOHN GOLDEN Presents

7th

HEAVEN

BOOTH

West 45th Street.

Evenings at 8:30.

Mats., Wednesday, Friday & Saturday

Eight Whirligigs, Pollard and Whyte, Les Novas.

His Majesty's (African Theatres) doing big business with pantomime, Robinson Crusoe; started Dec. 22. Rowland Hill is Mrs. Crusoe; Bertha Wensley Russell is Robinson Crusoe.

Grand Guignol plays produced at the Standard (African Theatres, Ltd.) by Scott Alexander, under direction of Leonard Rayne, failed to create any unusual success. The panto, "Cinderella," was staged Dec. 22 by Leonard Rayne and Scott Alexander.

Orpheum (A. T. T.) having good houses. Week Dec. 18, Three Scamps, Flora McDonald, pictures. Week Dec. 25, Harry Hemsley, Louis J. Seymour, pictures. Week Jan. 1, Oswald Bernard, Huxter Bros.

African Theatres announced some attractions for 1923: Yorke and Adams in "Partners Again" and "Welcome Stranger"; Irene Van-brugh and Dion Boucicault in "Mr. Pim Passes By," "His House in Order" and "Miss Nell of New Orleans"; the English actor, Percy Hutchinson, in "Bulldog Drummond," "Nightie Night" and "The Luck of the Navy"; Jack Pleasants, comedian, opening at Empire, Johannesburg, early in January. Several musical comedies will be produced, including "The Golden Moth," "Whirled Into Happiness," "Adele," "Canary Cottage," "Oh, Lady! Lady!," "Tangerine" and "You're in Love." The final selection of the above plays is not yet confirmed.

Ethel Hook, sister of Mme. Clara Butt, is due to pay a return visit to South Africa on her way home from Australia.

NATAL
Durban

Musical comedy-company, under direction of African Theatres, opened Dec. 25 at Theatre Royal with "A Southern Maid." Week Jan. 1, "Irene," "The Beggar's Opera" follows. Business good.

Criterion (vaudeville), week of Dec. 25, Lucille Benstead, Sidel Sisters, the Marjano, pictures. Week Jan. 1, Arthur Reece, Brunning and Desmond, Musical Monarchs, Royallino, contortionist; pictures.

CAPE COLONY
Port Elizabeth
GRAND—Week Jan. 8, Costume comedy company, "The Futurists"; pictures.

MUSIC MEN

Erno Rapee and William Axt of the Capitol, New York, orchestra directors' staff, have signed a three years' contract each with Richmond-Robbins, Inc., which will publish all their musical compositions. Both directors have been identified for their musical score creations in connection with feature films that have played at the Capitol.

The Witmarks' p. a. announces two numbers just issued by the firm: "Gone but Still in My Heart," by Benton Ley and Lee David, and "When Will the Sun Shine for Me," by Benny Davis and Abner Silver.

In anticipation of the tango's return, Ferdie Grofe, arranger for Paul Whiteman, has composed a tango which Jack Mills, Inc., will publish.

Four members of Charles McClain's orchestra, now with "Aunt Jemima" in vaudeville, are being sued for \$200 each by Arthur M. Kraus, musical booking agent, for commissions due and breach of contract. The defendants are McClain, Ignatz Gruber, violinist; Frank Guilfoyle, pianist; and Saul Nathanson, drums. The dispute arises over a booking into Bongio-vanni's cabaret, Pittsburgh, for a contracted period, which was cut



WOODSIDE

KENNELS

WOODSIDE

L. I.

ARNAUT BROS.
IN ENGLAND

GEO. KALALUHI'S
HAWAIIANS

PRESENT

"EKELA," the Tropical Beach

Dancer

in "PASTIMES OF HAWAII"

Direction: SIMON AGENCY

short through the members jumping their contracts.

Richard J. Powers, representing Sherman-Clay in the east, has returned to New York after six weeks on the coast for the firm.

Joe Goodwin, songwriter, is with the Campbell-Campano music publishers, San Francisco.

Ferdie Grofe, pianist and arranger for Paul Whiteman, has contracted to compose a series of piano solos which Jack Mills, Inc., will publish.

The Jack Snyder Music Co. has opened a San Francisco branch with Billy Haynes in charge.

Wendell Hall has signed with F. J. A. Forster of Chicago as staff writer.

Saul Bornstein returned from Havana Wednesday (yesterday) with the same cold he took away from New York. It necessitated Mr. Bornstein going directly home from the boat and he may have to remain indoors for two or three days.

Johnny Clements, of musical shows, according to report, will be married to Margaret Schultz (non-professional) in Pittsburgh, Feb. 27.

John Buck, manager of Proctor's 58th Street, New York, will celebrate his silver wedding (25 years) March 1.

OBITUARY

(Continued from page 9)

member of several minstrel shows and was noted as a soft shoe dancer.

Mrs. Mabel Wixom, aged 33, wife of Clayde Wixom, manager of the Adams theatre, Detroit, died Jan. 30. Death caused by pluro pneumonia. Deceased was related to the founder of the famous Wixom Circus which quarters every winter in Michigan. Survived by her husband and nine year old son.

Mrs. Elizabeth Beers, aged 76, mother of Andy Gardner, died at her home in Erie, Pa., Feb. 6.

The father of Norman Stein, treasurer of the National, New York, and Bennie Stein, at the Ambassador, died at his home Feb. 10.

The father of Al Curtis (Curtis and Dunn Sisters) died suddenly Feb. 6 at his home in Philadelphia.

Mrs. Bessie Mooney Howard died January 30 of pneumonia at the South Side Hospital, Pittsburgh. Mrs. Howard has been wardrobe mistress of the "Talk of the Town" (Columbia burlesque). Her husband is the property man with the show.

Mrs. Elizabeth Smith, wife of Cornelius J. Lynch, died in Quincy, Mass., Feb. 8. She and her husband at one time conducted the famous old Cook's Place Hotel in New York, a rendezvous for theatrical people.

Maggie Ripley, about 55 years of age, died at her home in New York Feb. 12. She was considered one of the most efficient wardrobe mistresses in the production field, and was sent abroad when "The Belle of New York" was presented in London. She was in charge of the Shubert wardrobe department.

MARK

STRAND

Broadway and 47th Street

"A NATIONAL INSTITUTION"

Direction — Joseph Plunkett

"THE HOTTENTOT"

with DOUGLAS MACLEAN and Star Cast

STRAND SYMPHONY ORCHESTRA

CARL EDOUARDE.....Conductor

VERY MILD "CHAIRMAN" FOR PALLADIUM'S VETS

Many Old Time Performers and Songs Reappeared—Bill Too Machine Made

London, Jan. 23.

The entire first half of the program at the Palladium, occupying just under one hour, is given over to what is announced to be a revival of the old fashioned music hall, with the second part made up of standard turns of contemporary vintage.

Much was promised for this reversion to the old style of presenting a variety show, which is sponsored by Albert de Courville, yet little or nothing was done to create the proper atmosphere. The dozen or so veteran acts that have been appearing at the Palladium since Christmas are retained and have been augmented by several others, ranging from performers on the stage, with a "chairman" seated at a table in the orchestra pit. The latter is Henry V. Henson, the last "chairman" of the old Metropolitan Music Hall in Edgeware road, which dispensed with his services in 1894. He is still a young looking man, clean shaven and with no indication of gray hair. It was expected he would resort to more or less facetious remarks anent the entertainers, but he contented himself with reading from a slip of paper the names of the artists as they came forward from the minstrel semi-circle, prefaced by a commonplace complimentary adjective.

Barring the "chairman" and the dropping of a small sheet for projecting a slide containing the choruses of all the old songs, to enable the audience to join in, the acts do not differ from what had been shown at the Palladium the past month. No attempt was even made to assist the players in concealing the ravages of time—in fact, the lines on their faces were accentuated by the constant projection of a pink spot.

The 17 performers do 15 numbers, there being a double number and a skit, "The Haunted House," by a straight and blackfaced comedian whose popularity is set down for the year 1892. It is a mild form of "Razor Jim," with a "ghost" coming upon the scene. In it the pair pull such old gags as "a miser is a man who eats mice." For this skit a drop in "two" is lowered, shutting off the semi-circle, and so set this one song is rendered by another old-timer in "one." For the remainder of the act the entire company is on view.

The list of performers in the aggregation, the years in which their songs were most popular and the ditties they render are as follows:

T. W. Barrett (1880), "A Nobleman's Son."
Florrie Robina (1888), "Not in England."
Arthur Albert (1903), "Daddy's on the Engine."
The Sisters Desmond (1903), "Motor Versus Horse."
Charles Leo (1888), song and dance.
Marguerite Cornelle (1902), "Hello My Baby."
Charles Bignell (1893), "What Ho! She Bumps."
Lilly Burnand (1903), "Man, What Can the Matter Be?"
Clark and Glenny (1892), "The Haunted House."
Marie Collins (1898), "Drink, Boys, Drink."
Leo Dryden (1891), "The Miner's Dream of Home."
Sable Fern (1903), "What Is the Use of Loving a Girl?"
Joe Friedman (1898), "The Cee Man Opera."
Arthur Roberts (1894), "Topsy Turvy."
Tom Costello (1893), "At Trinity Church I Met My Doom."

It was noticeable that the majority of the songs were in "two-four" time and the methods of their rendition were monotonously similar. Needless to add, they were all loudly applauded, most of the artists returning to repeat the chorus.

Florrie Robina sings a ditty the late of which is set down as 1888, entitled "Not in England, No, No, No." The melody of the chorus is identical with that of "The New Bully," one of the first of America's synecopated numbers, sung by May Irwin. If memory serves, the credit for "The New Bully" went to the late Charles E. Trevathan, a well known newspaper man.

The present generation has heard so much of the old time "chairman" and his ready wit it seems a pity they were not given an opportunity to see some indication of it in the revival. This might easily have been "framed" by a few "impromptu" remarks carefully rehearsed. From all accounts, in olden times the "chairman" was on hand not only to announce the turns, but to maintain order. Owing to the numerous and often crudely rude remarks from the gallery, these sallies would result in the performer getting "the bird," were it not for the quick wit of the "chairman," who was compelled to turn the gibes against its perpetrator.

Probably the quickest of these, which would have resulted in pan-

BENNETT'S LITTLE THEATRE

(Continued from page 1)

ing from the stage at all times while with this play.

However, Mr. Bennett does not care for opinion expressed on his statements as he plays no favorites. He says what he thinks and hardly ever says the same thing twice. They applaud him while talking. He tells audiences that 1-10 of one per cent of the American people can't understand their own language and not 1-20 of one per cent can speak it. "That is why," he says, "our theatres are filled with one-syllable dramas and Joe Miller musical comedies."

The address made by Mr. Bennett in St. Louis follows:

Ladies and Gentlemen:

I thank you for this evident appreciation of what we must all consider a very worthy effort on the part of the guild to present to the public at large a worth while theatre.

The cry is constantly going up that the public is ceasing in its attendance at the theatre because they feel that they are no longer getting anything good. Do they want anything good? Do they know what is good? I'm afraid not.

It occurs to me that the gradual influence of the masses has so vitiated the taste of the handful of intelligents remaining to the theatre that eventually we will be playing to an audience composed mostly of Morons and that the small group of people whose souls refuse to be atrophied by the influx of trash on our stage must of necessity turn to the Little Theatre movement, which is rapidly springing up all over the country.

Pay attention to them. Foster them, good people.

They are more important than you think—they are the dear renegades who resent the decadence that is increasing and in their revolutionary hands lies the eventual salvation of our theatre.

If the average play is bad, whose fault is it? You are getting what you deserve. You jam the place to see the average mystery drama, the filthy bedroom farce, or the salacious musical comedy headed by a couple of 50-cent vaudeville performers or some jazz band, and you come out of the theatre hiding your shame behind a smirking smile and go to bed with a bad taste in your mouth and the puny excuse that it's just fun.

Well, let me tell you that salacious fun is the most dangerous morass through which your sense of decency and good taste can pass, and I, for one, refuse to be your entertainer if that is your taste. I have a bigger mission in life than to pandering to the low and vicious in my public. I'd rather waste my time in some shackled pulpit than be a bed-fellow to such vulgar complacency.

My friends, I want you to jot this down on one of your brain tablets; just as nations are remembered through the ages for their contributions to art, their integrity measured by the caliber of their policies, their morality gauged by the quota of their Christianity, so is their culture reflected by the standards of their theatre, and as the theatre is my mission, I resent the lowering of its standards.

I thank you for listening and you should thank me for thinking enough of you to take the trouble to make you think.

TALKED AND SAILED

London, Feb. 14.

The "Berengaria" brought in Sam Rothafel Feb. 5, and the same boat took him away Feb. 10, back to New York.

demonium, is worth repeating, only it is necessary to modify the verbiage. In its original form it flavors strongly of "stag" humor. The "chairman" announced that "Mile. So-and-So will sing 'The Holy City.' Voice from the gallery: 'She's a bloomin' bum!' Instantly the "chairman" rose from his seat and responded: "Nevertheless, she will sing 'The Holy City.'"

Another of the stories told of a "chairman" is his announcement of a male vocalist, immediately followed by a voice: "Ah, he's rotten." Accepting the remark with apparent seriousness, the "chairman" replied: "It doesn't say so on the program."

The current presentation of old style variety at the Palladium is old together too palpably machine made. It lacks spontaneity—just a

OPERETTA REVIVED AT FOLIES DRAMATIQUES

"Le Mariage," However, New Work, Poorly Received Mediocre Score

Paris, Feb. 14.

It seemed like old times when the new management of the Folies Dramatiques resuscitated a policy of operetta Feb. 7 in the form of "Le Mariage de Pyramidon," an original work by Picque et Trique (pseudonyms of two local authors already well known). The music is by Victor Larbey, Louis Boyer, from Marseilles, manages the dramatics for the present lessees.

The operetta was poorly received, mainly due to a mediocre score and an inconsequential book that borders on silliness. The Egyptian production is well mounted.

The script tells of Ramsepolis, an embalmer, who desires his son (Pyramidon) to marry Kapahose because of business interests. The youth is unable to prove his proficiency in love making when examined before a committee that has Princess Ibis presiding. Pyramidon secretly is in love with a mummy, whereupon Ibis undertakes to cure him by taking the figure's place. It leads to the youth eventually marrying Ibis while Kapahose speedily finds another sweetie.

Serjius plays Pyramidon while A. Massart is the father, Ramsepolis. Mile. Darbelle is beautiful as Ibis and Germaine Andrey the malicious Kapahose. Mile. Tariol Bauge is an adventurous mother-in-law.

The Folies Dramatiques was famous for operetta 50 years ago. Many of the best known French musical comedies were created at this house, one of the oldest in Paris.

For the past six years it has been devoted to pictures, but reverted to comedy last August, and now to operetta.

MARINELLI HEARS NEWS OF SULTAN'S HAREM

Turkey's Boss Never Had but One Wife—"Harem" Bunk—Just Maids and Dancers

H. E. Marinelli in his day traveled all over the world—he said it. In those days Marinelli was a performer himself—he admitted it. When he reached Turkey he played before the Sultan and his Harem—he saw it.

Wherefore witness without presents; that Marinelli himself, when he read the Sultan had fired his Harem, cabled all over Europe to send the gals right along to America; he would make a vaudeville act out of them.

That meant cabling, but cabling to Marinelli is what whistling is to his office lad. The cables went and they came back. The Sultan's Harem had broken up. Some of the girls had gone to work and others were looking for jobs. How many could Marinelli use? All of them—

he said it—at 25 cents a word. The cables kept arriving. By and by Marinelli had figured up 10 ex-Harem inhabitants he could import, but he wanted the lot, 35, and bring their own vella.

Then yesterday (Tuesday) came another cable, from Berlin, where Turkey supports an ambassador. He said the Sultan never has had but one wife; the Harem was the bunk and the girls in it were merely the lone wife's dancers or maids—on the word of an ambassador—he read it.

BROADWAY'S BEST LOSER

(Continued from page 1)

wife of a newspaper man was tipped off to the "clicker" name in asking for tickets one night last week, and she was smilingly told "You are stealing our stuff."

"Extra" went to the storehouse. It is claimed plenty of people saw the play and enjoyed it, but few paid. The young managers are out \$25,000 on the try, but that may be partly recouped by the sale of the picture rights, for which they have been offered \$15,000, according to reports. The producers toss off the flop by figuring that if they can put over one out of four everything will be o. k.—If the bankroll lasts.

ANTI-DRUG PLAYS

(Continued from page 1)

features aimed at the same terror. Atop of this from Los Angeles comes the tale that the drug investigation the government officials are conducting has stepped into a mass of evidence that may lead to the disclosing of the person responsible for the death of William Desmond Taylor, the picture director found murdered about a year ago.

Among the plays under way dealing with drugs is one entitled "The Slavemaster," which Sam H. Harris is to produce with Mary Ryan as the star. It was originally entitled "Snow."

A. T. Woods has placed a piece entitled "Morphia" secured in Germany about a year ago in rehearsal with Lowell Sherman playing the principal role. It has but three or four characters. For the present the plan is to look the production over as rehearsals progress. If it shows any signs of getting over it may be presented as a series of special matinees at the Eltinge. Alice Fleming and Marjorie Sears are possibilities for the cast.

Juanita Hansen also is a possibility as a star in a "dope" play with a view to making a flying tour of the country following her series of lectures she is to give under the direction of the Hearst publications. The Hansen play has not been selected, although several manuscripts are under consideration.

This week in Baltimore the George Marshall stock company is trying out a play entitled "Open All Night," a melodrama by Willard Robinson and Kilborn Gordon. It also deals with the drug traffic.

In the film field a survey of the situation this week discloses there are several companies working overtime in an effort to be the first one on the scene with a drug picture. The first to arrive east is "The Greatest Menace," a seven-part picture, sponsored by Angela C. Kaufman, the noted social worker. It was made under the direction of Albert Rogell, and features Ben Alexander, Ann Little and Robert Gordon. J. G. Mayer has the production, and although it has been exhibited to the heads of several releasing companies, no definite distribution arrangements have been made.

"The Drug Traffic," produced by So' and Irving Lesser is being rushed and prints are to be ready on the picture by March 1.

"Dope," the feature produced 10 years ago by Thanouser, with Herman Leib, has evidently been given oxygen, for prints have cropped up here and there. The negative has also reappeared and is now in a laboratory, where prints are being made.

Along the street in film circles they are already coining expressions to fit the various types of narcotic pictures. The opium pictures are referred to as "lay on your hip dramas," and cocaine producers are called "sniff operas." Incidentally there is a production under way to be entitled "Cocaine," while another is to be called "The Curse of the Poppy."

Nathan Hirsch has a drug drama called "The Great Monster," a German-made production originally named "Opium."

In the east Jack Noble, a well-known director has been at work for three weeks on a picture dealing with the drug traffic in America, but up to the present no title has been announced for it. The picture is to be in readiness in about another fortnight.

Los Angeles, Feb. 14.

The Los Angeles police and the agents here of the Department of Justice are predicting that within a short time they will make an arrest that will go a long way toward clearing the murder of William Desmond Taylor, the picture director found slain in his home Feb. 4 last year. While detectives decline to discuss the report that they have located a person long wanted in connection with the shooting, it is rumored they are on the verge of making an arrest in the case.

An arrest a short time ago in one of the northern coast cities of a narcotic peddler formerly active here has furnished the Department of Justice men with a mass of evidence which has been amplified by underworld informants. The name of a prominent actress of the legitimate stage is being coupled with that of a film actress who was questioned by the investigators shortly after the shooting.

EXPECT VALENTINO-ABROAD

London, Feb. 14.

It is expected Rodolph Valentino and his wife will appear over here in April with the Charles B. Cochran's production of "The Music Box Revue" at the Palace.

ENGLISH ACTORS' ASSN. MAKING SELF STRONGER

Possible Federation With Other Stage Unions—Needs More Members

London, Jan. 28.

Energetic efforts are being made to make the Actors' association of importance in English theatreland. Weekly propaganda meetings are being held, delegates are all over the country, everything is being done to obtain recruits and lists are being published of "white" managers, i.e., those who issue the association's standard contract.

Feb. 12 the association is to meet the other two employees' organizations—National Union of Theatrical Employees and the Musicians' Union—with a view to drawing up plans of federation between the three. The formation is suggested of a "federal council," composed of representatives of the three unions. Its ultimate object is stated to be the unionization of all places of amusement. A practical scheme will probably be evolved.

At the moment the association is well known to those in the profession to be anything but a powerful body and the membership is nothing like what it should be. The membership is strongest in London.

Those on the "inside" know of a scheme whereby the managers not only in the West End, but throughout the provinces may combine in one organization with the object of uniting in combating any effort on the part of the actors to enforce what the managers consider unjust demands.

Up to now the association officials have not proved too successful in standing-up for their members' rights and bending the managers to their will, despite threats of strikes which they could not afford. The row between the players and C. B. Cochran just after the war, owing to the employment in the production of "Cyrano de Bergerac," ended in the manager doing as he pleased, the two attempts to dictate to May Palfrey how she should run her "Night of the Party" revivals both failed, the "East of Suez" dispute over the employment of "Chinks" at His Majesty's terminated in the A. A. secretary taking back what he had previously said, and the dispute between the association and the touring managers over the Standard contract still drags on with no sign of settlement.

TAX ON COMMISSIONS

Proposal Made in N. Y. Legislature Would Apply to Agents.

Albany, N. Y., Feb. 14.

A measure which would affect all independent small owners of unincorporated amusement enterprises was introduced in the Senate on Feb. 6 by the Joint Legislative Committee on Taxation and Retrenchment (the Davenport Committee). This measure adds a new article (17) to the Tax law, imposing an annual tax of four per cent on taxable net income allocated to the State, derived from any trade or business carried on within the State for gain or profit by an individual, statutory or common law trust, estate, partnership or limited partnership, other than business in which profit is derived principally from professional services.

Net income from commissions or brokerage fees shall be subject to tax. This is one of the measures which the Miller administration intended to introduce last year, but deferred.

Avery Hopwood Remaining in Paris

Paris, Feb. 14.

Avery Hopwood, who is here, will remain until the summer to finish two plays for Belasco and Charles Frohman, Inc.

Pearson Off for Berlin

London, Feb. 14.

Arthur Pearson, who has been here several weeks, will leave for Berlin to-morrow.

A new act review last week conquered the Stillwell and Fraser act with that of Frazer, Bunce and Harding, a standard act of several years' standing. The trio is now known as Frazer and Bunce, a comedy act. Stillwell and Fraser are a new piano act combination.

Daniel Frohman is spending a month at Nassau, Bahama, West Indies.

ADAM AND EVA

Cosmopolitan feature starring Marion Davies and distributed by Paramount. Scenario adapted by Luther Reed, from the stage play by Guy Bolton and George Middleton. Directed by Robert G. Vignola. At the Rivoli, New York, week of Feb. 11.

Eva King..... Marion Davies
Adam Smith..... T. Roy Barnes
Mr. King..... Tom Lewis
Uncle Horace..... Wm. Norris
Lord Andy..... Percy Ames
Clinton DeWitt..... Leon Gordon
Julie DeWitt..... Lucella Gear
Dr. Delamater..... Wm. Davidson
Lord Andy's Secretary..... Edward Douglas
Eva's Admirers..... Bradley Barker
Gardener..... John Powers
..... Horace James

A distinctly promising photoplay and one of the best light comedy roles this star has ever played. The picture has the charm of gay youth and makes an appropriate setting for Marion Davies' blonde beauty and her knack of carrying off breezy comedy parts with a certain jaunty chic.

The adaptation from stage to screen has been shrewdly managed. The picture version puts all the emphasis on the humorous side of the story of a spoiled daughter of luxury who meets adversity with the sporting spirit and carries on to triumph. It's a story of American social life that is modern and "smart" and yet hasn't a dry twist. It's atmosphere is happy and cheerful. The whole production puts on a smiling front and is an altogether refreshing entertainment.

The soft pedal is on the sentimental angle with the whole appeal toward comedy and romance. For picture purposes the changes in the original are all for the better. For example Eva has coaxed Adam into permission to give "a little party" which turns out to be an elaborate and costly Venetian fete. It is in the midst of these gaieties that Adam breaks the news of the family's financial crash. That frightens off the false fortune seeking lover and paves the way for the

regeneration of the entire group of society wasters.

The party, of course, gives capital opportunity for the introduction of striking costumes and carnival pageantry and it also gives point to the dramatic action of the family ruin. In other ways the script has been altered for its new purpose. In the play Eva was at times forced to the background while here the action centers in her character development, a change that is an unqualified improvement. Eve is ever the main interest, from the Garden on down the stretches of time. Thus several new passages have been devised. Adam and Eva share the secret of the stolen jewels, instead of Adam alone committing the theft. Again when they all go back to the old farm to work for a living, it is Eva who solves the financial problem by driving off in the town car and coming back with a bankroll and a flivver.

The picture is plentifully besprinkled with wholesome laughs. Eva's shopping tours will hand the woman fans a giggle anywhere. So will her high handed bullying of her real and her counterfeit father. And the single sentimental passage of the five reels—Eva's emotional greeting of her supposedly impoverished father—will surely make a strong appeal. Miss Davies has never handled a pretty bit of sentimental acting with more sincerity and conviction. The picture, both as to its comedy and its drama, is managed with admirable restraint. The humor is genuine, intelligent and never condescends to the supposedly crude tastes of the fans. And it has something all new in the film laugh line, in a cow-milking scene.

A first rate company surrounds the star. T. Roy Barnes makes a quiet, manly Adam while Percy Ames has several effective moments as Lord Andy. Tom Lewis brings all his portly aplomb to the role of the real father and William Norris

is a credit to the rich part of Uncle Horace.

The direction is always sure and capable and the settings notable examples of artistic judgment and sound taste. The atmosphere of the farm is especially good and the romantic closeup at the finish is a neat and picturesque touch, with Eva sending an affectionate hint in a note floating down a jolly little forest brook to the disconsolate Adam mourning below in solitude.

"Adam and Eva" is far from "Knighthood" in character and production, yet Miss Davies will not disappoint the hosts of her admirers. Her superb performance as Mary Tudor for her in that most remarkable production of all the screen; "When Knighthood Was in Flower." "Adam and Eva" will bring to those who have seen Miss Davies only as the fiery Princess another side of herself, and just as charming.

Rush.

FURY

Inspiration Pictures' production released through First National. Has Richard Barthelmess starred with Dorothy Gish featured. Story by Edmund Goulding, and the direction the work of Henry King. Length about 1 reel, running an hour and 30 minutes. At Strand, New York, week Feb. 11.

"Dog" Leyton..... Tyrone Power
Morgan, First Mate..... Pat Hartigan
Booy Leyton..... Richard Barthelmess
Looney Luke..... Lucie Backus Seger
Mr. Hop..... Harry Blackmore
Yuka..... Adolph Millar
Zece..... Ivan Ibbow
Miss Matilda Brient..... Emily Fitzroy
Tillie..... Jesse May Arnold
Minnie, Wait..... Dorothy Gish
Mrs. Tom..... Lucie Backus Seger
Looney Luke's Girl..... Patterson Dial

Here is the best picture that Richard Barthelmess has appeared in since "To-Lable David." It isn't as great a wallow as "David" was, but it is a picture that is going to do a whale of a business. It is the first picture that Edmund Goulding has done for this star since he adapted the "David" tale and that may account somewhat for the punches that there are in it. Goulding seems to know how to fit Barthelmess, and seemingly this current attraction and the previous one that this writer did for him are the proof of the pudding. The coupling of Miss Gish with the star is also bound to develop a certain pull at the box office. In addition "Fury" is a great story as screened, coupling a corking touch of humor here and there, through a story that is replete with action and heart interest.

"Fury" has a little touch of the strength of "Madam X" in it, only in this instance the boy discovers his mother who was lured away and tackles the man who seduced her. The ending, however, comes rather abruptly, but suffices the needs of the story.

The tale is laid in the Limehouse district of London and the wharves of Glasgow, with the star on board the "Lady Spray" as second mate, his father being the master of the craft. The father is embittered at the world due to the fact that his wife deserted him for another man. The opening scenes disclose the life on board ship and plants the types perfectly. The master of the ship stern and unforgiving, without love of a single soul on earth; the first mate a bully of the roughest type; the master's son an easy-going, lovable boy with a shrinking spirit. The other ship board characters are also skillfully drawn.

Then on shore there is revealed the girl in the person of Miss Gish. She is her same slip, half humorous, half pathetic, self as of yore. A waif who is employed as scullery maid in a sailors rest in the water front district, with the first mate of the Lady Spray and the master's son both trying to win her. The latter is one that she favors and finally she consents to go to Glasgow to meet him there and marry. It is on that trip along the coast that the father dies and places into the hands of his son the task of finding the man responsible for his mother's downfall with an oath that will wreak vengeance on him. In Glasgow he finds the mother and in turn discovers that the first mate is the man responsible, and the fight wallop of the picture occurs here, with the boy being worsted in the battle. Later, however, on ship board he manages to carry out his task when during the course of the second clash between the pair the burly mate who has been made

master on the death of the former captain tumbles over the side during the conflict.

Through it all Barthelmess as the boy carries with him a certain wistfulness bound to appeal, especially with Miss Gish acting as an excellent foil for his work. Miss Gish gets the laughs in the picture, she again easily qualifying as being absolutely alone in her particular style of work on the screen.

In direction the picture holds the interest all the way. There isn't a moment that drags anywhere in the picture, although it is more than the average feature length, and Henry King and the script of Goulding is to be credited with having accomplished this. In detail the picture seems perfect, and the square rigged schooner that was used for the ship scenes adds much to the picturesqueness of the production.

Fred.

THE LAST HOUR

Presented and directed by Edward S. Sema distributing through Mastodon Films, Inc. Adapted from Frank R. Adams' "Blind Justice" with Max Dupont, photographer. At the Cameo, New York, week Feb. 11.

Steve Cline..... Milton Sills
Saldee McCall..... Carme Myers
Philip Logan..... Pat O'Malley
Tom Cline..... Jack Mower
Keever McCall..... Alec Francis
William Mallory..... Charles Covey
Red Brown..... Walter Long
Governor Logan..... Eric Mayne

A crook story supplemented with an imposing cast that fails to sum up as anything more than an average feature while typifying the "blood and thunder" release every so often. The players comprise a list of established names that certainly should secure better results than the finished product reveals. Perhaps it's the fault of the direction of the story itself.

Milton Sills and Carme Myers hold the leading figures and neither has outdone themselves in this presentation. One or two slips in continuity were noticeable while the working up of the finale unfolds a few overly imaginative instances that make it hard to reasonably digest.

The narrative covers a period of about six years which gives Steve Cline (Mr. Sills) a chance to return from South America after making a fortune, and Saldee McCall (Miss Myers) the necessary time to reach womanhood besides permitting the insertion of a few feet of film on the late war. The one battle flash pictures, an over-the-top instance that has a flag-bearing individual leading the assault, will probably bring a snicker from the average witnesses. The charge was a distinct reminder of previous Blue and Gray engagements as generally produced before the camera.

The picture is projected by means of average photography with most of the sets running to interiors, one or two of which might be termed pretentious if compared to the majority of scenes it includes.

Relating of the Cline brothers, famous safe crackers, the story opens with the return of Steve on the day the papers carry scare heads on a bank robbery. Tom, the other brother, is responsible for the crime with the brothers meeting in the flat of Saldee McCall and her father who are forgers. The cops blast in. During the ensuing mixup Tom is killed, after which Steve gets the girl and her father away.

A jump to France shows the girl

as-a nurse tending to a boy who relates how he was saved by his pal. The boy friend is, of course, Steve, though Saldee doesn't learn that until after the return to this country where her patient is fully recovered and is now insistent in his demands for marriage.

The suitor's father is governor of the state. At a dinner to the executive Steve, Saldee and the detective whom they gave the slip the night of Tom's death but who is now a political boss, meet. The copper is wise. When circumstances leave the girl without anyone to escort her home it leaves an opening for the usual proposition under threat of exposure. The situation concludes when the father calls for his daughter and shoots the "bull." Leaving Steve to again get the couple out of the "jam" which he does by taking the blame for the murder.

Sentenced to be hung, all the action pends until the final 24 hours when the girl takes a 400-mile trip to the governor's back, misses the prison in time with her secured pardon, but the trap on the scaffold sticks which just makes it convenient for the father to entrance, confess and then pass out, through having been hit by a machine on his way to square matters.

If you think you can arrange things more conveniently than that, try and do it.

Sikg.

THE LOVE LETTER

Universal starring Gladys Walton. Story by Bradley King, adapted by Hugh Hoffman. King Haggot director. At Loew's New York, Feb. 8, 1923.

Mary Ann McKee..... Gladys Walton
Kate Smith..... Fontaine La Rue
Bill Miller..... George Cooper
Bill Crile..... Edward Hearts

A trite and commonplace tale as far as the twisting of the triangle is concerned, but a feature picture sure to go in factory neighborhoods. Its combination, sium underworld and rural, with a certain amount of appeal. In it Gladys Walton looks more like Alice Brady than ever.

The story starts off with an idea used in a fiction story several years ago, only that instead of overalls a shirt was used, with a factory girl sending a letter in the pocket of one of the shirts she finished in the factory. The reply was the means of her wedding a chap in a small town and living happily ever after.

However, the slum stuff was effective, except the author is unaware that in these days in the neig'borhoods near the Bowery there aren't any gangs that are run by the Irish boys. It's the wops, Hebees and Greeks who run the works these days.

Miss Gladys Walton has the role of a worker in the overall factory, where the girls place mash notes in the finished product and the replies that they get are good for laughs.

The small town and the black-smith hero are the next points of interest. The gang leader shows up after the girl has been happily married and a mother and then the smash of the story comes along with the wife willing to sacrifice her own happiness to save her husband's life, when the gang leader insists she accompany him back to the big town.

It's the old, old hoke, and not a good picture for anything except the real small houses.

Fred.

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THE FLAME OF LIFE

Hobart Henley-Universal production starring Priscilla Dean. Based on Frances Hodgson Burnett novel "That Lass O' Lowrie's," adapted by Elliott Clawson. Shown at Loew's State, New York, Feb. 12-14. Seven reels.

Loew Lowrie.....Priscilla Dean
Fergus Derrick.....Robert Ellis
Alice Bartholm.....Kathryn McGuire
Dan Lowrie.....Wallace Berry
Spring.....Fred Kohler
Liz.....Beatrice Burnham

The Universal seems to be coming along in the matter of class in production, at least as far as the pictures that Hobart Henley directs are concerned. In cast this picture holds its own with any of the productions turned out by what are classed the better program producers and in direction there is nothing that can be asked for.

The picture, however, is not going to hold the box office strength of Mr. Henley's "Flirt." This is a period picture, laid in the worst period, as far as dressing goes, that there is for picturizing. It's 1870 with its hideous attire for women and men, although as far as the women in this story are concerned they are all with one exception employed in the coal pits of a Lancashire mine, so dressing for them doesn't matter.

"The Flame of Life" carries as its real thrill the coal mining scenes, the explosion that wrecks the mine with its accompanying fire and flood. In addition, it has a corking fight in one of the earlier scenes. In these scenes in particular the direction carries the picture along. The story is a sordid tale, but Henley has lightened it here and there in skilful touches with "kiddies," and again shows he can handle youngsters to perfection before the camera.

Miss Dean has a terrific role for a star to uphold. It is rather surprising that she would consent to do it. She is one of the pit girls at the mine working through the entire picture, except for a brief moment just before the final fade out, and does not appear except with a smudged face, for the greater part of the time with a shawl tightly drawn across her head. One thing the picture does do for her however

and that is to establish her as a character actress of no mean ability. Wallace Berry as the heavy gives a fine performance of the brutal father of the star. Robert Ellis is acceptable in the heroic character although he seems entirely secondary in the part.

Fred.

CRINOLINE AND ROMANCE

Metro feature starring Viola Dana. Story and script by Bernard McConville. Directed by Harry Beaumont. Shown at Loew's State, New York, Feb. 8-11.

Col. Cavanaugh.....Claude Gillingwater
Emmy Lou Wimbeldon.....Viola Dana
Mrs. Wimbeldon.....Lillian Lawrence
Betty Biddle.....Betty Francisco
David Gordon.....John Bowers
Augustus Biddle.....Allan Forrest

A romantic comedy drama evidently designed to order for Viola Dana. A picture that has considerable comedy in its action, and one that is certain to please the Dana fans. For the ordinary run of picture houses it will serve nicely, but it isn't a feature that any of the better first runs would want to show. Directed by Harry Beaumont, the story by Bernard McConville holds the interest to a certain extent, with the laughs coming from the manner in which the director handled his situations.

Miss Dana had the role of a Southern lass, whose grandfather has kept her secluded from the rest of the world on his plantation in the mountains, his reason being that his daughter, the girl's mother, had eloped and made an unfortunate marriage, and he seemed determined that the grand-daughter should know naught of the outer world and thus avoid the pitfall that her mother fell victim to. The result is that the girl finally runs away to visit an aunt on her father's side of the family, and there she meets two young men. Both fall in love with her, and finally both follow her to her home in the hills. She cannot determine which of the two she prefers, and finally when they start to battle and the granddad suggests a duel she makes up her mind.

The story in itself is simple, and the half-kidding performance that the star gives, assisted by flip titles, are the things that put the picture over for whatever it gets from an audience. Miss Dana is perfectly

at home in the picture, and the writer and director managed to give her a chance to appear in the altogether for a brief minute in an under-water swimming bit, and that perhaps is counted on to give the thrill quality to the production. The contrast between the star in ante-bellum and the modern flappers in their costume of the day also serves to furnish a laugh or two.

John Bowers is fairly satisfactory as leading man, but did not seem to develop the punch in this picture that he has had in productions in the past. A semi-heavy played by Allan Forrest was convincing. The star performance of the picture, however, was contributed by Claude Gillingwater as the old Colonel.

Fred.

THE SPEED KING

Presented by Phil Goldstone, featuring Richard Talmadge. Adapted from "Hail the King" under the direction of Gordon Jones, with photography by Arthur Todd. At Loew's New York, Feb. 8.

Much melodrama revolving around two Balkan musical-comedy countries that has Richard Talmadge doubling for the king of one of the fatherlands and straightening out the diplomatic contingencies after having been backed up against a wall before a firing squad. It holds an abundance of action that takes the star from this country, as a motorcycle speed king, to the foreign shores, where he battles through the national army and a group of Apache hounds to win the princess.

The director has carried along his subject fluently. One situation swiftly follows another, with each provoking some sort of a fight or a chase. It keeps Talmadge on the jump away out of proportion to any one man's physical prowess. The picture nevertheless entertains with its consecutive action and the rough and tumble stunts the male lead performs. The photography is par at all times, and the cast, including Virginia Warwick, as the princess, supplemented by the usual number of soldiers of the king, peasants and cabinet, is satisfactory.

The narrative tells of Jimmy Martin (Mr. Talmadge), monarch of the

motorcycle speed boys, induced to sail to a foreign port for the purpose of racing, which turns into the cash offer being considerably raised if he'll double for the king, of whom he is an exact replica. It's a frame to turn a portion of territory over to the rival country with the plotters making Martin believe everything is all right until he suspects something phoney about the deal.

Thence starts the unraveling of all he has done, the saving, by him, of the real ruler, and the switch of the king rescuing Martin as the loyalists are about to execute him from impersonating their ruler.

Talmadge in dual role of the young American and the king offers a nice appearance while running wild through the picture. It should be fair enough amusement for those who crave seeing a youthful stalwart continuously besting gangs of five and ten. The film has been adequately produced and illusions proportionately as to backgrounds and settings.

Just straightaway, fast-moving melodrama that should suffice for its assignment in the intermediate picture theatres.

Skig.

ONE-EIGHTH APACHE

Ben Wilson Production starring Roy Stewart, written by J. Grubb Alexander. Semi-western and society drama. Released through Arrow. Shown at Loew's Circle, N. Y., double feature bill, Feb. 12, 1923.

Charlie Longdeer.....Wilbur McDaniel
Tyler Burgess.....George McDaniel
Apache Joe Murdoch.....Richard La Reno
Brant Murdoch.....Roy Stewart

One of those regulation program pictures ground out by the producing mill in order to fill in whenever a gap occurs in the bookings here and there, in the hope that some day it will eventually return its cost and possibly a little profit. There is nothing about it that means anything to the box office, either in the way of star, story or direction. However, if a theatre is doing business anyway, and they come in no matter what the program is, then this is one that the exhibitor can afford to cheat with.

It is a combination western and society story. Didn't cost very much to produce, for the majority of the scenes are exteriors. One fair interior sequence of scene: supposedly laid in a Long Island coun-

try home. However, the story has one distinction, it is a western without a horse.

Roy Stewart has the role of the son of a wealthy cattle man who became many times a millionaire when oil was discovered on his land. The son for the greater part has been living in the east since his dad became wealthy. He is the result of an affair his father had with an Apache squaw in the early years of his wife in the west, though unaware of his Indian blood. At the opening he has made a trip west with his father and two women, mother and daughter. Both of the latter broken society folk with the daughter offered in the marriage mart. The heavy is a society man who is in love with the girl, and who has also taken a trip west to seek a fortune so that he may be able to support her. It's a funny thing, but if pictures were true there wouldn't be any society folk it seems that had any money at all.

Of course, the heavy learns the secret of the hero's birth and the taint of Indian blood, but not in time to prevent the marriage. Instead he waits until the marriage is consummated and then tries to shake down the boy's father to keep the secret. He almost succeeds, only the boy learns the truth and refuses to stand for the blackmail. In a row which follows the father is shot and killed by the heavy, whose plea that it was self-defense makes it possible for him to beat the case. The bride's feelings are much shattered by the scandal which follows and the airing of the fact of her husband's parentage, and she moves to have the marriage annulled, after a settlement is fixed for her. Then she marries the heavy, only to find that she got the wrong man after all, and in the end she realizes that it has all been a mistake. Then comes the task of getting rid of the husband, which is nicely accomplished when an Indian bumps him off and leaves the road clear for the usual happy ending.

There are a couple of fairly good fights in the picture which will make a certain appeal in the cheaper priced admission houses. The Circle's audience, however, which is far from being highbrow, gave it the laugh razz.

Fred.

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Competition Through Quality of Attractions—"Robin Hood" Dropped \$17,000 in Second Week—"Big Hunt" Picture Held Up

A slight depression hit Broadway as far as all of the picture pre-release houses were concerned. Some were hit harder than others, while one or two held to their average business through the fact they were playing attractions of unusual box office strength. The latter was particularly true at the Strand where "The Voice From the Minaret" held forth and had Norma Talmadge with Eugene O'Brien.

At the Capitol, where the previous week "Robin Hood" had broken the house record with a gross of \$58,000, there was a drop in receipts of \$17,000 for the second week of the picture, with the gross just bettering \$41,000. At the Rialto and Rivoli the receipts were about neck and neck, while in the smaller houses grosses were all shot to pieces.

The one possible exception was "Hunting Big Game" at the Lyric. This picture more than held its own and bettered the receipts of the previous week, doing a little better than \$11,000.

The current week saw a mad scramble all along the street with stiff opposition at four of the houses, all having features of strength. At the Capitol "The Christian," the Strand, "Fury"; "Adam and Eva," the Marion Davies follow-up to "Knighthood" at the Rivoli, while at the Rialto "Java Head," moved down from the Rivoli. Yet with all this bidding for business and the heavy advertising wallow, everyone of the houses put over the business the first two days, Sunday and the holiday, Monday. This was especially true of the Monday matinees, although the evening was slightly off.

All the houses look to finish strong this week unless another heavy snow storm breaks.

Estimates for last week:

Cameo—"The Bohemian Girl" (American Releasing). Seats, 500; scale, 55-75. Rather unusual interest in this picture in ranks of film experts, because it marked Ivor Novello's American debut. Did about \$4,000 on the week.

Capitol—"Robin Hood" (United Artists). Seats 5,300; scale 55-85-\$1. Picture held over second week, after breaking house record first week with \$58,000. Did not hold pace, falling \$17,000, getting \$41,000 on week. Had business held up third week was to have been played.

Criterion—"Poor Men's Wives" (Al. Lichtman). Seats 608; scale: Mats., \$1 top; evs., \$1.50. Run for advertising flash for two weeks, getting \$4,800 first week and \$3,200 second.

Lyric—"Hunting Big Game" (J. J. McCarthy-Eugene Roth). Seats 1,400; scale, \$1 top, mats.; evs., \$1.50. Held to pace last week. Little over \$11,000.

Rialto—"Hearts Aflame" (Mayer-Metro). Seats 1,960; scale 55-85-99. With all of Loew houses advertising this Metro-Mayer release, was at Rialto this week; house pulled little better than \$18,000.

Rivoli—"Java Head" (Famous Players-Lasky). Seats 2,200; scale 55-85-99. Rushed in to beat advent of "Fury" at Strand. Good week's business, just about \$18,000.

Strand—"The Voice from the Minaret" (First National). Seats 2,900; scale 30-50-85. Combination of Norma Talmadge and Eugene O'Brien seemed unusual box office draw, with box office showing little better than \$30,000 on week.

Negotiations for American, Spokane, Feb. 14.

Outside picture interests are said to be negotiating for the recently darkened American here. Lyman Reed of the Union Trust Company said, "These interests if they take over the American are prepared to operate it on a big scale."

The American is owned by Senator T. C. Power, of Helena, Mont.

Fisher Productions, Inc., has secured the screen rights to George Gibbs' novel, "Youth's Triumphant."

The Elbert, at Elbert, W. Va., was destroyed by fire with a damage of \$40,000.

APPROVAL NIGHTS FELT BY K. C. HOUSES

Women's City Club Has Influence on Neighborhood Picture Trade

Kansas City, Feb. 14. The three Newman houses gave their screens over to the First National last week in honor of that company's anniversary, and the Liberty, the only downtown opposition, featured an old Universal with Valentino starred. The week, however, was far from satisfactory. Business was extremely spotted. At times the houses would have capacity and at others hardly enough to count. The condition is a hard one to explain. Some attributed it to the opposition of the "Good Homes Exposition" at Convention Hall, which drew nearly 100,000 during the week; others alibied with the weather, which was cold and snappy, and there's no use in denying it, these Kansas City people do like their mild and springlike weather even in the middle of winter, and as they get it a greater part of the time, they stick close to the fireside "when winter comes."

A careful analysis might lead to the belief the troubles of the big ones in the business district might be from the opposition of the residential houses. Last week several of the leaders offered first runs and a number featured big pictures recently at the downtown houses.

At the Regent "The Inner Man" and "A California Romance" were given their first local showing, and the Apollo's featured film was the "Vendetta" with Pola Negri.

In addition to this the neighborhood theatres are taking advantage of the crusade for better pictures, and several featured films bearing the approval of the Woman's City Club, the dates these films are shown being given extra publicity as "Approval Nights," the advertising carrying a special seal of the organization.

These pictures are drawing heavily and keeping the fans from going to the main stem for their amusement.

The biggest thing in the way of publicity for a picture is being put over by the Pantages for the "Third Alarm," which starts next week. Billboards are being extensively used, as well as tack cards, and the newspapers have been liberal with their space.

Last week's estimates:

Liberty—"All Night" (Universal). Seats 1,000. Scale: 35-50. Valentino. Two comedies, capital shots and a couple of orchestras completed the bill. The picture, farce comedy affair, gave star and Carmel Myers big opportunities. Well received by regulars. Business failed to justify expectations of management. Gross around \$5,000.

Royal—"Minnie" (First National). Seats 890. Scale: 35-50. Leatrice Joy and Matt Morre. Christie comedy and juvenile jazz band other attractions. Picture announced for showing several weeks ago, but side-tracked. Real comedy, with excellent story, and as produced by Marshall Neilan regular entertainment. Did not seem to have proper appeal and title did not create unusual interest; consequently receipts little below average; about \$6,000.

Newman—"The Voice from the Minaret" (First National). Seats 1,980. Scale: Matinees, 35-50; nights, 50-75. Norma Talmadge, supported by Eugene O'Brien. Novelty orchestra, scenic, comedy and new reels; also Oriental dancers and vocalists added features. One of biggest programs ever shown here as regular bill. Business on and off, week grossing close to \$12,000.

Twelfth Street—"Brawn of the North" (First National). Seats 1,100. Scale: 30. "Strongheart," dog featured as hero. Grossed near \$2,000.

Opposition films of the vaudeville houses—"The Light in the Dark," Mainstreet; "Thelma," Pantages; "The First Degree," Globe.

Uly S. Hill, manager of the Mark Strand (pictures) of Albany, N. Y., has been appointed manager of the new Mark Strand (also pictures) at Troy, which is scheduled to open Feb. 21. Edward Crawford will be house manager at the Troy Strand.

FRENCH FILM NOTES

Paris, Jan. 27.

Collett Fretelle has gone to Germany to appear in the new picture of Hagenbeck, "Der Westlauff ums Gluck" ("The Race for Happiness").

It is now foregone Charles Pathe, eliminated from the board of directors of Pathe Consortium (picture producing), will be reappointed at the next general meeting of stockholders.

The picture rights of the late Henri Batallie's comedy, "The Scandal," have been secured by Granger of London.

The latest budget proposals voted by the Chamber of Deputies, and now before the Senate, include slight relief for the smaller exhibitors by decreasing the entertainment tax.

Jacqueline Logan on Wedding List
Los Angeles, Feb. 14.

Jacqueline Logan, with Famous Players, usually found working under the direction of George Melford, is reported as engaged to marry.

Jack Nolan, a young college graduate and son of a Colorado Springs rancher of wealth is named as the possible groom.

The screen version of "The Rear Car," which Edward E. Rose wrote, will be produced by Goldwyn under the title of "Red Lights." Clarence Badger will direct.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Feb. 14.

Announcement is made of the association of William Dudley Pelley of New York, magazine writer and novelist, and H. H. Van Loan, well-known screen author.

Pola Negri's second American starring vehicle will be "The Cheat," Hector Turnbull's screen drama.

Charles Ogle and Lucille Ward have been added to the cast for "Seventy-five Cents an Hour," Paramount.

James W. Graham signed with Marshall Neelan as assistant to the general manager, Leed L. Baxter.

Rowland W. Lee issues word that a week will see the completion of "Desire," which he is directing for Metro.

Leach Cross, famous ring idol of other days, is making a comeback on the screen in "Fighting Blood," which stars George O'Hara and Clara Horton.

Kid McCoy will be seen in "Ben-Hur" as a fighting gladiator.

Sada Cowan has just been signed by Lasky's to do six big special productions. She is now preparing the script for Gloria Swanson's next vehicle.

Olga Printzlau now holds a three-year contract with B. P. Schauberg. She will do originals and adaptations for that organization.

Palmer Photoplay Corporation now in the producing field. Joseph De Grasse, directing, has taken a company to Truckee for snow scenes for "Out of the Night."

According to a cable received here, William F. Adler, scientist and explorer, and his cameraman, John Boyle, both well known in Hollywood, have completed their film-making junket into the Dutch New Guineas and will sail for America.

Besides revising and filming "Merry Go Round" in the last few months, Director Rupert Julian has written three original stories and what's more, he apd them to Universal.

Val Harris has been added to the Hunt Stromberg staff, to "gag" for the Bull Montana comedies.

Marion Aye has been signed to play the leading feminine role in Sol Lesser's production, "The Meanest Man in the World." Bert Lytell will be seen in the leading male role.

Catherine Bennett, Enid Bennett's sister, will have a leading role in "When Knights Were Cold."

JESSE L. LASKY PRESENTS

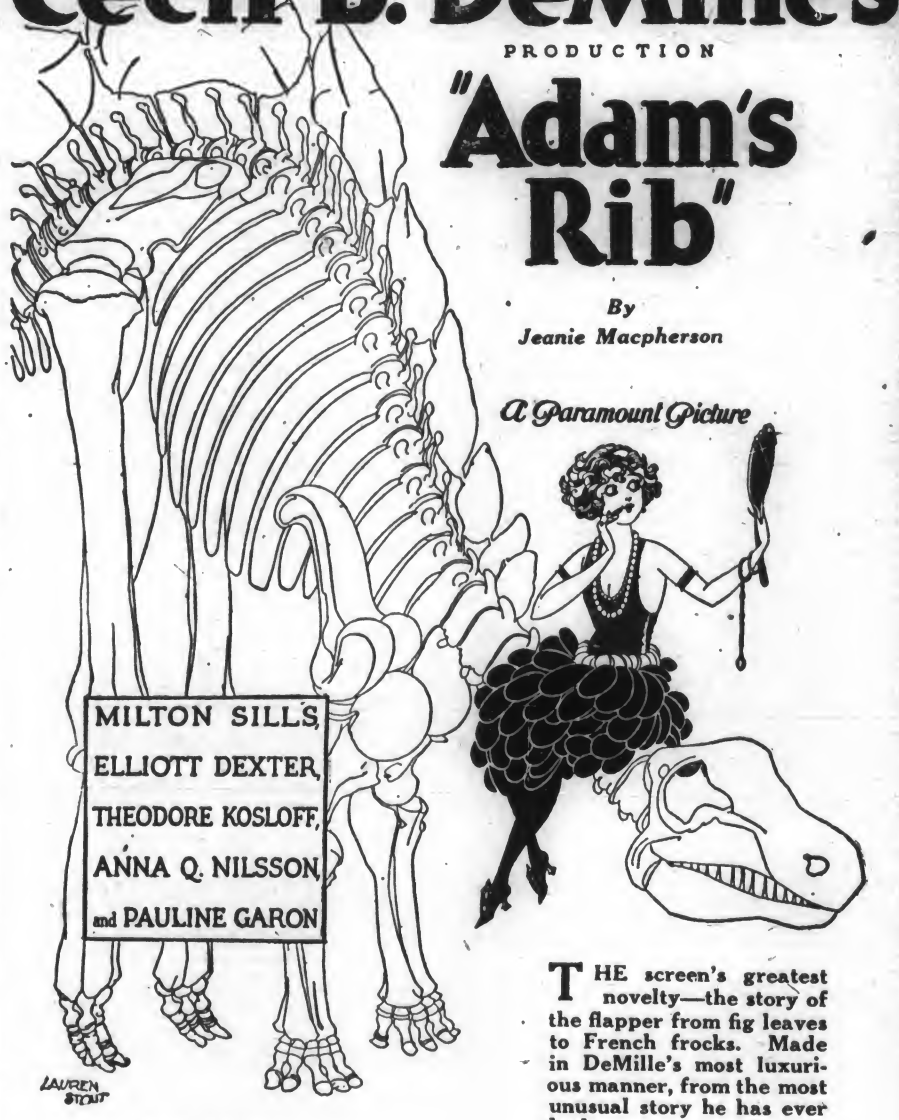
Cecil B. DeMille's

PRODUCTION

"Adam's Rib"

By
Jeanie Macpherson

A Paramount Picture



MILTON SILLS
ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON
and PAULINE GARON

—And those lovely cave Girls!

THE screen's greatest novelty—the story of the flapper from fig leaves to French frocks. Made in DeMille's most luxurious manner, from the most unusual story he has ever had.

More big scenes than you can count—more magnificence than you ever saw on the screen.

A Paramount Picture

(3-column adv. mats. at exchanges)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

"SHAVING" EXTRAS' PAY CHECKS BASE OF COMMISSIONER'S PLAINT

Service Bureau of Los Angeles Charged With Illegal Discounting—Movement to Wipe Out Booking Office Control of Extra People

Los Angeles, Feb. 14.

This seems to be an echo of the statement made here several weeks ago by John Emerson, of the fight organized against the booking offices here furnishing extras to the studios.

The filing of a complaint with Deputy Labor Commissioner Thos. Barker alleging the practice of illegally discounting studio pay checks by the Service Bureau, is said by the leaders of the extras to make the opening of what will be a battle on their part to wipe out booking office control in furnishing extra and atmosphere people.

The complaint specifically charges Harry St. Alwyns, manager of the Service Bureau, with discounting pay checks for employment his bureau did not arrange for. The fear of being blacklisted by directors has led the Labor Commission to keep the name of the complainant a secret.

The extra making the charges against St. Alwyns is one who has been in pictures for 14 years. He personally arranged for a month's work at Universal City, but was forced to discount his pay checks through the Service Bureau where 50 cents was deducted on each check presented, over the protest of the actor.

2 ELECTORAL TICKETS FOR THEATRE OWNERS

**Contest Over Secretary—
Nominations Will Be Made
February 27**

There is a contest looming in the Theatre Owners' Chamber of Commerce at the coming election. Nominations are to be made at the meeting Feb. 27. Two tickets will be in the field. One may be headed by William Brandt, the first president of the organization. With Brandt, Sam Moross, the present secretary, may run for re-election to office.

The opposition ticket likely will have Lee Ochs for president and John Manheimer for secretary, or vice versa.

The battle will wage over the office of secretary, which is a paid position. That the opposition ticket is coming into the field with a view of ousting Moross leads Brandt to run again.

At the same time matters are shaping for the annual meeting of the New York state organization, with the chances Charles O'Reilly will step down from the office he has held for a number of years, and Sam Berman, present secretary, step into the leadership.

EMPIRE CIRCUIT IN N. E. RESOLD INDIVIDUALLY

**First Taken Over in Liquidation
by Trust Co.—Many
Houses Disposed Of**

Boston, Feb. 14.

The Empire Circuit of Theatres, sold by the Cosmopolitan Trust company in liquidation to Samuel Lebowich Nov. 1, 1922, has been entirely resold to the following parties:

The Strand and Colonial theatres, Newport, R. I., to Louis M. Boas; Central square, Waltham, to James H. Doyle and Isaac Gordon; Strand and Premier, Newburyport, and Strand, Amesbury, to Adolphus M. Burroughs and Louis M. Boas; Strand, Portland, Me., to Capitol Theatre Co., Springfield; Nickelodeon, Fall River, to Anthony Gesominski; Rialto and Bijou, Fall River, to Nathan M. Yamins; Empire, Fall River, leased for term of years to the B. F. Keith vaudeville interests.

"RUSSIA THROUGH SHADOWS" BANNED

Film Termed Communist Propaganda—Stopped for Benefit at Springfield, Mass.

Springfield, Mass., Feb. 14.

At the request of federal and state authorities, Mayor Edwin F. Leonard of Springfield, banned the showing of the film, "Russia Through the Shadows," at the Plaza Sunday night, (Feb. 11). The order was on the ground that the picture is Communist propaganda. Officials of the joint conference for famine relief here planned to present the film as a benefit show. They said they had obtained a bona fide city license to show the picture and that a considerable sum had been spent for advertising.

The license was granted without the knowledge of Mayor Leonard, but when he learned of it he took it upon himself to order the ban. About 15 hours after doing this he received word from agents of the United States department of justice and the state commissioner of public safety to prevent exhibition of the film.

"Russia Through the Shadows" has been investigated and pronounced Communist propaganda by the department of justice. Steps have been taken to prevent its exhibition throughout Massachusetts.

GRIFFITH FILM MAY 1

**Novello's Illness Leaves Whole
Company Idle in Louisiana**

D. W. Griffith proposes to have his new picture ready for special pre-release exhibition around May 1, timing the presentation about the time general picture releases are reaching its ebb season. The plan is novel and daring in as much as most producers of specials seek to get them started at the top of the fall season.

The picture has suffered something of a setback in the illness with influenza of the star, Ivor Novello, who has been in bed for more than a week and forced to remain behind, while Griffith and the rest of the company are at Franklin, La., on location. It was expected Novello would be able to travel late this week.

Before the producer and his players left New York locations had been selected in five states. John Powers, location man, had traveled for nine weeks picking the spots in accordance with instructions to cover a large section of the old south so that a composite picture of a typical Dixieland ansion could be made.

INJUNCTION AGAINST RIALTO

The Rialto Productions, Inc., has been restrained by court order from making any new contracts for the distribution of Tony Sarg's Almanac comedies or from disposing of the cash received or the 45 prints of 12 single reel subjects they are alleged to have in their possession. Louis T. Rogers and Nathaniel A. Thompson secured the temporary injunction because they did not receive accountings of 50 per cent. of the revenue.

The restraining order was asked for on the allegation of fear the Rialto is not responsible, since several checks came back marked "insufficient funds" and judgments have been entered against the firm. Samuel Schwartzberg is acting for the plaintiffs.

Griffith and Co. Making Exteriors
New Orleans, Feb. 14.

D. W. Griffith and company, which includes Carol Dempster and Mae Marsh, are at Franklin, La., a town near this city, making the exteriors of Griffith's newest picture, which has a working title of "The White Rose."

RIESENFELD CHARGED WITH BROKEN CONTRACT

**Singer Sues Riesenfeld and
Stewart for \$50,000—Retained
25 P. C. of Earnings**

Through "his attorney, Max J. Finkelstein, for whom Meyer, Ehrlich & Block are counsel, Edward Zinco, known professionally as Albano, is seeking judgment to the amount of \$50,000 against Hugo Riesenfeld and Charles Stewart. Albano is a singer who appeared in several Broadway picture houses. He alleges the defendants placed him under contract and that during the several years of the agreement he did not receive the moneys they guaranteed him. The complainant declares Riesenfeld was the real principal with whom he did business, though Stewart, who was manager of the house, was used as a blind.

Albano sang at the Rialto in the fall of 1917 at which time he was regarded having much promise. Riesenfeld, the managing director, called Albano into his office and told him he was willing to groom him for big things and provide musical and vocal instruction. Albano alleges on the strength of the proposals, he signed a contract for seven years, the defendants to receive 25 per cent. of his earnings.

Riesenfeld, the complainant states, explained the tuition would be costly and that he felt so confident of Albano's ability he would use all the money he could get and would even pawn his Stradavarius violin if necessary. The contract was signed Jan. 1, 1918. Albano sang at the Rialto, Rivoli and Criterion, New York, under a two years agreement starting about that time for which he was paid from \$100 to \$200 weekly.

According to the contract alleged to exist, Albano states he was guaranteed his earnings the first year would be not less than \$2,000, for the second year, \$4,000 and increasing thereafter, with \$10,000 set as his earnings for the seventh year. He alleges he earned \$3,600 during 1919 of which the defendants retained \$1,710; that he got \$5,000 during 1920 of which he kept \$3,210 and the defendants \$1,790; in 1921 his earnings were \$4,400 of which \$1,247 went to the defendants and last year he only earned \$1,400 and \$350 of that went to the others.

Regarding the aspirations for a chance in grand opera, Albano alleges a deal was made with Anthony Bagarozz late in 1921 but that nothing came of it.

HELPING OUT EASTMAN

Rochester, Feb. 14.

Courtland Smith of the Will H. Hays office is coming to this city tomorrow. His purpose in making the visit is an unusual one in as much as he is believed to be coming to help George Eastman straighten out the booking tangle he is in with the local exchanges. There are a great many who doubt whether this particular office is in the province of the Hays outfit.

Seemingly the Eastman faction tried to gobble the entire product on the market for the combination booking in the Eastman, Regent and Piccadilly theatres with the result that they overloaded themselves with contracts and now that the exchanges are insisting on dates there is considerable of a tangle locally.

Eastman has joined the Hays organization.

RECORD ORDER FOR PRINTS

Chicago, Feb. 14.

A record order has been placed here for the final comedy of Charles Chaplin which is to be released through First National. The Rothacker laboratories are commissioned to turn out 210 prints for the United States alone. It is 10 prints in excess of the previous biggest order which was 200 prints for the production of "Blood and Sand."

INVESTIGATE JUDSON DEATH

Los Angeles, Feb. 14.

The police are probing the mysterious death of Sheldon Judson, who was found dead in his bath. It is the general supposition that Judson, who was a screen "heavy," took his own life as a result of brooding over a charge of manslaughter in connection with his having run down and killed a pedestrian New Year's Eve.

\$50,000 OFFER REFUSED

**Hopkins Delays Sale of "Old Soak"
for Pictures**

Arthur Hopkins has refused an offer of \$50,000 for the picture rights to "The Old Soak," the Don Marquis comedy at the Plymouth, New York. The manager explained that the picture proposal stipulated the screen version was to be released by Jan. 1, 1924, and that it was rejected because there will be three companies of "The Old Soak" on tour next season.

POLICE ARBITRATING MINNEAPOLIS FIGHT

Factions Battling for Possession of Blue Mouse Theatre

Minneapolis, Feb. 14.

It is expected the courts will be called upon to settle the battle raging between Finklestein & Ruben and Sobelman & Rowe for possession of the Blue Mouse theatre (pictures), located downtown and seating 2,000.

So far the police have acted as arbitrators. The police have been called in the theatre to settle disputes between the opponents as to which side is in control, without that point having yet been agreed upon.

Both factions allege stock control. Finklestein & Ruben assert they own 51 per cent, but the rival forces have been operating. Their operation displeased F. & R., who want to run it themselves. The Sobelman & Rowe crowd are desperately resisting the attempt.

FILM STORY MARKET IS FEVERISHLY ACTIVE

**Bids Jump from \$30,000 to
\$75,000 for Ibanez
— Story**

The story market in connection with the motion picture field is again approaching the fever heat it was at several years ago. That was in evidence within the last week when within two days after publication of Cosmopolitan, three picture producers started on the trail of the screen rights for the new Belasco Ibanez story "The Temptress," the first installment of which appeared in the March issue of the periodical.

The bidding for the story became so fast it jumped from \$30,000 to \$60,000 within two days with the Hearst organization finally stating when a bid of \$75,000 was made on the story it would not be for sale at even \$100,000, as their own organization was to produce the picture.

Incidentally the Louis B. Mayer Company secured the screen rights from Wagenhals & Kemper for "Why Men Leave Home" paying \$20,000 for it.

CAMPAIGN FOR HOPE DROWN

Los Angeles, Feb. 14.

According to an announcement recently made here, Hope Drown will be groomed for film stardom by Jesse Lasky.

Miss Drown has become very popular throughout this section, due to her work in stock both here and in San Francisco. She is the daughter of Clarence Drown, formerly manager of the Orpheum and connected with the stage for years.

INSIDE STUFF

ON PICTURES

The "hop" of Rodolph Valentino and his wife (the former Winifred Hudnut) in their dance act at the New Majestic dance hall in Detroit last week roused the ire of Carl Fischer, owner of the Majestic. Fischer's statements against Valentino's alleged "snobbishness" were widely played up throughout the country in the daily press. Fischer's grievance is that the Valentinos kept him waiting long and many minutes ere they would receive him in their suite for which he paid \$600. This roused the dance place manager to the point of reminiscence, recounting that years ago as a guest of Mrs. Cornelius N. Bliss at her West Wheatley (L. L.) country estate, Valentino was assistant gardener and had even performed the chores of fixing his (Fischer's) golf club. Valentino denied this, stating he was head landscape gardener for Mrs. Bliss at the time and never fixed Fischer's golf club. Valentino says he unwillingly signed this contract in "a third rate dance hall," and denies he would have done so had he known the nature of the place. Valentino received \$7,500 for the week and half profits, Fischer's claim being he stood to lose about \$15,000 on the proposition, although he actually broke even because of a week-end spurt. Valentino had asked for a \$5 admission. Fischer opened at \$2.50 to 250 people and cut the scale to \$1. The admission, besides watching the Valentinos do four tangos, carried full dance privileges with it.

The contract between Juanita Hansen and the Hearst papers has been signed. Miss Hansen is to be used as a sort of horrible dope example, traveling at the Hearst behest, making speeches and otherwise employed to promote the Hearst drug campaign. That is to be made important by the Hearst publications. It may be supported by a specially made propaganda drug picture by Cosmopolitan, entirely away in trend from the many dope films shortly to be shunted on to the market. Miss Hansen, formerly in pictures and of some film fame, lately came to New York declaring she had been cured of the habit. Following difficulty in a police court, where she had been taken by the police, Miss Hansen made a series of disclosures of her knowledge of drugs, their users and peddlers in a daily newspaper.

From accounts by Westerners lately reaching New York the "Hollywood investigations" have been farces, in so far as they failed to reveal anything in connection with the picture colony and that they were not seriously undertaken by the investigators, who knew the real picture people out there are as clean in all of their ways of living as, relatively, any other class of hard working people. Those who idle find vice and viciousness much easier in New York or Chicago, as a matter of fact, than in San Francisco, Los Angeles or Hollywood.

A peculiar sample of a territorial jam in New York came up last week when Loew's Rio at 159th street and Broadway played the Harold Lloyd feature "Dr. Jack" for a half week immediately following the picture's full-week engagement at Fox's Audubon only six blocks away on the same thoroughfare. The district is the narrow Washington Heights neighborhood which is only about four blocks wide between the Hudson and Harlem river, but which is thickly sprinkled with picture houses besides the two principal big combination houses, The Audubon and Moss' Coliseum at 181st street. A full week of a feature in a big house like the Audubon would come close to exhausting the neighborhood. The Rio's business was reported materially off on the engagement, which was played only because the Loew people bought the Lloyd picture for a maximum block of time which had to be played out.

A lot of gossip is floating around about the Fox establishment, following the changes in personnel around the first of the year. One item is that Joe Pincus, manager of the comedy producing department, may be raised to the post of general studio manager on the coast. Another report is that the Fox studios close to Los Angeles and almost adjoining the Famous Players plant will move shortly, taking a site in the Beverly Hills section, close to the Charles Chaplin studio.

The Goldwyn press department still runs a whole lap behind current news of its own company's doings. This week's batch of publicity furnishes the information known to the trade for several months that June Mathis has prepared the scenario for "Ben-Hur," but stops at that. That a "big director" and "a great cast" will be engaged is all the additional information furnished.

Thursday, February 15, 1923

47

TETRAZZINI'S \$15,000 BID

VALENTINO'S PICTURE FUTURE SUBJECT OF MUCH SPECULATION

Talking on "Americanism" in St. Louis This Week—
Court Battle with Famous Players Still Waging—
Carl Fisher Broke Even on Detroit Engagement

Detroit, Feb. 14.

The engagement of Rudolph Valentino and Winifred Hudnut at the Metropolitan School of Dancing last week did not prove such a fly as expected.

Carl Fisher, owner of the dance hall, stood to lose \$15,000 on the deal. When he found the public would not pay \$2.50 to see Valentino he reduced the price to \$1. This proved a little the next night, but on the third day there appeared a very "hot" story in the local Hearst paper in which Fisher unmercifully blamed Valentino, calling him a "feet ball" and accusing him of having polished his golf sticks a few years ago while a guest of friends at Long Island. He said that he had to pay Valentino \$7,500 for the week, \$330 for his railroad fare, and 50 per cent. of the receipts. The story started something and that night nearly 2,000 people were at the dance hall to see Valentino. They cheered him and in a speech he concluded by saying "I have a little surprise for you tonight; I want you to meet Mr. Carl Fisher, my friend, and I hope you will all make it a point to become better acquainted with him."

The balance of the week showed an increase in attendance and Fisher just about broke even on the engagement.

Valentino told the press he was astounded upon reaching Detroit to see the type of dance hall operated by Fisher and that he offered to cancel the engagement which Fisher refused. Fisher proposed that Valentino give out tickets to all the women attending with the idea of having a drawing contest, the winner dancing with Valentino, which the latter refused to do calling the scheme ridiculous.

There's considerable "inside stuff" in the Valentino-F. P. imbroglio. It is generally known that Valentino was quite willing months ago to continue working for Famous in his planned production, "The Spanish Cavalier" under Allan Dwan's direction which was perfectly satisfactory to the star, at the same time \$250 salary he last drew. It is not generally known the hitch revolved around the securing of June Mathis to do the cutting, this being the only condition Valentino required so as to prevent the cruel slashing accorded him in his last F. P. release, "Blood and Sand." The Famous officials countered that Miss Mathis was signed by Goldwyn. The Mathis insistence is because of that scenario writer's friendship for Valentino, he being primarily responsible for "discovering" him as a screen matinee idol.

This has always been played up in the press stuff in linking the "Ben Hur" rumors with Valentino. Miss Mathis prepared the scenario of the Gen. Lew Wallace story and reports that Valentino was to be the leading male were thus given added weight. Arthur Butler Graham who has been acting as the actor's local agent again denies any reports of Valentino's signing with Metro in the last press story in which Harry Fields, the actor's manager, was quoted for the simple reason the litigation prevents any such employment. The legal end of the Famous litigation is still in the courts.

Today (Thursday) Graham and Louis Marshall of Untermyer, Guggenheimer & Marshall, acting for F. P., will oppose each other in a session whereby the film company could have Valentino's answer picked out and judgment awarded them on the pleadings. Valentino is currently appearing at the Delmonte theatre, a picture house in St. Louis, where he is making a 15-minute speech on Americanism.

\$6,000,000 FLOTATION FOR FOX REPORTED

New York Bank Reported
Ready to Underwrite Issue
for Public Offering

The officers and directors of a downtown bank are reported having considered favorably a project to float an issue of \$6,000,000 of stock to be offered for popular subscription.

The issue is understood to be backed by large theatre properties, the Fox studio and other realty holdings of the company and the entire producing and distributing assets. The terms of the proposed flotation are not mentioned in the reports, but it is believed the stock will be of \$10 par with 500,000 shares offered.

ABRAMS GIVES IN

Signs Agreement with Michigan
Exhibitors

Detroit, Feb. 14.

W. S. McLaren, president, and Henderson Richey, secretary, of the Michigan Motion Picture Theatre Owners Association, were in New York last week and signed a peace treaty with Hiram Abrams, president of United Artists, whose pictures have been temporarily banned from Michigan, because of "Robin Hood" having been sold first-run to a theatre operated by Masons.

Abrams signed a letter stating that he would not in the future sell United Artists releases to individuals or non-theatrical organizations until after they had been offered to exhibitors.

The boycott continued the loss to United Artists would have easily run up to \$100,000. Immediately after the peace treaty was signed John H. Kunsky booked "Robin Hood" for the Adams theatre at 60-cent prices and Phil Gleichman booked "Garrison's Finish" first-run for his Broadway-Strand theatre.

canization thrice daily from the orchestra pit, not from the stage. This is not considered a violation of professionally appearing on stage or screen. Mrs. Valentino (Winifred Hudnut) is on the same bill in a dance act, also appearing three times daily. Cyrena Van Gordon, Chicago prima, is another feature of the program this week. At 30 cents top business the first three days was capacity. He opens at the Trianon, the new Chicago mammoth dance hall, Feb. 20.

Graham makes mention of the fact that Valentino finally acceded to a talk with Adolph Zukor, the F. P. executive recently after being persistently sought after but that no definite arrangement could be made. Despite the salary concessions, Valentino is holding out for artistic co-operation to meet with his ideas which somehow or other F. P. will not grant.

Regarding Carl Fisher, Graham mentions Fisher's antecedents as being of Scandinavian extraction, formerly known as Carl Fisher Hansen who married a daughter of W. Gould Brokaw and later became known as "the millionaire lawyer" for his philanthropies towards the poor legally. Fisher was also a real estate operator of parts in New York. He cannot understand how he came to be the manager of a dance hall in Detroit.

FAMOUS PLAYERS WANT HER AS ATTRACTION

Offer Four Weeks in Coast
Houses at \$60,000—Divas
Refuses—Want Features
For \$10,000 Weekly for
10 Weeks—Coast Houses
Vie in Presenting Operatic
Stars

AFTER LOEW HOUSES

Los Angeles, Feb. 14.

Tetrazzini at \$15,000 a week as the star attraction at the new Metropolitan picture theatre is the offer made in New York by the Famous Players theatre department.

It surpasses all offers for special added features for film theatres, on top of their regular picture bill.

The Famous Players would have given Tetrazzini a contract for four consecutive weeks at that figure weekly.

It is understood the same picture people are agreeable to pay \$10,000 a week for 10 weeks for a suitable attraction. The 10 weeks are to be played on the coast and through the south, particularly in Texas.

The Metropolitan, new, is believed to have sought Tetrazzini for immediate playing, to send over the new house with a rush, also to forestall the forthcoming engagement of Orville Harold at Loew's State, where he will shortly appear as the added attraction at \$3,000 weekly. Tetrazzini had to decline the picture theatre proposal through her operatic engagement interfering. Neither is it stated either way whether the diva considered the offer otherwise, although it is believed she was favorably inclined toward it.

One condition imposed was to the effect she sing three times daily in the Metropolitan, one aria to each appearance with the understanding she should not appear over thrice daily on any day. The Harold-Loew contract calls upon him to sing three times a day during the week days with four appearances or more Saturdays and Sundays.

Besides Harold, Dorothy Jardon will also appear at Loew's local State; Ciccolini sang there last week as the special attraction.

The Metropolitan is a new picture house opening two weeks ago and promoted by Sid Grauman, who has an interest besides being its manager at \$50,000 a year. The Famous Players is Grauman's partner. F. P. initially bought a half interest in the house. Following a long delay during the construction, F. P. financed its completion. The building represents \$4,000,000. It seats something over 3,000 people and has a scale of 55 cents top. It can play to a gross nearly of \$40,000 a week.

Recently Loew's State doubled its business and this condition is reported to have alarmed the Grauman's interests as the opening of their new house approached. Grauman has another new picture theatre in Hollywood.

In New York during the past week it was reported Famous Players had been urging theatrical agents to submit "big names." No limit has been placed on the salary and the agents were informed no name was too big. The agents understood the stars were wanted as extra attraction in Famous Players picture theatres on the Pacific Coast and in the south.

Famous Players' booking department for acts suitable for its string of picture houses will be akin to a vaudeville circuit, with continuous bookings for the acts. It is expected 30 weeks can be arranged.

The F. P. houses heretofore have secured whatever attractions other than pictures needed from concert

PICTURE AD CENSORING COMES UP IN ONTARIO, CANADA

Billing for Picture in Toronto Started Agitation—
Restrictive Order Sent Out—Postponement
Asked—Advance Notices May Be Included

ALL WOMEN CENSORING FILMS IN KANSAS CITY

Teachers' Association Actively
at Work—Monthly List of
Recommended Pictures

Kansas City, Feb. 14.

The Kansas City Parent Teachers association has taken upon itself the job of reviewing pictures to be shown here and placing the stamp of its approval on the one they like. The committee in charge really functions. Every day members are on duty at the city censor's office watching pictures, while others are doing the same thing at the many film exchanges. At the end of the month the committee make out a list of the pictures approved with the announcement of the theatres where they will be shown.

As an illustration of the pictures approved the Associations last list are: "A Front Page Story," "Pawn Ticket 210," "The Village Blacksmith," "Making of a Man," "A Pool for Luck," "The Scarlet Car," "Kindled Courage," "Drums of Fate," "A Friendly Husband," "The Flirt," "The Third Alarm," "Suzanne," "The Pauper Millionaire," "The Town That Forgot God," "Nobody's Money," "Dr. Jack," "Heroes of the Street," "The Kid Reporter," "Nanook of the North," "Fire Fighters."

booking agents. The policy of picture strengtheners such as single singers, concert vocalists, musicians, etc., will be adhered from the start at least, with acts more approaching vaudeville added later.

The F. P. houses in New York include the Rialto, Rivoli and Criterion, with affiliations that reach to the coast and back.

Los Angeles, Feb. 14.

A reliable report states that of the several offers recently made to the Loew Circuit for its two coast picture houses, one for \$5,500,000 cash is being considered at the Loew headquarters in New York.

The Loew's theatres are the Warfield, San Francisco, and Loew's State, this city. Each ranks among the biggest and best picture theatres of the west. Both are comparatively new houses, modernly built and equipped. Dropping for a while, the Loew people finally jacked up the business, which doubled in each starting some weeks ago, continuing up to now with several big attractions announced for the future besides the picture features.

At the Loew offices in the Loew building no comment would be made on the Los Angeles dispatch other than the statement the Loew Circuit conducts its business the same as any other theatrical operator when buying or selling; it will buy or sell anything for a price that suits, it was said.

The Broadway belief is that Marcus Loew may let his two coast houses go if a satisfactory price is received. They are far removed from the eastern boundary of the Loew chain and while being successfully operated, through the distance away from the main office they require unusual and continuous attention.

Montreal, Feb. 14.

A regulation of the Ontario board of censors that has for a lengthy period been more or less dormant, has been revived following the publication by the medium of bill boards, window cards and newspapers of advertisements calling attention to the picture now being shown at a Toronto theatre. For some time past the board of censors has had power by virtue of an order-in-council sanctioning the regulations, to censor all picture advertising.

A notice was forwarded to Col. J. A. Cooper, representative of the Canadian Motion Picture Distributors' association, by Major Hamilton, chairman of the board of censors, pointing out the regulation. Col. Cooper is calling the picture men together to discuss it.

The notice received by Col. Cooper stated that after Feb. 12, all advertising, including "newspaper copy," must be forwarded to the advertising department of the board of censorship. Col. Cooper asked for a stay until Feb. 19.

"It is just a reminder to the motion picture people," stated O. E. Armstrong, head of the advertising and poster censorship for the board. "There never has been a legal opinion as to whether the film exchange can be held responsible for theatre advertising," stated Col. Cooper. "It will be impossible to handle newspaper advertising copy to be censored by the board."

It is understood under the regulation as it now exists, that if the measure is enforced even advance notices by press agents will be subjected to scrutiny.

VAUDEVILLE COMEDIANS DOUBLED FOR FILM STARS

Acrobats Carrying Slide Stat-
ing They "Doubled" for Har-
old Lloyd and Snub Pollard

San Francisco, Feb. 14.

At the Orpheum (vaudeville) this week in the act of Berg and English, comedy acrobats, is a slide stating the members of the team have "doubled" for Harold Lloyd and Snub Pollard, the picture stars. The fact, undisputed up to now, is not expected to promote the popularity of either film comic among his followers, who believed they did all of their own stunts.

WALKER'S CENSORSHIP REPEAL MEASURE IN

Administration Bill Introduced
in New York State
Senate

Albany, N. Y., Feb. 14.

Senate Majority Leader James J. Walker, of New York, today introduced in the Senate the Administration Bill, calling for a straight repeal of the Motion Picture Censorship Law.

It is anticipated this measure will be reported out of committee in the Senate at an early date.

Louis A. Cavillier and Frank A. Miller, both Democrats from New York, both introduced similar bills in the Assembly previously.

The House That "JACK" Built



This is the house that JACK built.

These are the bricks that fashioned the house that JACK built.

These are the things that made the bricks that fashioned the house that JACK built.

Here are the Lads who thank those things that made the bricks that fashioned the house that JACK built.

Here are the Stars that brighten the faces of the Lads who thank those things that made the bricks that fashioned the house that JACK built.

Here are the batteries that light up the stars that brighten the faces of the Lads who thank those things that made the bricks that fashioned the house that JACK built.

JACK MILLS, Inc. MUSIC PUBLISHERS 152-4 West 45th ST. NEW YORK, N.Y.

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXX. No. 1

NEW YORK CITY, THURSDAY, FEBRUARY 22, 1923

48 PAGES

UNIT SHOWS LOSE \$1,550,000

SMALL TIME VAUDEVILLE AGENT CONFESSES TO HIS METHODS

Arthur Horwitz Told His Wife He Receives as High as 25 Per Cent and 50 Per Cent "Commission"—Mrs. Horwitz Sues for Divorce

"In very few cases, he told me, does he confine himself to the commission allowed by law, but in many cases he receives as high as 25 and 50 per cent. of the salaries of actors he booked and that he is able to keep within the law by claiming an interest in the acts, though his books do not show it."

This is but part of the revelations contained in the complaint of Mrs. Horwitz.

(Continued on page 39)

SOCIETY ENTERTAINING FAVORED BY ARTISTS

"Society" entertaining, a variation on club dates, seems to be favored by certain song-and-dance artists of average talent. They set forth that the work is more congenial and has the advantage of being confined to the metropolis, which omits traveling and hotel expense on the road. The net, even for one or two dates per week, equals or exceeds what the act could get in vaudeville doing 14 shows a week on the big-time or 23 a week in the three-a-day (counting four on Saturday and Sunday).

The social angle seems to be considered important and oftentimes more than compensating financially. It opens social avenues. One recounts the interest a society woman took in a fellow artist and paved the way for a soft Wall street berth in her husband's brokerage business. Similar instances of generous bounties of jewels and other things from dotting ladies of leisure are mentioned.

SMALL HOUSES WANT VAUDE

Newark, N. J., Feb. 21.

Vaudeville once or twice a week in the small picture houses here is growing rapidly. Besides the Clinton Square, the Hillside, Walnut, New Amsterdam, Ronson and the Art and City in Irvington have all adopted the policy. These houses are booked through an independent agency which is pushing the idea. It is rumored that some of the Newark houses in the big Stern string are going to adopt this policy.

'CHICKEN CHASING' MEN CROP UP IN NEW MGRS.

Agency Throws Out 3 Houses When Mgrs. Request Women They Could Approach

The speculative interests which have entered the theatrical business during the past few years by acquiring theatres in the smaller cities and suburban towns have revived a custom known to vaudeville managers 15 years ago as "Chicken Chasing."

The term in former years was applied to house managers who forced their acquaintance upon women appearing in their theatres. In cases where their attentions were shunned the engagement was made exceedingly unpleasant for the artist.

Among the newer crop of small time house managers or owners are

(Continued on page 22)

GERMAN OPERA "FIND"

Richard Bohnen, Baritone, Being Groomed for Metropolitan

The Metropolitan opera house, New York, directors are holding back a new baritone, Richard Bohnen, to "spring" him on the public as a singing sensation. Mr. Bohnen is a German and enthusiastically heralded by local German newspapermen, who predict a brilliant debut on his appearance at the Met, due some time next month.

The opera house officials are holding his antecedents as secret as possible and refuse to comment on when and in what opera he will make his American debut.

In Germany Bohnen enjoys an enviable reputation both on the opera stage and screen. Some years ago when theatrical conditions were none too good for opera and other stage stars he was forced to resort to the screen for a livelihood. He has appeared with Mita May in several German productions.

LIST OF LOSSES REACHES LARGE AGGREGATE

Lee Shubert Not Mentioned Among Losers—Affiliated Theatres Corp. Set Back \$350,000—I. H. Herk Most Heavily Stung Among Individuals—Chicagoan in for \$120,000—All Losses Suffered Since Unit Season Opened In September—Several Burlesque Men Hit

WHAT'S LEFT OF UNITS

A loss from the opening of the Shubert vaudeville unit season last September up to now approximates \$1,550,000, according to a table of losses appended herewith, partially estimated.

The name of Lee Shubert as a manager or producer does not appear upon the list of unit losers, nor is Shubert reported to have lost through Shubert vaudeville, excepting possibly from his contributions

(Continued on page 36)

"TAKE OUT THE ADS"— SHUBERT WAR CRY

Again Picks Chicago "Post" for Battle—Two Theatres Withdraw from Paper

Chicago, Feb. 21.

The Playhouse and the Studebaker have withdrawn their advertisements from the Chicago Evening Post. Neither is controlled by the Shuberts, but both are booked by that firm, and play Shubert attractions.

The fight between the Shuberts and the Post has been going on for over a year. There was a rumor some time ago the troubles were likely to be adjusted, but this chance seems to have gone glimmering, and the breach widened with this action of associated theatres.

CANADA'S PICTURES INCLUDE 900 THEATRES AND \$30,000,000

Comparative Figures With U. S. Given by Ontario's Fire Marshal—Other Statistical Figures Show Canada's 300 Exchanges Against 800 in the U. S.

PREACHER'S SIDELINE; THE SHOW BUSINESS

Minnesota Man of Cloth Has Theatrical Booking Scheme for Small Towns

Minneapolis, Feb. 21.

The show business for a side line is the scheme of the Rev. J. F. Tucker of Lynd, Minn. Sixty small towns in the state are threatened to be served with entertainment by the minister, who says if the thing gets over, 100 leading citizens of each village must pay him 25 cents weekly.

The Rev. has figured it, although not announcing the data, that with 48 first class states hanging around and Minnesota not so populous, if

(Continued on page 22)

LENT, 40 YEARS AGO

Did Not Deter Artists from Appearing—Names Cited

Kansas City, Feb. 21.

That the Lenten season did not scare the troupers from coming to Kansas City 40 years ago is shown by the following list of attractions booked to appear in the old Coates Theatre, as given by one of the local papers in its "Forty Years Ago" column. The list recalls names of attractions and stars unknown to the present generation. Among them are Minnie Hauk, M. B. Curtiss in "Samuel of Posen," Maggie Mitchell, three nights; Lotta, four nights; Callender's Georgia Minstrels, Mr. and Mrs. George S. Knight, Barry and Fay in "Muldoo's Picnic," Baker and Farren in "Chris and Lena," Emma Abbott in "Iolanthe," Robinson and Crane, Willie Edouin and Alice Atherton in "Sparks," C. W. Couldock and Effie Elisier in "Hazel Kirke," Lawrence Barrett, Tom Keene, Ford Opera Company in "Iolanthe" and "Patience."

Montreal, Feb. 21. Canada's investment in picture theatres represents \$30,000,000.

Canada has 900 picture theatres and 30 film exchanges, as compared with 15,000 theatres in the United States and 800 exchanges. These comparative figures were given by George F. Lewis, deputy fire marshal of Ontario, in a recent address here. The magnitude of the picture industry and the immeasurably great possibilities in store for the

(Continued on page 22)

MIDNIGHT SHOWS PLAN FOR WOODS' "MORPHIA"

A novelty in regular presentation on Broadway is planned by A. H. Woods for "Morphia," the new play which will feature Lowell Sherman. The idea is to begin the performance at 11 p. m. at the Eltinge, immediately after the finale of "The Masked Woman" which is running in the house and in which Sherman is a featured player. "Morphia" has been announced for special performances at the Eltinge on off-matinee afternoons, but the producer believes the late trick

(Continued on page 22)

'UNFAITHFUL HUSBAND' NEXT

"The Unfaithful Husband" is the title of the newest drama being readied for the road. It is a companion piece to "The Unloved Wife" and was written by the same authoress, Florence Edna May.

The play is due in Boston March 12 at the Arlington. The Unity Play Co. is producing it with George Gatts.

COSTUMES

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SING
Love Sends a Little Gift of Roses

"ANNABELLE," LONDON'S WORST; MARIE TEMPEST'S REAPPEARANCE

Press and Public Against Piece With Terrible Business Following Notices—Coming Off Right Away—Miss Tempest Explains—Has Played It Before

London, Feb. 21. "Good Gracious, Annabelle," is unanimously voted by public and press the worst play London ever has seen.

Following the notices after the show opened at the Duke of York's business was terrible. Immediate arrangements were made to revive "The Marriage of Kitty" for that house.

"Annabelle" marked the return here of Marie Tempest after an absence of eight years. Her personal reception was tremendous at the opening, but nothing could offset the impression the piece created.

At a semi-public dinner tendered Miss Tempest Sunday, she said it was foolish to have produced "Annabelle" here. There were many others with her. She had seen the play in New York presented by Granville Barker, and she also had played it in India, Africa and Australia, besides trying it out here at Cardiff, also Brighton, before coming into London.

Its reception justified the London presentation, said Miss Tempest.

PARIS MGERS.' STRIKE OFF

Provincial Theatres Are Promised Tax Relief

Paris, Feb. 21. Arrangements had been framed last October to shut down if the government failed to give relief to the amusement industry by providing for a reform of the war tax on entertainments still in full force in France.

The budget commission has not seen fit to satisfy the Paris managers' wants, but promises a certain redress for the provinces, with the result the country legitimates have broken from the city men and decided to postpone the threats to close this month, as previously arranged.

The action of the Paris managers is not certain but the same course will probably now be taken and there will be no general closure this month.

FASHION SHOW ACT

Runs 75 Minutes as Palladium Returns to Variety.

London, Feb. 21. With the return this week of the Palladium to the variety policy, Harry Foster inserted a Fashion Show in the bill that ran 75 minutes. It contains a jazz band and other specialties. The gowns are of the latest London and Parisian models.

Properly condensed and exploited the act should be sent to all over here. The Alhambra also has a fashion show this week as a part of its bill. It contains a mannequin parade but is not as elaborate as the similar show at the Palladium.

IDEA FOR CHAPLIN

London, Feb. 21. The Ideal Film Co. thinks it would be a good idea to get Charlie Chaplin to play the aunt in the film of "Charlie's Aunt."

The Ideal has the picture rights to the play; all it needs is Chaplin.

Syd Kirby Dead

London, Feb. 21. Syd Kirby died of pleurisy, aged 33. He was a well known English Hebrew comedian.

THE TILLER SCHOOLS OF DANCING

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LONDON
Director, JOHN TILLER

RHINESTONES
THE LITTLEJOHNS
226 West 46th St. New York
Phone BRyant 4337

PEGGY O'NEILL
THEATRE ROYAL
Waymarket, London

SACHA GUITRY PLAYS IN HIS NEW COMEDY

"L'Amour Masque" Presented in Paris—Yvonne Printemps as the Girl

Paris, Feb. 21.

With the departure of Lucien Guitry for a foreign tour the run of "Un Sujet de Roman" terminated sooner than business warranted. To replace Guitry's comedy Manager A. Franck presented Feb. 15 the operetta, "L'Amour Masque," at the Theatre Edouard VII.

The piece had a most successful opening and is by Sacha Guitry, with the music by Andre Massager. The lyrics are well constructed and often continuously witty, with the music harmonious, light and youthful despite the composer will reach the age of 70 next autumn. Messenger conducted the orchestra at the premier performance.

The production is based on the story of a demi-mondaine, age 20, who has two protectors, but falls in love with a handsome young fellow whose picture she has taken from a photographer's. Informed the owner of the negative is calling, she tactfully dismisses her protectors. When an elderly man appears, resembling the original of the photograph, she supposes him to be the father and expresses disappointment. However, she relates of her infatuation, and the man promises his timid son will attend her masked ball and will wear the rose she offers for identification.

During the second act she meets her masked ideal at the ball and becomes enraptured with him, meanwhile commissioning two subrepts to occupy the two protectors. The final act has the girl awaiting him, but the elderly man again arrives with apologies for his son's absence from the previous night's affair. She recognizes a scar upon his wrist and falls contentedly into his arms, declaring age makes no difference, with the explanation following the photograph was taken when he was young.

The author plays the elderly lover, and Yvonne Printemps is delightful as the girl. Others to stand out in the cast were Louis Maurel and Urban.

NO COPYRIGHT ON OPERAS

Chelsea Palace Rented by Fosters for Their Production.

London, Feb. 21. George and Harry Foster have leased for a brief term from the end of March with an option for five years longer, the Chelsea Palace for the production of Gay's old English opera, "Polly," the sequel to "The Beggar's Opera."

There is no copyright on the old opera and if the Foster venture is successful, it will be followed by others of Gay's light pieces.

Another version of "Polly" is running to good business at the Kingsway, while "The Beggar's Opera" is in its third year at Hammersmith.

SOME ONE SAYING SOMETHING

Paris, Feb. 21. The Paris edition of the Chicago "Tribune" printed a story yesterday of a third circuit to be formed in American legitimate theatrics. It told of a conference to be held on this side in April with many American producers attending. There are several American showmen now over here.

The New York "Daily News" carried the story Tuesday, mentioning more names than has been customary with the same story.

OTHER FOREIGN NEWS
ON PAGE 22



FRANK VAN HOVEN

Well, it took me 100 weeks to get a vacation from vaudeville, and I had to get sick to make it. When I worked for Gus Sun I had vacations every other day. Now that I've got popular with the "Flu" and Pneumonia, the bookers have allowed me to stick to bed. The "Croaker" says I can't have company, but you can write me, few laughs addressed have convalesced. I'll hit Broadway with my cane and monocle. In the interim, if any of those copyists can think up a good epitaph, let them mail it to Variety.

Temperature 104; respiration 30; pulse 100. No liquor. That's tough.

Sick but laughing.
FRANK VAN HOVEN

SPANISH CENSOR IS AGAINST ELLIOTT'S FILM

Alba Family Protest—Picture Made in Belgium—Spanish Occupation of Flanders

Paris, Feb. 21.

In consideration of the Alba family's protest, the Spanish censor has prohibited the showing of William Elliott's Paramount production entitled "Opprimed," made in Belgium last autumn. The story narrates of the Spanish occupation of Flanders under the cruel Duke of Alba, which is the cause of the descendants' complaint against the picture.

Steps are being taken to convince the Spanish authorities there is no detrimental criticism of the Alba family intended, and the scenario but follows the orthodox records which were obtained.

Requel Meller is starred in the feature.

Miss Meller has been engaged for America to appear in pictures for Famous Players and in stage productions by Charles Frohman, Inc. Her American salary is \$2,500 weekly, with the engagement made through M. S. Bentham.

DRINKWATER'S 'CROMWELL'

Author's New Play Closely Follows Oliver Cromwell's Life.

London, Feb. 21. John Drinkwater's "Cromwell" was produced Monday at Brighton. It stars Henry Ainley with strong support.

Like the author's "Lincoln," "Cromwell" closely follows a biographical and historical form of narrative, with the main features of Cromwell's life vividly developed. On the same evening Matheson Lang played "The Bad Man" at Leeds.

ACTORS' PLAY

"The Dancers" Written by DuMaurier and Viola Tree

London, Feb. 21. With its authorship credited to a fictitious Hubert Parsons, and called "The Dancers," opening February 15 at Wyndhams, it since has developed the writers of the piece were Gerald DuMaurier and Viola Tree.

DuMaurier is starred in the piece, a melodramatic sort of wild west and drawing room drama, but admirably unfolded.

GROSSMITH NEVER SAW MOLLY

London, Feb. 21. Apropos of the story in the latest Variety to arrive that "The Cabaret Girl" of George Grossmith's is similar to the American "Molly Darling," Grossmith says he has never seen "Molly Darling," that he wrote and signed contracts for "The Cabaret Girl" over a year ago.

FANCIERS OF STAGE AND SCREEN MAKE MANY WINS AT DOG SHOW

Irving C. Ackerman, Irene Fenwick, Gilda Gray, Al and Chas. H. Christie, Anna Case and Mr. and Mrs. E. K. Lincoln Among Exhibitors at Garden

The stage and screen were well represented at the 47th annual Dog Show of the Westminster Kennel Club at Madison Square Garden last week. A win of any kind at the Garden event, the largest Dog Show in this country, is the highest honor obtainable in the canine show world.

The premier honors was taken by Irving C. Ackerman of the Ackerman & Harris Circuit, on the Coast. Mr. Ackerman came down with 11 wire-haired fox terriers and an Irish terrier. The popular win for Ackerman was one of his own bred puppies called "Humberstone Hair Trigger," that got first in a class of 26 dogs. The others of the Ackerman string in the winnings were "Humberstone War Cry," "Humberstone Rapid Fire," "Criterion Wire-boy," "Humberstone Long Trail," the famous English champion "Humberstone Wyche Wayfarer," "Thorncroft Wire Girl," "Humberstone Warriors Mischief," "Kings Point Cinderella" and "Humberstone Flips Melody." The Irish terrier greatly admired by the exhibitors was "Humberstone Celtic Starlet." This dog has a remarkable record in England and will make a name for himself in this country.

Irene Fenwick was another strong competitor in Irish terriers. She exhibited her champion, "Tattler," second in the regular classes to the newly imported "Thorncroft Celtic Playboy" that won for the best male dog. "The Tattler" holds an enviable record for winning at six straight shows for the best Irish terrier.

Al Christie sent from Los Angeles four wire-haired fox terriers, "Newfield Black Pearl," "Prides Hill Tribby," "Newfield High Ball" and "Newfield Gln Fizz." "Gln Fizz," a youngster of eight months, scored high in her classes. With more maturity she undoubtedly will develop into one of the leading show winners.

Charles H. Christie, a brother of Hollywood, brought along a team of Scottish terriers that figured in the money. "Mine Brook Nancy," one of the Christie entries, only 10 months old, won first in the Puppy and Novice Classes.

It seems the Coast is a place to raise winners. All of the leading terrier classes for young dogs were won by California bred dogs. "Taybank Pilot," "Taybank Harmony" and "Taybank Music" were the other Scottish entries. Mr. Christie also exhibited his champion, "Heatherline Boy," a bull terrier bred and raised by him. To raise a champion is one of the big honors with fanciers.

Gilda Gray, the "Follies" star, was one of the Shepherd (police dog) exhibitors. Her "Prince Folly of Rendez-vous," a youngster of only 10 months competed against a class of 35 and received mention

from the judge. Sealyham terriers found Miss Gray showing "Pleadilly Whiskers" and was awarded V. H. C. (very highly commended). Arrangements were made by Miss Gray with one of the leading English experts at the Garden show to secure the best Stalyham terrier obtainable. The Sealyham terrier is coming in very strong at the shows, and Miss Gray will find strong competition for her importation.

Anna Case, the operatic star, scored for the best Russian wolfhound in the show with her "Nickolai of Vadeska." This win was made defeating the best specimens of the breed, including many champions.

Chow Chows were a clean victory for the Greenacre Kennels of Mr. and Mrs. E. K. Lincoln. It won for the best chow in the show with champion "Greenacre Li Ping Fow," the second time in succession this marvelous animal has taken the honor at the Garden show. The best dog in the regular classes, "Greenacre Ho Ling," won. The best female was also taken by the Greenacre's champion, "Pecknail Tsen Tai." The best brace and team classes also went to the Greenacres.

Mr. Ackerman was in Boston early this week, judging at the Boston Dog Show.

DUNCANS SEPARATE; ISADORA CRITICIZES

Serge Essenin Leaves Paris for Moscow—We Didn't Appreciate Her Art

Paris, Feb. 21.

Serge Essenin, husband of Isadora Duncan, left here for Moscow, following further domestic quarrels, leaving his wife behind.

At a pretended lecture on art given by the dancer's brother, Raymond, at his own hall Saturday night, Miss Duncan adversely criticised Americans for their unappreciation of her artistic efforts.

SAILINGS

March 15 (London to New York), Fred Leroy Granville.

Feb. 20 (New York to London), John Abbott (Berengaria).

Feb. 20 (from San Francisco to Australia) Sir Harry Lauder and wife, Harry Mosgrove (Sonoma).

Feb. 20 (from San Francisco to Honolulu) Mr. and Mrs. Enub Polard.

IN LONDON

London, Feb. 21. Among the theatrical arrivals on the Berengaria were Samuel L. Rothafel, Dolly Sisters, Bobby Leonard, Phil White, Jack Haskell, Harry Green, Gladys Cooper, Sam Salvain and Arthur Pearson arrived last week and are "looking around."

Matheson Lang will produce "The Bad Man" at Leeds Feb. 19. He will play the Holbrook Blinn role, and the supporting cast includes H. O. Nicholson, Albert Drayton, Alice J. Hogan, W. E. Hallman, Clifton Boyne, Florence Saunders.

George Grossmith has left the cast of "The Cabaret Girl" at the Winter Garden and gone to Ma-

delra for a vacation. On his return he will start rehearsals for his forthcoming appearance in "The Gay Lord Quex."

Andre Charlot will produce a new revue at the Vaudeville Feb. 20. It has not yet been given a title. The book is by Ronald Jeans, with (Continued on page 42)

WILETTE

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NEW YORK CITY

FAMOUS PLAYERS DROPS TO 87; OTHER AMUSEMENTS STEADY

Influences in General Market Mixed—Speculators Fear Setback Might Go Too Far—Look for Distribution at Higher Prices

The feature of the week was the three-point drop in Famous Players, which got down to 87 yesterday (Wednesday). The other amusement issues held steadily. Orpheum maintained a level fractionally above 20, and Loew about kept the same pace. The latter stock dropped to 19 for a few trades around noon, but recovered to 20 promptly. The market influences were badly (Continued on page 45)

MANAGERS ANTICIPATE MORE SUNDAY TROUBLE

Lord's Day Alliance Directing Crusade—Arrests Follow Brady's Comment

Managers along Broadway look for considerable activity on the part of the reformers next Sunday. Last Sunday the managers of four houses were arrested. Two, the Jewish Art Theatre and Thomashefsky's, the first in the Madison Square Garden building and the other on Houston street, give performances in Jewish. William A. Brady recently commented on the fact of the foreign language houses being permitted to play Sundays, Brady's remarks following the police interference with the performance of "La Flamme" at the Playhouse two Sundays ago. It is generally accepted the reformers after the Sunday shows took their cues from the Brady remarks.

The other two houses affected by last Sunday's closing campaign were the Loew's Delancey St. and the National Wintergarden, the latter operated by the Minskys. The Lord's Day Alliance, which started the Sunday crusade in Jersey City six weeks ago, apparently is directing the New York Sunday closing campaign.

MISSOURI BILL KILLED

Woman Talks About Censoring to Legislative Committee.

Kansas City, Feb. 21. Declaring the political picture censor the "greatest failure on the face of the earth," Mrs. Henry N. Ess, of this city, leading clubwoman, who has been opposing the proposed State Censorship bill, told the House Committee of some of her experiences with the Kansas City censor.

As a member of local women's organizations she stated that it was with difficulty the committee were able to interview the censor and that they gained nothing by their visit. She further stated: "All the money paid to censors in Missouri the last eight years might just as well be piled on the table and burned." The Rev. Burris A. Jenkins, of the Linwood Boulevard Christian Church, and Rabbi H. H. Mayer, both of this city, also opposed the measure, which was sponsored by the Committee of Fifty of St. Louis.

The action of the Kansas City people was effective, as the House Committee on Criminal Jurisprudence killed the bill. It is said the committee's action was unanimous.

BILL FOR BILLBOARDS

Kansas City, Feb. 21. A bill to license bill boards has been introduced in the state senate. The measure provides for an annual license fee of not less than 10 cents a square foot of bill board space, the tax to be collected by the city or town collector who is required to issue tags to be placed on the boards. The owners or operators of the bill boards will be required to give a surety bond that the boards would be properly constructed and maintained in a safe condition. The revenue derived would be divided evenly between the city and state.

WIRELESS ANNOYANCES

Atchison, Kans., Passes Soothing Aerial Ordinance.

Kansas City, Feb. 21.

That there is no abatement in the radio craze in this part of the country is evidenced by the action of numerous city councils in passing ordinances imposing penalties on those who disturb the atmosphere to the annoyance of local radio fans.

It is claimed by the radio enthusiasts there are numerous instances where some amateur wireless operator starts sending just "the most interesting part of a radio concert," causing a medley of dots and dashes which spoils the radio stuff. As an illustration of the measures being adopted in this part of the West to stop this interference the following is taken from the ordinance adopted by the city of Atchison, Kans:

"By reason of the educational and instructive information being constantly broadcasted from many parts of the world by radio, same being received, at least in part, by people of Atchison and vicinity, it is hereby made unlawful for any one to unnecessarily disturb the atmosphere within the limits of the city of Atchison by any means whatsoever not necessary incident to the operation of some device, mechanism or apparatus used and useful in any business, trade or occupation. Any one violating the provisions of this section shall be fined not to exceed \$50 or sentenced not to exceed 15 days in the city jail, or both such fine and imprisonment."

INCOME TAX LIMIT

Final Day March 15—4 Per Cent on \$4,000 Net Income

The final day for the filing of Federal income tax forms is three weeks off, the law providing that all forms must be filed with the collector of internal revenue on or before March 15. On that date a partial payment of the tax must be made or the entire tax can be paid, as is usual for moderate incomes.

The exemptions allowed are about the same as last year. For married persons with a net income—which means the amount remaining after legitimate deductions are made—of \$5,000 or less, \$2,500 exemption is permitted. For a married person whose net income is above \$5,000 the exemption is \$2,000. There is a legitimate additional deduction of \$400 for each person dependent on the taxpayer for chief support. That means persons under 13 years of age, or incapable of support because mentally or physically defective. The head of a family is allowed deductions similar to that of married persons. Single persons are permitted an exemption of \$1,000.

The normal tax is 4 per cent. on the first \$4,000 of the net income remaining after deductions are made. The tax is 8 per cent. on all above that sum. The forms 1040A are to be used for net incomes of \$5,000 and less and the 1040 form applies for net incomes in excess. Forms must be filed by all persons whose net income for 1922 was over \$1,000 or whose gross income was \$5,000 or more. Also of every married person whose net income was \$2,000 and whose gross income was \$5,000 or over.

Liability to file returns depends on the status of the person on Dec. 31, the last tax of the taxable year. If married on that date or before, the full \$4,300 deduction is allowed. A widow or widower whose mate died before the end of the year is classed as a single person, and \$1,000 is the exemption. Divorced and persons separated by mutual consent are also classed as single persons.

Illness or absence may be counted an excuse for persons not filing by March 15, but application must be made to the collector, who is empowered to grant a 30-day extension.



DAN McNEIL

Long associated with musical comedy. Now playing juvenile role in C. E. MADDOCK'S "50 MILES FROM BROADWAY." B. F. Keith's, Boston, this week (Feb. 19). Keith's Orpheum, Brooklyn, next week (Feb. 26).

AUTO CLASSIC DOOMED

City Fights Bill of Patriotic Societies

Indianapolis, Feb. 21.

Memorial Day will mean nothing to this city if the state legislature continues in the attitude it evidenced last week as regards the measure to prohibit all commercialized sport on that day. It appears as if the annual motor speedway classic is doomed. The 500-mile auto grind drew 125,000 people last year and is this town's one best advertising bet. And the crowd generally is around for one or two evenings, which means much to the theatres.

Business and civic clubs, almost without exception, along with the theatrical interests, have adopted resolutions condemning the measure. Two-thirds of the Marion county posts—the American Legion denounced their state officers who are behind the bill and who tried to suspend the charters of the posts in retaliation. The G. A. R. and Sons of Veterans inaugurated the movement two years ago.

No one took the bill seriously until it passed the senate by a big majority and it began to appear as if it would be rushed through the house. When it came up for a second reading friends of the Speedway attraction offered, in rapid fire order, half a dozen amendments intended to vitiate the bill. Among these were actions to make it apply to theatres as well as commercialized sports and to include all amusements to which admission is charged. These were voted down as fast as they were offered and the bill passed by a two to one majority. It is expected to come up for final passage in a few days and Indianapolis proper is making one last desperate stand.

NO FISHING SUNDAY

Oklahoma City, Feb. 21.

Motion pictures and stereopticon exhibits have been added to the list of amusements sought to be barred in Arkansas on Sundays with the introduction in the House of a bill making it unlawful for any person, corporation or organized body of people to operate or cause such machines to be operated on Sunday.

In some churches in Arkansas stereopticon views are being shown in connection with the Sunday services.

The bill came on the heels of the passage in the house of a measure to prohibit Sunday fishing, football, golf, tennis and other games, with the approval of an amendment in the Senate making it mandatory on prosecuting attorneys to enforce the law. The measure will be taken up as a special order in the Senate in the near future.

10-PEOPLE PARTY RATE

Chicago, Feb. 21.

Much depends upon the reception of the new mileage books being issued by railroads on the part of theatrical people.

At a meeting of western railroad men held here this week it was practically decided to put into effect a 10-people party rate if the theatre folks make the showing with mileage books expected.

If the 10-people party rate proposition goes through as outlined it will not be confined to theatrical troupes, but will be open to the general public.

THE DRY AND DREARY WEST

By JUDGE WALTER C. KELLY

Denver, Feb. 17.

PENN. AFTER SCALPERS

Proposed Bill Would Stop Hotel Ticket Privilege.

Harrisburg, Pa., Feb. 21.

The anti-ticket scalping bill of Representative William W. Long, Chester county, was passed by the unanimous vote of the House last night. The 172 members present all supported it and it now goes to the Senate where its fate is not certain.

The bill provides that the price of all tickets must be printed on their face and that it is illegal to sell them at a sum higher than that stamped upon them. The bill would even put an end to the sale of tickets at hotels at the usual fifty-cent increase.

Representative Long made the only speech for the bill. He outlined the plan by which the scalpers got the tickets and said it is impossible to get good seats at the box offices until a few minutes before the curtains go up when seats are available if there are any returns of unsold tickets.

The penalty for violation of the provisions of the bill is \$500 fine or six months in prison or both.

The easy passage of the bill attracted attention among old members of the legislature, for the same measure in practically the same form has made its appearance biennially here for years and then been lost in committee if not actually defeated. Representative Long is a former Philadelphia newspaperman and his knowledge of the scalping game was gained at first hand.

Representative Richard D. Burns, Philadelphia, on Tuesday introduced a bill that would prevent the boosting of prices on holidays and upon other special days on all tickets to any place of amusement. It makes it unlawful to sell admission tickets for any particular day at a price higher than for any other day of the week.

The penalty for a first offense is \$500 and for a second offense \$500 or imprisonment for six months, or both, at the discretion of the court.

\$1 FINE DAMAGING

Theatre Managers' Opinion on "Passion Play" "Sunday" Arrest

Theatre owners in New Jersey feel the action of Recorder Hauenstein in fining Father Grief \$1 for the exhibiting of the "Passion Play" in Union Hill for alleged violation of the State "vice and immorality" act, will mark the beginning of the end of the old vice act of 1872.

The Sunday closing campaign in Jersey City has closed all of the houses for the past four weeks, and has spread throughout the state. The most bitter political fight in years is anticipated as the result of inserting the "religious" element into the situation, and has strengthened the anti-closing factions, shownmen believe.

The Lord's Day Alliance and several other reform organizations are out to beat the Simpson bill, which would permit each Jersey municipality to decide whether it wanted Sunday theatricals or not.

An odd local angle occurred in Union Hill when a list of petitioners to close the houses was led by the name of an organist who subsequently substituted for the regular organist at a vaudeville house. The sub accepted the day's work when the regular musician became ill.

TENN. BILL PASSED

Assembly Concurs With Senate—Theatres Must Close Sundays

Memphis, Feb. 21.

The Assembly concurred with the Senate in the Sunday closing law, accepting the amended measure, which extends the time to Aug. 31. The extension was made in the form of an amendment by Senator Gailor to allow theatre owners to adjust seven-day contracts. Representative Beasley declared the Senate had adopted the amendment in good faith and asked the House to ratify it.

The theatre managers meanwhile may open a legal battle on the ground the Sunday closing of theatres is class legislation since the Legislature has legalized baseball on Sunday in this state.

A bill to create a state board of censors for pictures has been introduced into the Legislature.

Editor Variety:

Just a wall from Denver to say that I am homeward bound and glad of it.

Time was, in the dear, dead days when Patrick Henry's speech was a part of our language, that a trip to the Coast was looked forward to by all troupers as a holiday jaunt, but since the curse of Volstead was put upon us it is now about as cheerful as the route of the Wandering Jew of some centuries ago.

The time spent in the theatres is the only relief I get from the deep and all-pervading gloom that has settled over the once merry Wet and Woolly West! There the audiences laugh as of yore, and make a comedian feel like a missionary carrying the gospel of laughter to these sad-faced dwellers in what was once a land of mirth and romance.

The social life of western cities now revolves around gasoline stations and Greek restaurants, with here and there a foul-smelling poolroom where auto bandits lay out their routes and dope fiends dream their dreams.

Rotary luncheons with community singing, Boy Scout rallies and meetings of the Y. W. C. A. and limerick contests in the local press make life out here just one hideous revel.

On my arrival in Los Angeles I thought that I would visit the famous Hollywood picture colony, where, according to the blotters solders of the press, I could defy Volstead and abandon myself to every excess. My first visit was on a fine evening, about 11 P. M., to the home of Herbert Rawlinson, the screen star. I was greeted by the shocking spectacle of Mr. Rawlinson deeply engrossed in teaching the art of the ukelele to Earl Fox, another screen star. Shocked at this evidence of Hollywood's excesses, I decided to visit the home of Buster Keaton. There I was informed by one of the servants that Mrs. Keaton and the baby were asleep and that Buster was still at the studio and had been there since noon. Stunned at this evidence of Hollywood's depravity, I decided to visit Roscoe Arbuckle, the big, good-natured victim of a most tragic circumstance. I found him reading "If Winter Comes," while in a room adjoining Hoot Gibson and Jed Prouty were trying to harmonize with a Victrola playing "Pat o' Mine." To cap the climax of this horrible spectacle, a little flat-footed Chinaman served orange pekoe tea, with sliced tomatoes and chicken sandwiches.

This concludes my arraignment of the Picture Colony.

San Francisco is making a noble effort to retain the life and color which made it the Mecca of all pleasure seekers in other years. "Salt Lake as you know is now off the Orpheum Circuit and the only thing open there now is the Mormon Tabernacle. Life in St. Paul, Minneapolis, Seattle, Winnipeg and Portland, while sad is still worth while for the troupes.

Vancouver is the one oasis where the Witches of Intolerance have not yet lit their fires.

You are no doubt aware that I have finally suppressed Lincoln, Neb. Kindly convey this news to Julius Tannen as I know it would greatly add to his peace of mind. If I can suppress its principal exhibit, W. J. Bryan, my joy will be complete.

I will close my season early in May at Washington, D. C., and shortly thereafter hope to sit across from you and the "sentimental sucker," Jack Laiz, and the man with the iron mask, Pulaski, holding the low hand.

Meanwhile I remain yours until Charlie Miller kisses Max Wiley.

Judge Kelly,
(En Pilgrimage).

VENTRILOQUISM RADIOED

Ketch and Wilma claim they are the first ventriloquist act to perform for the radio. It happened Jan. 27 at broadcasting station KDKA, Pittsburgh, when the act entertained at the Veterans of the Westinghouse Electrical Co. banquet.

The entire show was broadcast at the same time.

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U. S. PUBLISHERS SEEK ROYALTIES ABROAD

Francis, Day & Hunter Back Deal to Join French Society

John Abbott, executive manager of the British music publishing house of Francis, Day & Hunter, returned to London on the Berengaria Tuesday after closing contracts with some of the New York music publishers, including the Remick Co., Felst, P. J. A. Forster of Chicago and others which may open a new avenue for revenue for every publisher in the business.

It concerns the French performing rights which are collected by the French Society of Authors, Composers and Publishers, a counterpart of our American Society of Composers, Authors and Publishers which controls the licensing of music to dance halls, cabarets, picture theatres and all public meeting places where popular and copyrighted music forms part of a program for profit. The French situation differs from the American plan in that sheet music means little abroad. Player pianos are few and far between in French homes.

Francis, Day & Hunter have incorporated under the French laws and established in Paris the publications Francis Day with J. H. Wood in charge and R. Benso, a Frenchman, as professional manager. This, it is hoped, will give the new company entree into the French Authors and Composers society for the purpose of sharing the license revenue. The F. D. & H. firm, as authorized agents of some of America's leading publishers, will open a new field for our music men and take charge of collecting any performing rights' fees and royalties due.

This plan may become more feasible if a proposed affiliation between the American and French authors-composers' societies is effected. Such arrangement is being currently worked out by E. C. Mills of the Music Publishers' Protective Association on behalf of the American music men.

WILLIE SEGAL IS INSANE

Willie Segal, vaudeville actor, was removed to the psychopathic ward of Bellevue hospital Friday for observation as to his mental condition, and was later taken to the Kings Park hospital pronounced insane.

Segal was known professionally as James of Armstrong and James. His partner Armstrong was formerly known as Milt Francis. Francis and Segal adopted the Armstrong and James names upon teaming as blackface comedians. Last season the turn played the Shubert vaudeville circuit.

SINGER SECURES RELEASE

Deaf Song Writer in Jail for Peddling—Tried and Convicted

St. Louis, Feb. 21.

Through the intercession of Cyrena Van Gordon, Chicago Grand Opera Co., C. Leroy Henderson, deaf song writer, was released from the St. Clair county jail at Belleville last week after trial and conviction. On Feb. 5 Henderson was arrested in East St. Louis for peddling song books on the streets without a license. He was tried in police court and given six months in the Belleville jail. Miss Van Gordon, working at the Delmonte (pictures), was told about the case. Knowing Henderson and feeling that some mistake had been made, she investigated.

Later in the week she succeeded in bringing about the release of Henderson on a bond, which Henderson was permitted to sign. According to the prima donna, the case will probably be dropped. Henderson departed for Chicago last Saturday night to rejoin his wife and two small children, who have been destitute since his incarceration. Railroad fare and funds for other necessities were provided by Miss Van Gordon. It is said that Henderson wrote several ballads that are being used by the singer.

CHILD UP FOR ARSON

Clinton, Mass., Feb. 21.

A 12-year-old boy is under arrest here on the charge of having attempted to set fire to the Star after a night performance last week. The blaze started in the box where the doorman drops the tickets, but was discovered before it had gained headway.

Philip J. Philbin is manager and owner of the Star.

TALLMANS IN DIVORCE

Chicago, Feb. 21.

Jacqueline Tallman, of Tallman and Kerwin, who appeared at the Rialto last week, has started divorce proceedings against Eddie Tallman, who was at the Palace last week as stage carpenter for Bessie Barriscale.

The divorce is asked for on a charge of desertion.

"SPICE'S" PHILLY RECORD

Philadelphia, Feb. 20.

"Spice of 1922," as a Shubert unit, had the biggest opening of the season at the Chestnut street opera house and broke each successive record for the first six performances. The indications were for more than \$13,000, about \$2,000 above the previous high week.

Orchestra Leader's Sleeping Sickness

Ithaca, N. Y., Feb. 21.

Harry P. Putton, orchestra leader in the Crescent, is suffering from sleeping sickness, which is the third case now listed in this city.



SARAH PADDEN

Miss Padden is doing a new act written by Johnny O'Connor, entitled "She Takes Tea," and is assisted in the presentation of same by Bert Wilcox, Mark Sullivan and Marie Kallis. The act is now playing the Keith theatres under the

Direction of
RALPH G. FARNUM
(Edw. S. Keller Office)

TWO CURTAIN CALLS NOW PALACE'S LIMIT

Keith's House Permits Any Number of Bows However in "One"

Under a new rule promulgated by Manager Elmer F. Rogers at Keith's Palace, New York, starting this week, acts on the stage following their performance are allowed but two curtain calls. It means that after the curtain descends upon the finale, the turn's people may remain behind it long enough for the curtain to be up-lifted twice only. The rule does not prescribe bows or bends before the curtain in "one" if the audience should persist in expressing appreciation. That requires the principals from the full stage to walk onto "one" from the entrance.

Curtain taking has grown to be a nerve-wracker in vaudeville. Principals of acts and sketches often have stood or moved about awkwardly upon the stage "stalling" for "another curtain" and as often devices were arranged in order that the curtain operator should not loaf. As a time-saver the rule may also work out, since with the speedy ending of the act behind "one" with scant curtains, the stage crew will be enabled to start on its labors immediately in clearing and setting.

Ordinarily looked upon as a simple matter where time is concerned, the repetition mounts up in actual time lost. While it is not known whether Mr. Rogers has computed this angle, it is quite well understood among theatre men that in vaudeville where there is a time limit of six and one-quarter hours for musicians to play on their regular scale, when the performance extends over those hours divided between the two daily shows, overtime at double pay commences. For a vaudeville bill to run 10 minutes over the limited time would bring with it a charge of overtime for an hour, making it two hours on the day or four hours at double pay, or 28 hours extra weekly for each musician.

The "bows and bends in one" developed so, abnormally they have been travestied as well as ridiculed by acts, often when the acts poking fun at them have appeared upon the same bills with notorious bow stealers. The bowing thing seems to be a mania with some turns that look upon it as an omen of future hope, whether applause warrants or not. Last week in a New York theatre, following the appearance of a single woman who remained in the wings after concluding her act, the lights were down for about a minute through a wait. As they flashed for an instant the name of the succeeding act, a popular one, was on the annunciator. Slightly irritated through the wait the audience started to applaud, whereupon the single woman again stepped out into the light and had performed about half a bow amidst the laughter of the house when the lights were suddenly darkened upon her.

HENRY ROSENBERG'S WILL

About \$500,000 in Personal Property Bequeathed

The will of Henry Rosenberg, veteran showman, pioneer theatre builder associated with Oscar Hammerstein in the development of the earliest Harlem and Bronx theatres, who died Feb. 12, filed for probate last week in the surrogate's court, New York, directs his estate of about \$500,000 in personality, after all debts are paid and a sum of \$500 is set aside for the care of his plot, to be divided as follows:—

Anna Rosenberg, wife, who died Feb. 10, \$10,000, absolutely, and a life interest in the remainder. Her death, prior to that of her husband, cancels these two intended legacies.

Louis Rosenberg, brother, of the Grand Union hotel, Saranac Lake, N. Y., a life interest in \$20,000, with the principal at his death to the issue of Walter Reade, formerly Rosenberg, son of the testator (Henry Rosenberg), who are Walter Reade, Jr., born on Dec. 16, 1917, and Susanne Reade, born March 18, 1919.

Lydia Hammerstein, niece, of Berlin, Germany, a life interest in \$20,000, after which the principal is to go to the issue of Walter Reade.

The remainder of the estate into three equal shares.

One as a life interest for Jerome Rosenberg, son, New York, with the principal at his death to his issue, and in default of such to the issue of Walter Reade.

One as a life interest for his widow of his late son, Leo Rosenberg, who resides at 190 Claremont avenue, New York, with the principal at her death to her issue, and in default of such, to the issue of Walter Reade.

The remaining third share as a life interest to Gertrude Blumberg-Reade, wife of Walter Reade, of New York, with the principal at her death to her issue.

Friday, March 2, is the date set by Surrogate Foley for the proving of the document, executed Feb. 28, witnessed by F. Bateman, of 142 Delacy avenue, Plainfield, N. J., and J. P. Normandy, of 2413 Tiebout avenue, New York, which names his widow, Anna Rosenberg; his sister, Alice Oppenheim, of 305 West End avenue, and George J. Baumann, of 72 Morningside avenue, New York, without bonds, as the executors, directs them to pay all inheritance taxes out of the residue, and reads:—

"I suggest that if at the time of my death I am the holder of shares of stock in the following corporations, to wit, Broadway Theatre Company, of Long Branch; St. James Theatre Company, Inc., and Savoy Theatre Company, Ltd., of Asbury Park, that the stock of the three corporations should be retained by them, and in the event of their concluding to sell same that the stock for the three corporations be sold at the same time for one lump sum if possible."

Mr. Rosenberg, who was 69 years old, was laid to rest beside the body of his wife, Anna, a sister of Oscar Hammerstein, at the Mount Hope cemetery, Westchester, N. Y. He built the first theatre in the Bronx, the Metropolitan, and with Oscar Hammerstein was interested in the management of the Columbus, afterward called the 125th street theatre, Harlem; the Olympic, afterward the New York theatre, and the old Victoria. Several years ago he retired from active business and he and Mrs. Rosenberg, the latter who was 67 at the time of her death, spent a great deal of their time in recent years in travel and sight-seeing together.

Unit Aids Dance Hall

Newark, Feb. 21.

Paradise dance hall (formerly the Paramount theatre) opened Saturday night with a smash. The place was crowded to the doors and had a turnaway. It is being run by Arthur Klein and Ray Miller. The latter, with his orchestra, is furnishing the music. They are getting 55 cents for women and 85 cents for men with no charge for dancing. Monday night is being billed as professional night and tonight the Timberg company, from Shubert's, are slated to appear.

Mrs. Colvin Allowed \$60 Weekly

Detroit, Feb. 21.

Mrs. Marie Colvin was awarded a verdict of \$60 weekly alimony against her husband, James G. Colvin, of Emmons and Colvin, who for a number of years have been playing the first-run picture houses. She says Colvin makes \$150 per week. Drunkenness was the charge.

CLARIDGE DANCE PLACE IS LEGALLY INVOLVED

Injunction Against Permitting Dancing There—Mosconi's Have \$7,100 Invested

The Mosconi Brothers proposed dance innovation planned for the especially constructed second floor of the Broadway-Claridge and Cadillac hotels has been indefinitely set back. Jerome Eisner, attorney for G. A. Schulte, the cigar store man, who is interested in the Cadillac operating corporation, secured an injunction against the use of the floor for dancing. The restraining order is so stringent, the space cannot be leased for any use until the action is adjusted by the courts.

The Mosconi's put up \$7,100 of their own money in the venture. The injunction is against Robert E. Adolph president of the Cadillac company and the Mosconi's. It is alleged the lease stipulates there must be no structural changes for such purposes. Edward Arlington who is interested in the Cadillac hotel stated he was never concerned with the arrangement, between Adolph and the dancers and in fact has been opposed to the use of the floor for dancing. Part of the proposed dance floor is on the Claridge property and part on the Cadillac.

Arlington is a former showman who has made rapid strides in hotel ownership and management. He controls the Broadway Claridge alone and also several other Broadway hotels and one in Jamaica. Adolph is interested with him in the Flanders. It is said the latter invested \$30,000 in the Flanders and has drawn out \$50,000 a year. It had been the idea to run the Cadillac and Claridge in conjunction. Recently Adolph succeeding in out voting Arlington and took charge. The two hotels have been operated separately since then, the iron door connecting their lobbies having been closed and bolted. Arlington is seeking to recover his controlling directorship in the Cadillac, the matter also being in the courts.

The Claridge, first called Rector's, has never been a money maker. It broke Rector, the father. A few years ago Boomer, one of the leading New York hotelmen, took it over. Last year he stepped out stating the place could not compete "against the booze." Arlington has taken the position that a straight dance cafe could not be operated without liquor creeping in and does not desire to have his hotel under the eyes of the state and federal enforcement agents.

Arlington said the Claridge could only be made profitable by means of structural changes which the previous tenant was unwilling to undertake. The series of stores on the street level were ordered immediately by Arlington when taking possession. He has installed in the hotel an oil burning heating plant, which started operating this week. The new system which cost \$14,800, will effect a saving on coal costs of 30 per cent. The modern device is along the lines used by the trans-Atlantic liners. It is said the Ritz is the only other hotel in New York using the crude oil fuel system.

PEGGY MARSH LEGACY

Albert L. (Bud) Johnson, nephew of Tom L. Johnson, Cleveland's former traction reform mayor, who married Peggy Marsh, the English dancer, in 1921, left an estate not exceeding \$500 in personality and no will when he died on Jan. 8, according to his widow, Peggy Marsh Johnson, in her application for the appointment of herself together with his brother, Tom L. Johnson, as administrators of the property, filed and granted to her by the Surrogate's Court, New York, last week.

McCOY SUES TANGUAY

Los Angeles, Feb. 21.

An action for two weeks' salary has been commenced by Harry McCoy against Eva Tanguay. He claims the amount following closing, while Miss Tanguay insists she gave him two weeks' notice. It is announced Miss Tanguay says she will retire from the stage when reaching here. She owns considerable property around the city, mostly in the form of bungalows.



FRED EASTER and RUTH HAZELTON AMERICA'S MOST VERSATILE TEAM

Stopping the show with the "Merry Widow," they couldn't go any further than Los Angeles. Why? Sid Grauman wouldn't let them. After seeing their final numbers in the "Merry Widow," Sid stated "They are the last word when it comes to dancing," and immediately secured them under contract. With their names up in lights, they are appearing at "Grauman's Five-Million-Dollar Metropolitan Theatre, Los Angeles."

KEITH'S ADDS TWO VAUDEVILLE CHAINS TO ITS CIRCUIT AND BOOKING OFFICE

Moore-Wiggins Temples, Detroit and Rochester, Leased by E. F. Albee for Long Term—Stanley Company's Vaudeville Houses (Sablosky & McGuirk's) Merged With Keith's Philadelphia Theatres, Excepting Big Time Keith's There—Albee President of New Corporation Which Will Erect Theatre on Bingham Hotel Site—New Keith's is New, York, Boston, Brooklyn and Detroit

Announcement has been issued of E. F. Albee acquiring by lease the Moore & Wiggins Temple theatres playing big time vaudeville booked by Keith's at Detroit and Rochester, with the announcement stating also that the Keith's Philadelphia theatres excepting the big time Keith's there, will be merged with the theatres playing vaudeville in the lists of the Stanley Company of America houses. Among the latter are the vaudeville houses of the Sablosky & McGuirk circuit, also other theatres probably that may move with the Stanley houses when the latter pass into the Keith's booking offices.

Each of the deals is fastly important to big and pop time vaudeville. The acquisition of the Stanley theatres comes under the latter classification. In Philadelphia the Sablosky & McGuirk theatres are the Alleghany, Broadway, Globe, Cross Keys and Alhambra, with the Towers, Camden, N. J. (just across the river). Among the Keith's Philadelphia houses in the merger will be the Grand Opera house, now operated by Keith's in association with Fred Nixon-Nirdlinger.

Securing the Temples as additions to the Keith's direct big time vaudeville theatres may be the forerunner of an all big time vaudeville Keith circuit in the east. This was hinted at in Variety's Inside Stuff on Vaudeville in last week's issue. The only other independently owned big timers in the east are the M. Shea houses at Buffalo and Toronto, the Canadian Circuit, the Harry Davis (Davis) theatre at Pittsburgh and the Fred Schanberger (Maryland) house, Baltimore, all of which, however, are booked through Keith's.

In connection with procuring the Temples on a long term lease it is announced E. F. Albee will build replicas of the magnificent and new Keith's Palace, Cleveland, in four other cities, among which Detroit is included. The other towns mentioned are New York, Boston and Brooklyn. A new Keith's for Brooklyn was previously announced.

The Moore & Wiggins theatres have been among the big time group booked through Keith's since vaudeville became an institution under

the Keith-Albee guidance. E. W. Wiggins retired from active management some years ago and with the passing of the Temples to Keith's, James H. Moore will also retire, both made wealthy through their big time vaudeville ventures.

A controlling company for the merged Philadelphia theatres is to be called the Greater Philadelphia Amusement Co., with E. F. Albee, president. Its executives and general managers will be Abe Sablosky and James McGuirk, along with Harry T. Jordan, the Keith's general representative for Philadelphia. The corporation will take up and complete the erection of the new theatre and office building intended for the site of the Bingham hotel in Philly.

Jules Mastbaum, president of the Stanley Co., will be an officer as well of the new corporation. Mr. Mastbaum, who left last week for two months inspection of the Hollywood studios, is largely interested in the Famous Players, but nothing is said as to any closer picture affiliation between Keith's and the Stanley people, although the announcement does state the Stanley Company's picture theatres will be conducted independently as at present.

It is mentioned the new Brooklyn vaudeville house is to be named the E. F. Albee theatre, as was the new house Mr. Albee opened in Providence a few years ago, these being the only two big timers on the direct Keith's Circuit not carrying the title of "Keith's."

During this season Keith's has secured many former "outside" or independently-booked theatres for its routing sheets and with the annexation of the Sablosky & McGuirk theatres, about the only important small time circuit in the east outside of Keith's office, is the Loew Circuit, although there is a large number of small time houses east, mostly detached in ownership.

There is no accepted big time vaudeville in the east not booked through the Keith's office. In the west the big time is the Orpheum Circuit, affiliated with Keith's bookings.

ALIENATION SUIT ORDER

Mrs. Mac Dermott's Action Against Stella Gilmore Transferred

The alienation of affections suit by Mrs. Miriam Nesbit MacDermott against Stella Helen Gilmore (vaudeville) has been ordered transferred for trial from Westchester county to New York county. The separation suit by Mrs. MacDermott against Marc MacDermott, picture and vaudeville actor, was previously similarly ordered. The Westchester county justices in both instances decided the principals' residences brought them within the New York county jurisdiction.

Miss Gilmore appeared in vaudeville at one time in an act written by Mac Dermott. Mrs. MacDermott is suing Miss Gilmore for \$20,000 damages. The latter posted a \$2,500 bond following her arrest on Mrs. MacDermott's instigation.

MacDermott was also arrested at one time and incarcerated in the "alimony club" for a short while.

MAUDE FULTON'S ACT

Returning to Vaudeville in Comedy Dramatic Sketch

Maude Fulton, whose legitimate starring venture "The Humming Bird," written by her, closed at the Ritz, Saturday (Feb. 17) will enter vaudeville shortly with a sketch.

The playlet will be of a comedy-dramatic nature and includes a dance interpolation by her. Miss Fulton formed with the late Billy Rock, the team of Rock and Fulton, a feature turn for a number of years up to its dissolution about 10 years ago.

The Pat Casey office is handling Miss Fulton's vaudeville business.

EVELYN TWICE PINCHED

Charged With Disorderly Conduct. Bail Set

Atlantic City, Feb. 21.

For the second time within a month, Evelyn Nesbit was served with a warrant for disorderly conduct, after two detectives had searched the entire beach front before they finally located Miss Nesbit and placed her under arrest.

The warrant was issued by Recorder Corio when she failed to answer to her name when called in court. Evelyn had been arrested on Sunday morning after an altercation in the Palais Royal cabaret with an unknown physician, in which it is charged she struck him in the face. The fight started to take large proportions when the police arrived and Miss Nesbit was placed under arrest. She posted \$10 bail for her appearance before the recorder the following morning, and did not appear.

When no response was made to her name the recorder declared his intention of prosecuting the charge, and set her bail at \$200.

MISSED CHI FOR 20TH TIME

When Stella Wirth was attacked with influenza at Detroit last Saturday, May Wirth and the Wirth Family act were compelled to cancel the Palace, Chicago, this week and are laying off in Detroit. The Wirths have never played Chicago in vaudeville. Though booked there 20 times, their appearance has been continuously delayed because of illness or route changes.

Next week the Wirths will appear in St. Louis and will be again billed for a Chicago date in three weeks.

SMALL TABLOID COMPANIES SUSPECTED OF SMUGGLING

Customs and Secret Service Thoroughly Searching American Citizens in Canada—One Company Held Up for Five Hours

St. John, N. B., Feb. 21.

Traveling tab companies are suspected of smuggling drugs over the international line from Canada to the United States. The United States secret service has taken cognizance of the situation on the Maine and New Brunswick border. It being alleged that some members of the tab organizations have been acting as drug carriers from St. John and Halifax to Boston and New York city.

A thorough search is now being made of all luggage and baggage of known members of tab companies and this rule has been widened in scope to include members of all travelling stage organizations. The customs agents have been ordered to make minute searches of luggage, shipping and trunk bags. Women are mainly under suspicion, it being the theory that the males who are instrumental in smuggling the cocaine and morphine into the United States via the Maine and New Brunswick frontier, are handing the drugs to the females because of the lesser risk. Customs agents have been known to succumb to the blandishments of female tab trouper, and the search of the luggage would be but a formality.

One company was held up for five hours at St. John, before being allowed to cross the border despite

all were American citizens and carried proof of citizenship. Meanwhile the secret service agents kept the wires hot to New York city endeavoring to ascertain if members of the troupe were known to the service as smugglers of narcotics. Descriptions were sent over the wires.

Owing to the immense volume of drug smuggling through the ports of St. John and Halifax this winter, the Maine and New Brunswick border has been utilized by drug smugglers to cross into the United States. Owing to the very large number of tab companies that have been touring the maritime provinces this winter, there having been no less than 35 organizations in the course of the winter thus far, the customs agents have become suspicious and held the opinion that the companies were but a blind to cover extensive drug smuggling into the United States. Some of the companies would be but three weeks in the maritime provinces when they would cross the line back into Maine then in another week or two would cross again into Canadian territory. Several men known to the secret service agents as drug smugglers have been in the tab troupes, but although subjected to search no drugs were found on their persons or in their baggage.



LOCAL NEWS NOTES

Those who were lucky enough to be around the court house pump Sunday afternoon about 3 P. M. saw Mint Newsbaum drive his new spanking nice pair of strawberry roans thru town. Mint got the team thru a swap with Casper Crump of Beaver township, and if what we're hearin' ain't false, Casper was skuned right good.

CHARLES ALTHOFF
Direction EDW. S. KELLER

NEWSPAPERS SYNDICATE GALLAGHER-SHEAN SONG

Verses on Topical Subjects to Run as Comedy Feature

The "Mr. Gallagher and Mr. Shean" song is to be syndicated through a string of dailies throughout the country. The newspapers will carry a couple or more verses daily or weekly according to the service taken, with the verses treating of current topical, political and economic events.

The instances of popular songs being syndicated in the dailies are rare, but few having reached that stage of popularity. "Mr. Dooley" by Billy Jerome and Jean Schwartz was used as a basis for parodying news in the dailies a score of years ago, and one or two others have been handled similarly. The syndication of a pop song in the manner "Gallagher and Shean" is to be handled, after the fashion of a cartoon, column, etc., marks a new development in the pop song writing field.

Like practically every other song of sensational importance, the "Gallagher and Shean" verses precipitated a lawsuit wherein Bryan Foy, son of Eddie Foy, brought action claiming part-authorship of the number and demanding a third interest in the royalties. It is practically conceded that Foy suggested the "mister" idea of addressing each by name, but that has been done before with "Mr. Dooley" and "Mr. Duffy and Mr. Sweeney." Duffy and Sweeney, a vaudeville team, also have a suit pending against Gallagher and Shean claiming infringement of trade-mark.

The song has been a surprising money-maker, although it started off merely as a restricted number. Jack Mills, Inc., which publishes the number, did not think much of its chances on the "mechanicals"—rolls and records—and surrendered full record and roll revenue to the actors and also gave them a royalty on the sheet music sales. Both ways the number is proving a sensation and has maintained that pace consistently for several months, which will probably last as long as Gallagher and Shean are with the Ziegfeld "Follies."

TABLEAUX BOOKED

By Stanley Co. In Picture Houses—First Time Outside of "Follies"

The Ben All Haggin tableaux from the Ziegfeld "Follies of 1922" have been booked for a series of engagements in picture houses, opening at the Stanley, Philadelphia, Feb. 26. The booking marks the first time the Haggin tableaux have played in any type of performance other than the "Follies." The booking also sets a new record as regards the expense of a picture strengthener, the tableaux being reported as receiving a four figure salary for their picture house bookings.



SHURA RULOWA
PREMIERE RUSSIAN DANSEUSE

Now playing E. F. Keith Eastern Time.

What the Critics say:
"Wonderful dancing, beautiful costumes and rich stage settings won favor for Shura Rulowa and her ballet."—SPOKANE CHRONICLE.
"Rulowa herself gives an artistic exhibition of the light fantastic art such as is seldom seen on the vaudeville stage."—TACOMA TIMES.
"No better Russian ballet act has ever been shown here. It's as good as Pavlova's."—READING NEWS.
"Fokine himself, were he handling a road ballet, would be delighted with the performance."—ALBANY CALL.
Personal Representative: NORMAN JEFFERIES

SHUBERT UNIT PRODUCERS MAY TRY TO RECOVER "EXTRAS"

**Reported Conferring With Counsel as to Chances—
Locating Who or What to Sue—Added Acts to
Be Included in Amounts Named**

Producers of Shubert vaudeville unit shows, since closed, this season are said to be talking with counsel as to the possibilities of recovering the "extras" charged against their shows while on the Shubert unit circuit. These extras include the additional salary deducted from the producers' share of the gross receipts in Shubert theatres through the Shubert vaudeville booking office or the Affiliated Theatres Corporation ordering an additional act or so as "a strengthener" in unit shows for a week here and there or for several weeks.

One producer who consulted a theatrical attorney the other day, when asked who or what he expected to name as the defendant, could not answer the lawyer. The producer said he thought the Affiliated or Shubert Advanced Vaudeville, Inc., was the proper party, and perhaps both should be mentioned as defendants. He was informed by his counsel it was unlikely recovery would be certain against the Affiliated, even though judgment were secured. When asked what did (Continued on page 38)

KEITH'S PALACE, N. Y., WILL CHANGE BOOKER

**Darling Succeeding Gottlieb
March 5—Keith's Circuit Controls House**

The vaudeville booking of B. F. Keith's Palace, New York, will pass from the Orpheum Circuit's office to the Keith office March 5. On that date Eddie Darling will replace George Gottlieb as its booker.

Darling is in charge of the bookings for other Keith's big time in the metropolitan districts. Tackling on the big Palace conveniently fits into the Darling list. Gottlieb will continue booking the Orpheum's theatres in the middle west as he has been doing. Gottlieb has booked the Palace, New York, since it opened. He built up an enviable reputation as a blender of bills and as a courageous booker.

While the Keith's Palace, New York, was promoted by Martin Beck, the Keith interests have held 51 per cent. of its stock continuously. Out of regard for Beck, however, the Keith people permitted the Palace to remain on the Orpheum Circuit's books. With Beck's resignation as president of the Orpheum Circuit, it was foregone Keith's would take over the Palace bookings.

The Palace is naturally of course, a house to be booked out of New York. With it having what is "first call" on the best vaudeville of America at all times, the theatre had a booking advantage. Added to Darling's bookings, the Palace completes the Greater New York big timers in his office.

Next week at the Palace with the final Gottlieb-booked bill, Fanny Brice will be No. 4 in order that she may double into the act by the Baltimore Society Orchestra that will close the first part of the program.

The following week, for the first Darling-booked Palace program, among the features will be Hal Skelly, Fairbanks Twins, Frank Tinney and Valeska Suratt.

Attico Bernabini becomes chorus master of the Chicago Opera Association once again next season. He sued the company for breach of contract for unjust dismissal but effected monetary settlement and secured his post back.



A PLAY FOR JANET

Janet of France has commissioned Paul Gerard Smith to write for her a three-act play, to be ready early next season. There is a slight suspicion that the negotiations were brought about through E. K. Nagel, who represents both principals in the matter.

KEITH ACT SOLICITING STOPPED FOR AGENTS

**Booking Office Advises Representatives to Fill Lists
For Protection**

An order has been issued by the Keith office to avoid the condition arising from two or more agents soliciting the same act. Several months ago the Keith agents agreed not to solicit any vaudeville act with Keith office representation.

The order is aimed to avoid confusion especially as regards new acts approached or caught by the agents. The other requests the agents to file a complete list of acts, old and new, on their lists with the Keith booking manager, C. Dayton Wegfarth.

The order follows:—
Artist's Representatives:
It is a rule that one representative will not solicit an act belonging to another representative. To avoid this it was agreed some months ago that you were to inquire of the office whether the act you were about to communicate with has a representative or not.

If this is to be completely protective, every representative must register with us every act he has and every new one as it comes to him for representation; otherwise, if you lose acts through not doing so, it is your own fault. Wegfarth.

AGENTS TRYING TO BOOK ACTS THEY NEVER SAW ON STAGE

Another Try-Out House in Moss' Franklin—Try-Outs Becoming Standard Feature of Small Time Theatres

INDEPENDENT ASSN. PASSES OUT IN CHI.

Agents May Reform for Sociability—Failed to Protect Each Other.

Chicago, Feb. 21.
The Independent Agents' Association, with its title appropriately describing its vaudeville membership, has dissolved. Members of it may reform for a social club, but as a protective organization it became defunct through lack of protection afforded, as a whole, or through the individuals. Its purpose was to band the independent agents together, to work as a unit on common causes and for each member to stand for the other. That was an idle aim appearing to be something over the head of an independent vaudeville agent with a narrow gauge idea of his business. Each member though did expect the others to protect him, but had nothing in sight he could see to protect the other fellow against.

The plain example was a boycott against the Pantages local booking office. The agents boycotted the office at the front door and tried to sneak in at the back. So many arrived at the back door simultaneously it caused a double jam in the rear that led to the association blowing up.

One contributing and immediate reason for the latter certainty may have been that the Pantages local office when tired of being boycotted by the agents, boycotted the agents. That was a panic.

AMERICAN BILL LIKED

Reports From All-American Vaudeville Show Abroad

Chicago, Feb. 21.
The first venture in the way of importing a complete vaudeville show to Europe to play over there as a road show appears to have been successful from reports which come back to Chicago. Charles Lewis, managing director of the American Community Attractions, organized the company in Chicago and it opened at Bath, England. The acts were considered "small time material" over here, according to Mr. Lewis, but over there press and public are generous in the extreme and a long tour resulted from the showing.

The show runs this way—Strad and Legato, Fay and Weston, Miller and Rainy, Sonia and Escorts, intermission, Pathe Weekly, Hope Wallace and Maureen, George and Lillian Mitchell, Lillian Slegier and Girls, Jerry and Gene and Armento Brothers. Strad and Legato have sent cards to Chicago friends saying that there was only one bad day encountered on the trip abroad. Hope Wallace writes the show is a "wonderful success."

MENLO MOORE IN MICH.

Menlo Moore, vaudeville and legitimate producer (Moore & Megley) is again abed with a stomach complaint which physicians have not been able to diagnose. When returning from the Maine woods recently he planned to visit Lake Placid. Instead Moore visited his parents in Chicago and was ordered to the Battle Creek (Mich.) sanitarium.

Doctors there believe the seat of affliction is an affection of the spinal cord.

LENETSKA, BOOKING AGENT

Harry Lenetska, former Orpheum Circuit booking man, is with Floyd Stoker, Keith and Orpheum agent, and will book acts with the Orpheum Circuit through the Stoker franchise.

Lenetska resigned from the Orpheum staff about a year ago to enter the independent agency field. He was booking most of the Junior Orpheum string at the time of his resignation.

Professional try-outs have been added to the policy at Moss' Franklin. Beginning last Thursday the house plays six tryouts every Thursday, in addition to the regular six-act bill.

The professional tryouts are now regular features at Proctor's 23rd and Proctor's 125th Street and are regarded as the only feasible solution of the new act problem by the Keith booking men.

The bookers contend that when an agent offers a new act, the name of which is unfamiliar, the act receives little or no consideration on account of the prevalence of acts with which they are acquainted.

If the act accepts the professional tryout the booker is bound by the rules of the Keith office to see the act under favorable conditions. The booker gives the agent an immediate answer one way or the other and in many cases gives the agent a line on his act, for some agents have acts on their lists they have never seen on a stage.

A typical example occurred last Thursday at the Franklin when The Three Longfields, after unavailing efforts to secure bookings in the Keith office, appeared among the tryouts and were immediately booked for several weeks in other Keith houses, with the possibility of being routed at the next booking meeting.

ENGELWOOD ELIMINATES "PRIZE" CANDY SELLING

**Understood Orpheum Circuit
and Association Issuing
General Order**

Chicago, Feb. 21.
The most notable change in policy at the Engelwood outside of switching from Shubert to Orpheum vaudeville and from one show a night to two is the elimination of the "prize" package candy selling, which has been one of the most important factors of the intermission period.

This disposing of prize packages under the impression conveyed to buyers that they had a chance to "win" articles of value with a purchase of candy has been cut out.

The new Engelwood staff understands that that is a country-wide ruling among the smaller houses controlled by the Orpheum, and is a policy to be adopted by the associated houses booked by the Western Vaudeville Managers' Association.

TAX IN WASHINGTON

**Frank P. Hood Leads Fight Against
State's 10 Per Cent Measure.**

Seattle, Feb. 21.
Frank P. Hood led the fight last week in the Capitol at Olympia against the bill the State Senate is trying to get over adding 10 per cent tax on theatre admissions in addition to the Federal tax. He has lined up all of the managers of the state against the measure.

The Senate Committee having the bill is strongly in favor of enacting it. They estimate that it will produce at least \$1,225,000 in revenue. It is proposed that the revenue be turned into the school fund. The tax is not to apply to any other amusement except theatrical and outdoor. Recreational games are to be exempted.

TINNEY AT THE PALACE

Frank Tinney has been booked for the Palace, New York, the week of March 12. Tinney opened in vaudeville Feb. 9 at the Columbia, Far Rockaway, L. I., and has been playing for the Keith office since.

The March 12 booking at the Palace will be the first New York (Manhattan) booking since Tinney closed with his musical comedy. For vaudeville Tinney is asking \$2,000 weekly through Harry Fitzgerald, his agent, with the vaudeville salary to be set later.

FORMER LOCAL NO. 310 ASKS SALARY RAISE

**Turmoil Between Musicians'
Unions Results in Move—
How Matters Stand**

The action of Musical Mutual Protective Union, former local No. 310 of the American Federation of Musicians, in adopting resolutions Tuesday asking for an increase of from \$15 to \$25 weekly in the wage scales of musicians playing in the New York picture, legit, vaudeville and burlesque houses, is another move in the campaign of the M. M. P. U. to secure reinstatement in the A. F. of M.

The M. M. P. U. is not recognized by the different managerial associations, the latter since the M. M. P. U. was ousted from the A. F. of M. two and a half years ago doing business with the new local No. 802, the A. F. of M.'s New York organization.

If the musical situation in New York arrives at a point where the M. M. P. U. should call a strike it is very likely the big vaudeville, legit, picture and burlesque houses would be affected, notwithstanding the musicians playing in such houses are members of the 802 local, inasmuch as a large bulk of the 802 membership also belongs to the M. M. P. U.

The M. M. P. U. has been trying to get back into the A. F. of M. for two and a half years, the campaign having been renewed with (Continued on page 38)

BOOKINGS FOR A. & H. CIRCUIT

Chicago, Feb. 21.
The Ackerman & Harris shows for Pacific Coast time are booked practically solid until May 4, according to Sidney Schallman, who is now representing the circuit in Chicago. Schallman submits acts to Ella Herbert Weston, who is the booking manager in San Francisco.

Some of the acts booked to open on the A. & H. circuit shortly are Crescent Comedy Four (March 2), Pantzer Brothers, Tom Brantford and Seven Flashes (March 9), Arthur Abbott and Co., Frances Dougherty and Stuart's Revue (March 23), James McCurdy and Co., and Moore, Brown and Christie (March 30), Moore and Shy and Musical Lunds (April 6), Delton Brothers and Flo Adler and Boys (May 4).

Not Rebuilding Temple, Ft. Wayne

Chicago, Feb. 21.
The Temple, Fort Wayne, Ind., destroyed by fire at three o'clock in the morning of Feb. 9, will not be rebuilt. It had not been a paying venture during recent years.

An office building will go up on the site. The four walls were all that was left after the fire.



BEDTIME STORIES

BY "RADIO"

BROADCASTED BY U. B. O.

Dear Children, this is a picture of the two people of whom I spoke. I don't know their full names but his first name is Henry and her's is Gladys. I saw them this week at the Bushwick Theatre, Brooklyn, in a very nice playlet "Seminary Mary." If you can get your parents to take you, you will enjoy Henry and Gladys very much. They are so nice.

MONTREAL WINTER CARNIVAL FLOPS BADLY; LOSES \$20,000

Project Severely Criticized—"Miss Canada" Competition Became Beauty Contest—Everything at Odds and Ends

Montreal, Feb. 21.

The Montreal Winter Carnival has officially petered out with a deficit of \$20,000.

Lack of public enthusiasm was evident from its start. When the scheme was first broached, late last summer, an ambitious program was decided upon and the co-operation of all the hotels and railroads promised. A winter sports committee was formed, headed by one of Canada's best known hotel men, and the project was launched.

It later transpired the carnival was pulling at odds and ends. In the first place, the project was severely criticized as being too long. In former days carnivals lasted one or two weeks, not one or two months. Then, again, the argument was set forth that in Montreal the skiing and skating form part of every winter's sport and the city has long been the home of professional hockey.

The Canadian railroads did not get much benefit from the carnival, as the large part of the advertising appropriation was spent in an endeavor to entice American visitors to the city, who would naturally travel on American lines.

The one successful enterprise of the Winter Carnival was the "Miss Canada" competition. Even this was bad, and hopelessly bailed up. Cities throughout the Dominion were called upon to choose a candidate, Miss Montreal, Miss Winnipeg, Miss Regina, etc. In some cases candidates were chosen for their beauty or charm, and in many cases the candidates would not know a skate from a Tutankhamen relic. When all the entries for the final, the "Miss Canada" competition, arrived in the city there was a lousy howl from many of the candidates, who believed that they were entering a sporting contest and not a beauty contest. The candidate of the Montreal Amateur Athletic Association withdrew, for she had entered as a sporting candidate and not a beauty contest. In no instance, so far as the Montreal candidates were concerned, did sporting ability play any great part.

Miss Mount Royal (Helen Morgan), candidate of the Mount Royal Hotel, was disqualified because she was an American citizen.

The upshot of the competition was an indignation meeting held by all the out-of-town candidates at the Mount Royal Hotel, and for a few days it was a case of touch or go. Many of the candidates, alleging that they had been misled, wanted to withdraw from the competition, and it was only after a great deal of persuasion that they remained in the contest.

The general impression of the public in regard to the "Miss Canada" competition is that it was a "pink tea" affair. One of the candidates was quoted as saying she did not come to Montreal to be banqueted and feted and "pink teed," but she did come to match her athletic ability against the choices of other cities.

The Winter Sport Carnival, to the layman, merely suggested a series of banquets for this and that, at which wine flowed.

It cannot be said otherwise than Montreal's winter carnival flopped. Montrealers, season sportsmen as they are naturally, didn't know half the time, and if the American visitor to our fair metropolis had asked the citizen on the street, "What has the carnival committee got on its program for tonight?" he would have been stared at in surprise.

The carnival started off with what at first promised to be a monster float parade. Upwards of 50 floats were promised, but less than half that number came across.

Comparing the famous Quebec tercentenary in 1908, it will be remembered that the pageant alone took over a year to prepare. A high-priced expert was engaged to work on this end of the carnival and a well-organized publicity committee handled the exploitation.

What Montreal's winter carnival lacked was organization. It had been planned to finish up the car-

nival with a buffalo barbecue, but this has fallen through.

The carnival is over. It created less of a stir in Montreal than the Stillman case.

Winnie Blair of St. John, chosen as Miss Canada, denies that she will enter the movies.

Yes, I have heard loads and loads of reports, but you can say for me that the only offer that has been made so far has been that of a royalty to allow my picture to be used on the box of a candy firm."

HEAVY WINTER STORMS PRESAGE DRY SUMMER

Outdoor Construction Hampered, But Statistics Bring Comfort

Weather bureau figures for the Atlantic seaboard show nearly 50 inches of snow since Jan. 1, and experienced outdoor showmen predict that a dry summer, favorable for the park and circus business is pretty sure to follow. There were 26 snow storms in January and February has been a succession of miniature blizzards.

The theory is that a given section goes through the year with about an average of precipitation. A winter of heavy snow is commonly followed by a summer of little rain and the reverse. The records go to corroborate this trade belief. The winter of 1900-01 had 53 snow and rain storms in the East and the following summer still stands as a record one for the outdoor business. March and April of that year had 13 inches of rain. The following June had less than an inch and July and August were about normal with about 5 inches each and September with two. The following year marked the opening of Luna Park at Coney Island and the summer was one of disastrous weather. It is recorded that during part of June and July there were 49 rainy days. The records show 6 inches of rain in June alone. The winter fall had been below normal.

Last winter was a conspicuous example of mildness followed by a bad summer. There was little snowfall and the season was one succession of wet week-ends.

Figures for snowfall bear out the prediction of the showmen. For the entire winter of 1900-01 the total was only 5 inches from October to April. J. K. Burke of the Keil Exchange, a pioneer in the development of parks in the 90's, when most of the 50 resorts in the country were controlled by Mark Hanna, declared that his experience went to show that a winter of heavy snowfall was normally followed by a dry summer and a prosperous season for the outdoor showmen.

There is an unusually large amount of construction work in progress in the parks this winter and this will be hampered and delayed, but the time lost can be made up at the last minute by doubling up construction crews at the last minute. This will involve an extra expense, but if the weather prophecy runs to form the showmen will cheerfully make up the added costs.

NEW PA. FAIR

A new fair and plant will be added to the Pennsylvania events this season, Pottsville entering the field. It will be known as the Schuylkill County Fair and is due to open Sept. 3. The investment in the grounds—and buildings—is being made by county bankers and farmers. The plant will have about 175 acres and the plans are along the same lines as the Reading Fair plant, considered the best in the East.

About \$5,000 will be expended for the outdoor vaudeville show, which will consist of 15 acts. Frank Wirth secured the contract.



KAFKA and STANLEY

The American aerialists, in their remarkable act, "Limits of Daring and Endurance," are creating a furore in England with their sensational trick of "forward heel drop" and are the first acrobatic team to receive billing and position in any country in the world. They were accorded second headlining at the Palladium, Holborn Empire and Victoria Palace, and can remain in England indefinitely.

COLISEUM MARCH 25

Combined Sells-Floto and Hagenbeck Shows Start with Ringlings

March 25 is unofficially reported as the opening date of the Sells-Floto and Hagenbeck-Wallace shows at the Chicago Coliseum. This matches the Garden opening in New York of Ringling Bros.-Barnum & Bailey a day or two earlier.

The two shows will separate immediately after the Chicago stand, each taking up its individual route. Last season they split at the St. Louis engagement.

The Ringlings are reported to have abandoned their project of putting out a No. 2 show with the Forepaugh name next season. It is possible that the big show will not make its usual Brooklyn stand under canvas owing to difficulties encountered in finding a substitute lot for the old Fourth avenue ground.

The annual talk from the Muggivan-Ballard camp of a New York engagement has not been heard this year, and this fact has inspired a suspicion in the minds of some showmen that the French Licks outfit would make a try for Brooklyn if the Ringlings don't play the town. Last season the Sells show got as close to New York as Jersey City in May, but remained on the other side of the river, crossing at Albany into New England territory. The Hagenbeck outfit crossed the northern tier of New York counties, going into Canada by the Plattsburg-Rutland (Vt.) route.

BUY CINCY'S OLDEST PARK

Cincinnati, Feb. 21.

This city's oldest pleasure resort, Coney Island, has been purchased for \$300,000 by J. W. Hubbard, steel magnate and steamboat owner of Pittsburgh, and W. E. Roe, a local resident.

The resort, which covers 103 acres, will undergo remodeling which will make it class with any establishment of its kind in the country. The largest river steamboat in the United States, "America," which is owned by the purchasers, will be used to carry passengers to the amusement park as will another ship, the East St. Louis.

The two boats belonging to the old Coney Island company were burned at their wharves last November.

OUTDOOR ITEMS

David Lantierberg, general concessionaire for Madison Square Garden, branched out last week, securing the program for the six-day bike race at the Coliseum, Chicago. The Coliseum is the Chicago stand of the opposition circus of Ballard and Muggivan and is tied up as the Garden is tied up by the Ringlings. Lantierberg also has several ball parks around New York, aside from the big league places and a number of New York small time theatres.

Harry Baker, Miller & Baker, ride builders of New York, is back at business after two weeks of influenza. The doctors let him come to the office for a couple of hours a day, but he has not yet been permitted to put in a full day.

R. I. STOPS GAMBLING

Order Covers State and May Affect Race Tracks

Providence, R. I., Feb. 21. Rhode Island, long known as the "Monte Carlo" of America, received the surprise of its life this week when Governor William S. Flynn ordered every gambling house in the state closed tight. Attorney General Herbert L. Carpenter strengthened the Chief Executive's proclamation by threatening prosecution to violators.

Private notices of the general shut-down order have been served on all the notorious gambling houses. The most popular ones are located in suburbs of Providence, Cranston, Mariville, East Greenwich, Narragansett Pier and other summer resorts along Narragansett Bay.

If bookmaking is prohibited, which, according to the order, has been done, the horse races at the Woonsocket t. ting park will not pay. Preparations for this year's racing season have already been made at the Woonsocket track, but the promoters have assumed a sudden standstill position to await further developments from the

FLOATING SHOW QUILTS MISSISSIPPI TRADE

Towed Around Gulf Into Western La. Bayou Waterways to Escape Poor Business

New Iberia, La., Feb. 21.

That there still exist floating theatres as gorgeous as 25 years ago on the Mississippi river, was demonstrated to D. W. Griffith and his company here a few days ago when "French's Floating Opera House" tied up here and lured the Griffith company away from location for the evening. But the old trade has lost all its picturesque-

French's manager, who looks, dresses and talks like Freddy Zwielf, manager of Ed Wynn, says business on the river was so bad, they had the opera house boat towed out into the Gulf and around into the Bayou territory of Western Louisiana, where things have been so much better they expect to make out a prosperous season.

The arrival of the "theatre" stopped all work in this community. The entire population attended the show. "D. W." himself called off the usual evening scene rehearsals for the next day and saw the performance, which was sold out.

The show opens with a minstrel first part followed by a series of specialties and ends with an after piece in which all performers take part. "D. W." called it a first rate show, better than "Price's Floating Extravaganza" or "Donnelly's River Troubadours" which he had seen when he was a youngster in Oldham County, Ky.

CIRCUS' OPENING DATES

Chicago, Feb. 21.

The Hagenbeck-Wallace show will open its season April 23 at Louisville, the third season that city has been the opening point. The show will also assemble at that point.

The John Robinson and Gollmar Brothers shows, combined, will open in Indiana, April 25. The Sells-Floto show will assemble at Chicago and open at the Coliseum April 7. The road tour will start at Peru, Ind., now winter quarters of that show. Last season the show wintered at Denver and shipped to Indianapolis to open. This season the opening will be at winter quarters. The John Robinson and Gollmar Brothers show also makes Peru winter quarters.

CONVENTIONS IN CHICAGO

Chicago, Feb. 21.

The International Association of Fair Secretaries is holding a meeting at the Auditorium—today and tomorrow, which has attracted leading fair men from all parts of America.

The American Trotting Association held a meeting at the Auditorium Tuesday.

The International Motor Contest Association held a meeting at the Auditorium Monday.

The eighth annual meeting of the Car Owning Managers Association is being held at the Sherman hotel yesterday and today.

FAIR AND CARNIVAL MEN NEAR BLOWS

Don Moore's Speech About Graft Rouses Frank Corey's Ire in Chicago

Chicago, Feb. 21.

Frank Corey started what promised to become a flinty battle with Don Moore in the lobby of the Auditorium Hotel here last night, friends of both intervening and preventing the encounter. Corey, it is said, was the aggressor, he taking offense at a speech of Moore's last night, during the course of which Moore said the troubles of the carnival business were due principally to the strong stuff pulled by the smaller carnival companies. Corey is of Corey's Greater Shows. The convention of the midwest fairmen's association opened late this evening (Wednesday).

The middle west state fair secretaries held an impromptu meeting yesterday, about 20 fair secretaries and about 50 carnival owners and other outdoor showmen attending.

Don Moore, secretary of the Iowa state fair and secretary of the International Association of State Fairs and Expositions, delivered a vitriolic denunciation of grafting carnivals, slamming Donaldson, Charles Ringling and the Billboard. (Continued on page 9)

MAY SKIP BROOKLYN

Ringlings' Efforts to Find New Lot Still Unavailing

The Barnum & Bailey-Ringling Bros. Circus may have to skip Brooklyn this year. As reported, the old Fourth avenue lot adjoining the ball park has been broken up for buildings. One plot will be occupied by a new theatre promoted by Levy Bros., real estate operators.

Ringling representatives have canvassed the situation, but have not been able to close for a new lot. The Fourth avenue ground was examined with a view to a new arrangement by which the top could be put up inside the ball park and the menagerie outside, but this was found impossible.

The next move was to open negotiations for the use of the Brooklyn parade ground out beyond Prospect Park on the Sea Beach line, but the authorities felt that the circus could not be permitted to occupy public property. The lot out in Ridgewood, which several shows have used, "101 Ranch" among them, has not been considered. The section is hedged in by foreign settlement and is difficult to reach.

Another location considered is the old Sheepshead Bay race track, with transportation facilities figuring somewhat against it.

A lot within a half mile of Coney Island, with the advantages of Coney's many car lines as an important factor in its favor, has likewise been among the numerous locations under advisement.

DUCKED THE ISLANDS

One Look Enough for Pisano, But Another Troup Strands in Lima

Two contrasting tales of ventures in South America and the Indies were in circulation this week. One group of American performers who organized a tour on their own got as far as Lima, Peru. There they stranded, and had to cable friends in America for funds to get home.

The experience of a company sponsored by Leo Pisano and George Metz had better luck, founded on better judgment. The organization was framed for the Islands. Pisano and Metz journeyed straight to Porto Rico, but they never opened there. They made a hasty survey of local conditions and went straight away from there, revising their route to open in Panama, where about 9,000 men from the fleet, just back from winter maneuvers were due for shore liberty this month. The outfit is reported doing satisfactory business in Panama, Colon and other Central America towns.

Bands With Circuses

Chicago, Feb. 21.

Don Montgomery will have the band with the Hagenbeck-Wallace show this season and Al Massie will have the band with the Sells-Floto show. Montgomery had the Sells-Floto band last season.

CINCINNATI'S MAYOR REVOKES PEOPLE'S LICENSE; MUTUAL HOUSE

"Mischievous Makers" Performance Stopped Friday—Mayor Says Management Advised to "Clean Up" Shows—People's Had Been Doing Good Business

Cincinnati, Feb. 21. Basing his action on a complaint by the Law and Order Committee of the Cincinnati Federation of Churches, which charged the People's with giving shows described as "vulgar, indecent and immoral," Mayor Carrel Friday last revoked the playing permit of the house. No performance was given Friday night, and the house was also dark Saturday.

The performances objected to by the Church Federation were those given by the Mutual Burlesque Association shows, which have been playing the People's for the last couple of months.

Mayor Carrel's closing order for the People's came after a number of inspections of the Mutual shows had been made by the Mayor's secretary, Newbold L. Pierson, the latter acting in the capacity of official censor of theatricals for Cincinnati.

The attraction last week at the People's was Tom Sullivan's "Mischievous Makers." Mayor Carrel's revocation of the People's playing license (or permit, as it is termed in Cincinnati) followed the summoning of Joe Jermon, the manager of the People's, to a conference with the Board of Control of the city (the latter corresponding to the Board of Aldermen in other cities), with City Solicitor Saul Zielonka attending as representative of Cincinnati's legal interests. Jermon maintained the Mutual shows presented at the People's were no more liable to censorship than the average musical comedy shows playing in the legit houses. The city officials disagreed with Jermon's viewpoint.

Mayor Carrel issued a statement in which he said the management had been warned some time ago to "clean up" the Mutual shows playing there or official action would follow. Jermon, in reply, said none of the orders to clean up had come to his attention.

Mayor Carrel about three months ago stopped the showing of "The Rubicon" in Cincinnati, likewise as in the case of the People's, the Mayor revoking the license of the Cox Theatre, where "The Rubicon" was playing. The banning of "The Rubicon" came after one performance.

Jermon is a brother of John G. Jermon (Jacobs & Jermon), an official (member of the Board of Directors) of the Columbia Amusement Co. John G. Jermon is said to be a stockholder in the Mutual to a considerable extent.

The People's is said to have been doing a very good business with the Mutual shows. The Olympic is the Columbia wheel house in Cincinnati. R. K. Hynicka, treasurer of the Columbia Amusement Co., wields strong political influence in Cincinnati.

It has been stated by Columbia people that the powers in the Columbia burlesque organization were not particularly keen towards John G. Jermon's Mutual wheel interests.

Another condition that supported the belief the People's closing might have a political connection is that the People's is owned by Thomas J. Nocter, Democratic leader of Cincinnati.

At the office of the Mutual Burlesque association Wednesday it was stated the People's would reopen again Thursday, Feb. 22, with Mutual burlesque, a wire to that effect having been received from Billy Vail. Vail is said to have the People's on a leasing arrangement with the owner, Thomas J. Nocter.

MUTUAL IN YONKERS

Yonkers, N. Y., Feb. 21. The Warburton here will play Mutual burlesque attractions the last three days of the week, beginning week of March 12. The policy, the first four days of the week will be independent vaudeville.

The Warburton played stock until several months ago, since which time it has been dark. It is a 600-seat house on Warburton avenue, a few blocks above Getty square, the heart of the business section.

No burlesque has been seen in Yonkers for the past ten years. The Columbia wheel was the last to send shows here.

FIRE PANIC AVERTED AT COLONIAL, CLEVELAND

Two Quick-Witted Girl Ushers Checked Rush—1,800 People in House—None Hurt

Cleveland, Feb. 21.

As the orchestra at the Colonial was tuning up preparatory to the overture preceding the evening performance of Jack Reid's "Record Breakers" Sunday night a fire started in the women's rest room on the second floor and, spreading rapidly, did \$2,000 damage before placed under control. The fire, starting at 8:10 or thereabouts, found the Colonial with a sell-out audience of 1,800 people.

The presence of mind of a couple of girl ushers, Minnie Nesbitt and Hazel Steninger, prevented what might have been one of the worst theatre panics in history. Each of the ushers contributed to keeping the situation in hand. Miss Nesbitt discovered the fire and Miss Steninger assisted materially in quieting the crowd.

Frank C. Drew, manager of the Colonial, took personal charge of the panic-alleviating squad. Standing on a chair in the auditorium, he succeeded in quieting the entire house, getting every one out without the slightest injury. The emptying of the house was accomplished in a remarkably brief space of time.

The fire meanwhile, through the efforts of the firemen, was confined to the front of the building, destroying the rest room, located directly over the canopy in front of the lobby, and doing considerable damage to the marquee. The lobby was also damaged.

After the fire had been extinguished a number of the audience who had been watching the work of the firemen fled back into the house about 9 p. m. and, seating themselves, prepared to see the show. The performance had to be called off necessarily because of several of the "Record Breakers" having left the Colonial in the belief that the fire would prevent the Sunday night show.

The Colonial is controlled by Campbell & Drew and is the regular Columbia wheel stand in Cleveland. Checks for performances during the week were issued to ticket holders for the called-off Sunday night show at the Colonial. The house gave its performance Monday matinee.

NO DAVE MARION, JR.

Dave Marion, playing in Worcester, Mass., this week denies there is a Dave Marion, Jr., and has instructed his office to go after any imposter using his name.

As was reported a Dave Marion, Jr. was rehearsing a tab, the "Beauty Review," which is the title of Jimmy Cooper's show at the Columbia, New York, last week. Cooper is also incensed against the man using a show title identified with him for years.

The burlesque producer, Marion, says he has an only son, Harry, who is traveling with his father as company manager.

A tab under the title of the "Beauty Review" played the last half of last week at the Myrtle, Brooklyn, with its featured comedian billed as Dave Marion Jr. Matt Brody of 245 W. 47th street, New York, the producer of the tab, claimed when securing the Myrtle engagement the comedian of the act was the son of Dave Marion of burlesque.

UNDERSTUDY GOOD DOCTOR

St. Louis, Feb. 21. "Hickey" Le Van, with "Town Scandals" at the Gayety last week, was taken ill and the property man was given his part. According to report "props" played it so well that Le Van became better immediately after the substitute initial performance.



THE SOLDIER OF FORTUNE

Veteran of Seven Wars and the Shubert Vaudeville Circuit—(GIVE ME THE WARS)

America's Most Famous After-Dinner Speaker,
CHAUNCEY M. DEPEW

America's Most Humorous After-Dinner Speaker,
WILL ROGERS

America's Most Unusual After-Dinner Speaker,
CAPT. IRVING O'HAY

Representative **AL SANDERS**
Romax Building, New York

VERY HEAVY BUSINESS FORCES OUT BURLESQUE

Allens Advance Brand New Cause at Ithaca, N. Y.—Hurt Firm's Other House

Ithaca, N. Y., Feb. 21.

The Lyceum, playing the Columbia wheel shows for one night a week since November, stopped last week, with the Auditorium, Auburn, N. Y., replacing it. The Columbia shows will play Auburn Mondays, with Elmira and Binghamton, N. Y., completing the three-day split, and Utica filling in the last half as formerly.

The Allens, a Canadian theatrical firm, control the Lyceum, Ithaca, also the Majestic in that city. The Majestic plays vaudeville and pictures. An unusual angle of the Columbia losing the Ithaca house was the objection said to have been voiced by the Allens that the Lyceum did too much business, taking patronage from the Majestic.

WILL H. COHAN'S CLAIM

Protests Inclusion in Barney Gerard's Bankruptcy Proceedings

Barney Gerard's attorneys have agreed to an examination before trial of Gerard as soon as he returns to New York, to assist Will H. Cohan in his breach of contract suit against the burlesque producer. Cohan is suing for 20 weeks' guarantee for the 22-23 season at \$175 a week. Gerard is expected back in five weeks.

The question whether Cohan's contract with Gerard personally can be assigned to one of Gerard's holding companies, the Unit Producing Co., Inc., figures in the case. The Unit Producing corporation filed a voluntary petition in bankruptcy listing Cohan's salary claims as one of the liabilities. It is the company which operated the two Gerard Shubert unit shows. Cohan contends he was not advised by Gerard of his contract's assignment.

Frederick E. Goldsmith is acting for the actor, and House, Grossman & Vorhaus for Gerard.

FINDS AGAINST A. B. A.

Former Judge Henry J. Lecombe appointed special master to take testimony in the American Burlesque Association bankruptcy, has filed his report, finding that the A. B. A. did commit various acts of bankruptcy. An involuntary petition was filed against the burlesque association which the A. B. A. contested vigorously on the ground it is still solvent.

The next step is for the referee to confirm the report and act for or against a recommendation adjudicating the A. B. A. bankrupt.

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

BASTABLE FIRE MYSTERY

Syracuse Authorities Investigating. Rescued Man Wanted.

Syracuse, N. Y., Feb. 21.

One of the questions now before the committee appointed to investigate the Bastable fire, which cost three lives and destroyed property worth over \$1,500,000, is who was the man a fireman brought down a ladder from the third floor about 20 minutes after all the others had either been carried out or had jumped from the building.

During the excitement, when six persons were forced to jump from high windows, the incident created no suspicion, but now, as the mystery of the origin of the blaze increases and an incendiary theory is under official investigation, the last man's escape is considered of importance.

The committee appointed by the Mayor to investigate the conflagration met at the City Hall today. Several sessions will follow each week, with the meetings to be open to the public.

GAYETY, ST. LOUIS, AGAIN LEADS WHEEL

\$11,500 with "Scandals" Last Week—\$9,890 for "Beauty Revue" at Columbia, N. Y.

Irons & Clamages' "Town Scandals" topped the Columbia shows, and the Gayety, St. Louis, where the "Scandals" was playing the Columbia houses last week, with \$11,500, gross. The Gayety, St. Louis, has been consistently at or near the top of the Columbia houses weekly this season, having led the entire circuit several weeks since September.

The Columbia, New York, with Jimmie Cooper's "Beauty Revue" took a big leap forward last week with \$9,890. Zero cold weather hit some of the matinees at the Columbia last week keeping the show from doing \$10,000. The previous week the Columbia, New York, got \$8,155 with the "Big Jamboree," and the week before \$8,317 with "Step Lively Girls." The business of the Cooper show at the Columbia carries out the viewpoint held regarding the Columbia by burlesque people, that it will do business with a good show, and if the show is off the box office is proportionately affected.

The Dave Marion show at the Casino, Boston, did \$8,300 and the Frank Finney show at the Gayety, Boston, \$7,800, the Casino beating the Gayety for the second successive week. The worst business on the Columbia circuit was at the Grant, Worcester, Mass., last week where the "American Girls" did \$2,400. Hurlig & Seamon's, New York, with Gerard's "Follies of the Day" had a big week with \$9,400. The Bronx with "Broadway Flappers" did \$6,500; Brooklyn Casino with "Big Jamboree" got \$7,050 and the Yorkville with Mollie Williams jumped ahead a bit with \$5,000 on the week.

The Orpheum, Paterson, N. J., with "Let's Go" got \$4,475; Majestic, Jersey City, with "Mimic World," \$3,375. The Columbia, Chicago, with Al Reeves did \$5,490.

The starting of Lent with Ash Wednesday in the middle of the week hurt the business generally on the Columbia circuit in common with other show business, but the Lincoln's birthday holiday Monday helped considerably to counteract the effect of the natural falling off due to the arrival of Lent.

With the closing of the Park music hall with stock burlesque and the virtual lapse of any effective drawing power of the Shubert unit attractions at the Central, the burlesque men are watching to see if the Columbia shows any decided box office improvement. Those two houses have been considered as the warm opposition to the Columbia's, New York, attractions.

GT. NORTHERN REPORTED

Chicago, Feb. 21.

Gossip insists that the deal for the Columbia-burlesque attractions to play the Great Northern theatre next season is hot!

Since the Columbia was taken over by A. H. Woods it leaves the Columbia without, a loop theatre. The Great Northern has about 1,400 seats, two entrances, is splendidly located for burlesque and in the downtown section, which is an asset.

YOUNG BUTLER, 24, SUED FOR DIVORCE

Names Jessie Wright, Correspondent—Alleges Pajama Party in St. Louis

St. Louis, Feb. 21.

Edward Lancaster Butler, son of the late James J. Butler who died in 1917, has been sued for divorce by his wife who charged non-support and names Jessie Wright, of the "Echoes of Broadway," a former Shubert unit show, as correspondent in her petition. Butler, who is about 24, was served with the papers in the action at the Beers hotel here yesterday.

At the time of the death of Mrs. Rose Mary Butler, the boy's mother, on December 29, it was reported the son was the sole heir to an estate the value of which was estimated around \$500,000. The mother's will provided that the estate should be held in trust for her son and that no issue of his marriage to Nellie Greenwood Butler should participate in the benefits therefrom. At the time of the marriage of young Butler to his wife in 1920 she was a member of the burlesque company playing the Standard theatre here.

The elder Butler was at one time president of the Empire Circuit (burlesque) and in addition to controlling a number of shows, he owned the Standard, St. Louis, and the Century, Kansas City. The Hotel Edward, Kansas City, is also a Butler property. At the time of the father's death his estate was valued at approximately \$1,000,000.

Young Butler was called to this city from the road where he was managing the "Echoes of Broadway" unit, his sole theatrical venture, by the illness of his mother during December. The show at the time lost the date at the Central, New York, and Butler closed the attraction.

Mrs. Butler in her complaint alleges that her husband maintained rooms at a New York hotel where he entertained chorus girls and that while "Echoes" was playing Toronto, he gave a pajama party with himself and Jessie Wright playing the principal roles, that later in St. Louis at the Mission Inn he openly proclaimed his love for Miss Wright and crowned her "Queen of the Butler Estate" at a party which cost him \$300 for liquor. She also charges her letters to him at his home in St. Louis were opened by one "Jimmy" Bruem, whom the petition calls "The King's Jester."

FRANK FINNEY REVUE (COLUMBIA BURLESQUE)

Mollie McSweeney..... Helen McClain
Nitty Hoppes..... Earl Mossman
Swiftie Floppes..... Ray Vance
Shuff L. Long..... Edw. C. Jordan
June Flappers..... Betty Fuller
Ted Poole..... Billy Harris
A. B. Goodie..... Geo. Bartlett
Tim McSweeney..... Frank Finney
Mrs. Tad Poole..... Mabel McClain
Ima Doolittle..... Ameta Pynes

The Frank Finney Revue on its showing at the Columbia this week is a decidedly entertaining burlesque show that can easily be rated as good. But 'twas not always so, forsooth! Yea, verily, it was not, for when the show was caught at the beginning of the season at the Casino, Brooklyn, it was a pretty firesome opera. There were a number of things the matter with it—so many it looked like the toughest kind of a job to pull it out of the trance it seemed to be in.

Therefore Jack Singer, who became the show's manager some two months ago, must be credited with having accomplished a remarkable feat in bringing about the changes that remade this show into its present good shape. Incidentally it must be added that Mr. Singer received the full co-operation necessary in his job of re-vivifying the Finney show from Frank Finney—that on the word of Mr. Singer, who concedes it would have been a much tougher job without such co-operation. But it goes to prove what an experienced burlesque producer like Singer can do. The whole show has been tightened up. Where there were dull spots laughs have replaced them. Where the show dragged—it doesn't, and where it became sketchy with a long-winded plot exposition, it shows a punchy bit or brief comedy scene that makes all the difference in the world.

Finney himself, always quaintly humorous, by cutting and slashing his own scenes, has reduced the stuff to the real important gravy that gets 'em from the minute Finney steps into view until the finale. Betty Fuller, Helen McClain, Mabel McClain and Ameta Pynes are all new women principals added since the show started the season. Another addition is Mossman and Vance, a two-man dancing team, asset.

(Continued on page 2)

BAN ADVANCE BILLING BEYOND SINGLE WEEK

Columbia Forbids Advertising Any Show Except Succeeding One

Managers of all Columbia burlesque houses have been notified that under no circumstances is the coming of any show to be announced for more than one week in advance. The order came after Columbia officials heard complaints of producers that one attraction was seemingly favored in the advance billing. A complaining manager visiting his show found in the lobby that one attraction was due to play the stand for six weeks was displayed and also carried in the program as the underline.

In placing the matter before the Columbia executives the manager who objected to the long advance billing stated that while the other show was doing better business than his it was false showmanship, because patrons would naturally infer that the shows due in before the spotlighted attraction were inferior.

The letter to the house managers points to the fact that some local men have become overzealous in behalf of certain attractions because of the box office "records" made. An interesting angle of the letter is that "there isn't a show of the circuit that holds the record in each and every city."

The instructions are positive:—"We do not want any show billed ahead of another. The next attraction at your theatre is entitled to all the publicity we can get for it and no mention should be made in the program, newspapers or on the billboards that any other show is coming. One week ahead is sufficient advertising for a burlesque show." The letter is signed by J. Herbert Mack, president of the Columbia Amusement Co.

The custom of house managers putting on "Anniversary weeks" for certain attractions on the Columbia wheel regardless of whether the house has any reason for calling any particular week an "anniversary week" or not has also been banned by the Columbia executives.

ILL AND INJURED

William Green, secretary to Marcus Loew, was operated upon this week for appendicitis.

Fally Markus had his nose frozen while traveling in Northern New York last week.

Rita Aron returned to her duties in the Loew office this week having recovered from an attack of flu.

Marty Forkins, the vaudeville agent, has been confined to his hotel for the past week with grippe. He is a partner of Jo Paine Smith.

The wife of Wayne Christie, of the Keith booking office, is ill with influenza at her home in Beechurst, L. I. She was in serious condition early this week.

Mary Haynes is still quite ill at a sanitarium on Central park west, New York. She had to leave a bill about three weeks ago owing to her illness.

Oz of Polly and Oz reported at the Alhambra, New York, Monday, but had to leave through illness before the opening matinee. Mae West, with Joseph Letora and a new piano player, substituted.

Frank Van Hoven was confined to his apartments at Murray's Roman Gardens, on West 42d street, early this week, attacked by a severe case of pneumonia. He was unable to see visitors and was under the care of two nurses.

Arthur Loew was operated upon Feb. 14 for appendicitis, following a sudden attack. He is out of danger.

Mabelle Mack (Floyd Mack and Mabelle) fell on a slippery sidewalk while playing the Majestic, Dubuque, Iowa, injuring herself to the extent that permanent disability is feared. The accident resulted in a fractured arm and dislocated elbow.

Lillian Morehouse has been confined to her home, 1046 Amsterdam avenue, New York, for over a week through her pet Russian wolfhound having bitten her near the right eye. Miss Morehouse will be out in a few days. She was with the Fokine Ballet in "Johannes Kriesler."

NEW ACTS

Martin Van Bergen and Lester Fairman (Chicago).

Bud Schaffer, and Eddie Gilbert have framed an act on the coast.

FRANK FINNEY REVUE

(Continued from page 8)

whose stepping gives the show a touch of big time class.

In remaking the show, Singer has dropped a number of scenes, replaced some of the original scenery, and with Finney acting as librettist, changed about the material, eliminating the junk and building up the fat. A change for the better is readily noted in the manner in which Edward C. Jordan handles his black face characterization. Formerly Jordan was doing an unannounced imitation of Lew Kelly. This is out completely and Jordan is just a black facer. The improvement with Jordan doing himself instead of some one else is a consistent testimonial toward any comic doing himself rather than being an imitator.

The lighting of the Finney show is particularly good. There are a couple of trick comedy effects with a baby spot that shivers and shimmers that will be copied by the first Broadway show that sees it. It's as good as that.

The Columbia audience liked the Finney show Tuesday night. Liked the numbers, and laughed at the comedy, not snickers, but real laughter.

There is an imaginary bit, the familiar business of a dope bringing a couple of the comics into an imaginary saloon and insisting that they drink with him. It's been done before, but never better nor possibly as good as it is handled by Billy Harris, George Bartlett and Edward Jordan in the revised Finney show. Off stage noises such as breaking of glass, etc., build this bit up for a resounding wow. Finney is on quite a bit, but not too often or too long, as was the case when the show started out. A bunch of new witticisms, bright smiles and smart comment that mark Finney as an intelligent observer of current events, as well as an uncanny comedian run throughout the show.

Among the improvements noted is the speed which has been inserted in the performance. The chorus numbers are also worked better and faster, and the chorus looks better in every way.

Miss Pynes shows to advantage in a couple of numbers, wearing clothes effectively. Miss Fuller slams over several songs for real results, and Miss McClain and Miss McCloud also figure importantly. All of the women principals are strong on looks and they all deliver consistently.

The Finney show, as it is now, lacks but one thing—a punch turn such as a jazz band, or something of the sort that would stand out. As compared with the show when it started, however—no one who saw it then would ever recognize it now. Bell.

PLAZA, SPRINGFIELD, TRYING

Springfield, Mass., Feb. 21.

After trying out a three-in-one show policy on two different occasions in the Broadway Theatre here, the Goldstein Brothers opened the Plaza, formerly playing Mutual burlesque, with a tab, pictures and vaudeville Monday. This policy also was in the firm's Park, Utica, where Mutual shows formed the stage part of the bills. After plugging them with opportunity nights, chorus girl contests, perfect form contests, country store and other stunts, business went big but slackened up soon after the first of the year.

No announcement of special features has been made in connection with the Plaza. The scale is 10-25 matinees and 20-40 nights.

The "Powder Puff Review" played the first half and Martin's Musical Review, otherwise the "Hinky-Dee Girls," the last half.

Julius E. Francke is the new manager of the Plaza.

REYNOLDS WITH COLUMBIA

Abe Reynolds will be with Billy K. Wells' "Bubble Bubble" Columbia wheel show for the rest of the season. Reynolds replaces Joe Freed, principal comic. Reynolds started the season with one of Max Spiegel's Shubert units.

Gerards Motoring.

Barney Gerard and Mrs. Gerard (Gertrude Hayes) left New York last week for South Carolina and points south on a motoring trip that will keep them away from Times Square for the next six weeks.

MARRIAGES

William Sandy, retired vaudeville, of Watertown, N. Y., last week to Olive Toates. It is the former actor's second marriage, his first having been annulled last June.

Anna Q. Nilsson, pictures, to John M. Gunnerson, non-professional, in Los Angeles, Feb. 17.

Gertrude Avery of "Girls a la Carte" to Gene Hamid ("Seven Arabian Knights") in Pawtucket, R. I., Feb. 12.

Fern Oakley, of the Ziegfeld Follies, to John Wilton Crosby, motion picture actor, Greenwich, Conn., Feb. 14.



ROXY LA ROCCA WIZARD OF THE HARP

Says: "It Pays to Advertise."

Only been advertising a few weeks and has already been offered a production for next season, which he will accept if he can have his European bookings set back. Which also proves that it pays to have something different and original. Roxy La Rocca has the only act of its kind in the entire world, the absolute sensation of the century. Wizard of the Harp and Wizard of an Audience.

H. B. Marinelli, Ltd., America. Reeves & Lampert, England.

SHOWMEN NEAR BLOWS

(Continued from page 7)

He called certain carnival men by their names and dared them to deny that they were stealing, adding that if they were honest they would have sued Variety for slander, but not being clean did not have the nerve to say anything.

The talk led up to the project of a grand amalgamation of all carnivals into ten large shows, these shows all to be contracted through one headquarters with a Judge Landis at the head of the organization.

They figure approximately \$10,000,000 is tied up in outdoor shows, besides the recognized circuses. Nothing came of the meeting except talk.

The carnival bill before the Minnesota legislature has them all worried. They are raising \$2,500 to oppose its passage. Johnny Jones, Con Kennedy, Fred Beckman, Art Boyd, John Siesely, A. Morse and Morris Gruenberg were elected as a committee to fight the measure. The bill comes up February 27.

BUSSES HELP PARKS

One of the Paterson, N. J., bus lines gives notice to Columbia park, Hoboken, this week that it had placed orders for three new busses of 70 capacity for regular service between Paterson and the park next summer, additional equipment to the two machines in service last year. The jitney people made application for parking space.

Last season there were 58 busses in service between Newark and the park on Saturdays and Sundays. Both towns are about 14 miles from the park, and the fare is 50 cents for the round trip, a trifle less than railroad and trolley fares between the same two points.

The odd circumstances of this development is that the Newark people have to practically pass three parks nearer their home town than Columbia and there are at least two resorts nearer to Paterson.

The park men figure that the people demand a ride to some more or less distant point, as part of their Sunday outing and the jaunt is part of the excursion. Old park men have always blamed the decline of summer park popularity on the coming of the low-priced automobile, particularly in the middle west, where the Ford began to replace the buggy around 1910. People could get 20 miles into the country in the time it formerly took them to reach a park on the outskirts of the town. Now, they say, the jitney is undoing the work of the flivver by providing cheap motor transportation to a distant resort, as exemplified in the Jersey development.

BIG SHOW NORTHWEST AGAIN

Chicago, Feb. 21.

The Barnum & Bailey and Ringling Brothers show will make the northwestern trip again the coming season and will go on to California again. The Ringlings had not made this long trip for several seasons until last year, and the tour was so successful that it is to be repeated this year.

Each of the northwestern time had ready been contracted.

OBITUARY

JOSEPH HERBERT

Joseph Herbert, 56, died in New York, Feb. 18, from an attack of heart disease. He had suffered from heart trouble periodically for the last two years.

During his long career he appeared with the biggest stars of the American stage. He was also noted as one of the leading light opera librettists, with a record of achievement that covered a period of 30 years. Among the successful musical shows written by Mr. Herbert were, "The Honey Moon Express," "The Beauty Spot," "Mile Napoleon," "Alone at Last," "Waltz Dreams," and "Honeydew." Efraim Zimballist

IN MEMORY OF MY LOVING HUSBAND JOSEPH S. NATHAN Who Passed on February 20th, 1917. DOROTHY DAHL

wrote the music for "Honeydew." He was also famed as the writer of a number of the Weber and Fields' burlesques.

He was born in Liverpool, England, came over here and settled in Chicago; at twenty or thereabouts, and started in show business as an actor with the McCall Opera Company. He also appeared with Augustus Daley, "The Fortune Hunter," "Sal from Paris," "It Happened in Nordland," and "Balkan

IN MEMORIAM BILLY CRAIG Who Passed Away February 17, 1923. RHEA CATTO

Princess' are a few of the hundred and more successful musical shows Mr. Herbert played an important role in.

He was a trustee of the Actor's Fund, member of the Lambs and Authors League. A widow, Marie Maynard Herbert, and a son, Joseph Herbert, Jr., survive. Burial was from St. Malachy's Roman Catholic Church Tuesday.

Carl Fischer

Carl Fischer, 73, died at his home in New York, Feb. 17. Death was due to diabetes from which Mr. Fischer had suffered for a year or more. Born in Buttstadt Saxony, Germany, Mr. Fischer came to America a youth and entered the music publishing business. In 1872 he founded the well-known publishing and musical instrument house of Carl Fischer and Co. In addition to publishing sheet music the Fischer Music House also established the Musical Observer, a musical trade paper.

Mrs. Elizabeth Getty Fischer, a son, Walter S. Fischer, and three daughters, Mrs. Antoinette Williams, Mrs. Edna Clark and Mrs. Dorothy Edgerton, survive.

WILSON J. UBERROTH

Wilson J. Uberroth, a veteran box office man, and last manager of the Stamford theatre, Stamford, Conn., died Feb. 8 at his home, 214 West 84th street, New York. Mr. Uberroth was the second man to hold the post of treasurer of the Empire theatre, New York, and is one of the oldest members of the Treasurers' club of America. He formerly managed James K. Hackett and Fanny Ward on the road before becoming resident manager of the Stamford house. A widow survives.

DETROIT SHRINERS' NET

The indoor circus promoted by the Detroit Shriners is said to have made a net profit of over \$100,000 from all sources in two weeks. There were numerous avenues of revenue besides the gate, however, with the concessions and a midway. The Shriners of Watertown, N. Y., Howard Potter, director, has booked an indoor circus for the week of April 9. The Frank Wirth office has contracted for the show, which will be held in the local armory.

IN AND OUT

Ed Blondell dropped out of the bill at the State, New York, Monday, due to illness. "The Telephone Tangle" filled in.

Illness caused Mabel Grew to leave the Greeley Square, New York, the first half, with Ray and Helen Walzer taking the assignment.

The Marx Bros. unit missed its Sunday matinee at St. Louis through a delayed train.

PETE BAKER

Pete Baker, partner of Thomas J. Farron, of the old-time world, famous team of Baker and Farron, died in Buffalo, Feb. 15, after a short illness. Born in Elmira, N. Y., 72 years ago, Pete Baker wandered into Chicago in 1870 and became a German dialect comedian at a time when the theatrical business of this country was in its infancy. Joining with "T. J." (Tommy) Farron, the team entered what was then known as variety, with an original one-act sketch, "Chris and Lena," destined to put its creator in the hall of theatrical fame. The act leaped into immediate popularity. "Chris and Lena" was rewritten into a three-act play and Baker and Farron toured the country playing almost every State in the union, with long runs in the larger cities. Later the play was taken to Australia, where the team remained several seasons, finally acquiring a theatre in Melbourne. A tour, through England followed, where Baker and Farron were honored and subsequently decorated by the then Prince of Wales, later Edward VII.

Pete Baker for many years was one of the best known and most popular names of the theatrical world. He leaves a brother and sister (non-professionals) in Buffalo.

GEORGIANNA HEWITT

Georgianna Hewitt, ingenue with the Poll stock, New Haven, died Tuesday in the New Haven Hospital where she had been confined since Feb. 11, when she took bicloride of mercury tablets by mistake.

Miss Hewitt is reported as having been worried by family matters and had fainted during the performance the day before she was taken to the hospital. Her husband, Fred Minatt, a stock actor, was with her at the time of her death and had not left her side for 36 hours.

Formerly known as Georgie Minatt, Miss Hewitt had appeared in musical comedies.

ZACK EVANS

Zack Evans, who made his last stage appearance with William Hodge in "The Man from Home" in 1914, died Feb. 19 at the Actors' Fund Home in his 76th year.

The deceased started his stage career in 1862 and appeared in support of J. Wilkes Booth, Edwin Booth, Charles Keen, Joseph Jefferson and Mary Anderson. His death occurred after a lingering illness.

Mary Frances Cushing Reilly, aged 74, died Feb. 16 in New York city. She was a resident of Baldwin, L. I., the widow of the late Charles A. Reilly, at one time leader of the County Democracy in New York, and the grandmother of Reine, Ethel and Marion Davies, and Rose Davies-Van Cleave.

BILLY CRAIG

Billy Craig of Craig and Cato died in Chicago of cancer of the throat and his body was taken to Jonesboro, Ind., for interment. He is survived by his father, mother and his wife, Bobbie Harris.

MRS. GUELMA BAKER LYONS

Mrs. Guelma Baker Lyons, of the original "Floradora" company, and later well-known as an operatic singer, died in San Diego, Cal., Feb. 6. She was a native of New York state.

Mrs. Catherine Hayes Hermson, wife of Harry Hermson, died suddenly of heart disease in St. Louis last week at the age of 60. She is survived by two sons and a daughter besides her husband.

JOHN J. BARRY

John J. Barry, past president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, died recently at his home in Dorchester, Mass.

ARTIE ASTELLO

Artie Astello, age 40, circuit acrobat, was found dead in bed with a gas jet turned on at 405 North Clark street, Chicago.

HAROLD L. ROST

Harold L. Rost, manager of the G. M. Blanchard vaudeville road show, died last week in a Malone, N. Y., hospital. The body was sent to Springfield, Mass., for burial.

Mary C. Platt, mother of Ollie LaVine (LaVine C. Plamondon Trio), died at her home in Kansas City, Jan. 31.

John Walter Myers, father of (Continued on page 48)

VARIETY

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Louis M. Granat is managing the Playhouse, Passaic, N. J., playing vaudeville.

Abraham Krug will build a theatre in Willimantic, Conn. The seating capacity will be 1,000.

The Union square, Pittsfield, Mass., has adopted a policy of tabs and pictures.

New England Theatres, Inc., has sold the Bijou, Barre, Vt., to Margaret McKenna, of that metropolis.

Frank Linnehan, manager of the Strand, Ware, Mass., for 15 months, has resigned. His successor is J. E. Babson from New Haven.

The Orpheum Circuit has booked Van and Corbett, with the two men remaining a team at least for the remainder of the season.

Charles Finkelstein, formerly secretary to Abe Sablosky (Sablosky & McGuirk), has been appointed New York representative for Dave Sablosky.

Over 1,500 children, in one of Cleveland's worst blizzards, attended the morning show given by Bert Levy for their last Saturday at Keith's 105th Street theatre.

The trial of the Shubert Theatrical Company suit against Ed Gallagher and Al Shean alleging breach of contract comes up next Monday before New York Supreme Court Justice Delahanty.

Walter M. Merkel, manager of the Capitol, Springfield, Mass., for two years, has resigned to become the house executive of one of the Poll theatres in Bridgeport.

The Hippodrome, Youngstown, O., through its manager, C. W. Miller, denies there are any pending negotiations in connection with that house.

Charles George's "Listen to Me," on tour, will inaugurate its third season in August. The company carries 30 people and plays as a regular musical attraction.

The Grand, Long Branch, partially destroyed by fire last week, is to be rebuilt by its owner, Walter Reade. The fire destroyed only the rear portion of the building, the front being only scorched.

Bert Leslie, the vaudeville artist, confined at Ward's Island as an insane patient for the past three years was until a month ago in ward 43, destroyed by fire and resulting in 25 deaths. Leslie was transferred from ward 43 to 49 about one month ago at the instigation of Nat Sobel, the vaudeville agent.

An attempt to check rowdiness in Proctor's Mt. Vernon theatre brought editorial indorsement from the "Daily Argus" of that city and a recommendation to the court for severe penalties. Several arrests have recently been made, and Manager H. R. Emde is making an effort to stamp out the evil.

Al Bosburg, a picture press agent, is appearing in vaudeville as "The Masked Man From Hollywood," answering questions asked him by the audience regarding the inside life in the film colony. Bosburg does not disclose his identity on the stage or in the booking offices, being represented in the latter by a manager.

Aaron Hoffman has filed an amended answer to the charges of Nahum Rackow, Jewish playwright, who claims he originated "Tobitzyky" or "The End of the World" which Hoffman translated from the Yiddish. The new answer, filed through Alfred Beekman of House, Grossman & Vorhaus, sets forth that Rackow's lapse in bringing suit although the sketch was produced over 13 years ago, proves that Rackow "acquiesced" to Hoffman's claim of authorship, providing there is any doubt raised as to the defendant's claim of originality.

VARIETY AS A NEWSPAPER

Variety has found it necessary for some time to continue its cable news from Page 2, the regular position for it, into the back pages. This in addition to scattered cable items spotted among the local and national stories. Variety believes it now has the most extensive cable service of any weekly newspaper in the world, and surely of any trade paper.

Cable tolls are heavy. Specialized men who can get specialized news in faraway foreign cities are worth their hire, and that is heavy. If the figures were published, no one would believe them. Even the income tax fellows question them when they see them on the books, backed up by vouchers.

Now—why does Variety throw away so much money, when boats are fast these days and mail can be delivered in New York seven days after it is deposited in London? Who would know the difference? Variety has no competition, so no rival could show it up. The sort of news Variety wants is seldom cabled to the dailies, for two reasons: because their correspondents can't get it and because their editors can't see it for general circulation as a rule until they read it in type in Variety, when they realize that it is news of widespread interest. So the dailies won't beat us to our cable stuff.

Yet here we are, paying huge sums for news which is born for Variety, and as far as our profit may be calculated, dies there. If anyone reprints it, they steal it. That is—up to the present. Right now there is a proposition under way to "syndicate" it over a national circuit of dailies, once a week, simultaneous with publication in Variety. More regarding this at a later date.

But Variety has for years—some of them thin and precarious years—stood by and stood for its cable stuff, even when it had to borrow the money to maintain it.

The reason is and was because Variety knows no other way to get out a newspaper. News is news. And wherever news is that is news to Variety's readers. Variety goes after it. That is a religion in our editorial department.

News has no "direct return." A page of advertising brings back just so many dollars and cents. A page of news brings back nothing—there and then.

But Variety is in the business of selling theatrical information. That is its commodity. News means as much to Variety as shows do to the stage. And news, to be news, must be new news. It can be new only when it gets in as soon as possible. We would lose our own respect for it if it came in by mail. We wouldn't feel the spirit to "play" it as news if we, ourselves, knew it wasn't new. The same way with the weekly telegraph "copy" from our correspondents on this continent.

Variety has been urged a thousand times to run one or two "lay" pages, meaning a department for the non-professional reader. This would, undoubtedly, attract some outsiders to read and buy the paper and might influence some outside advertising. The suggestion was finally turned down, after careful consideration, for this reason:

If Variety's reporters and writers got to writing stories for people outside the business, in terms and from angles intriguing to laymen, they would soon lose that touch for expressing trade news to the trade as the trade sees them. Concentrating on show news for show people, exclusively, the staff thinks, feels, talks, writes in that strain. We thought it unwise to distract or disturb that concentration, even for probable "direct return" advantages.

Variety thinks that it has improved since changing to its present form from its original green cover, enameled insides and general magazine shape and appearance. It isn't as pretty now, but it is more like a newspaper, and therefore is more of a newspaper, for we feel it as much in getting it up as you do in reading it.

After all, no institution is bigger or better than the spirit behind it. Whatever is in the heart and the brain will show in the face and will carry to the eye. By thus feeling always that we must get all the news right away, whether it pays or not, we come nearer to getting all the news.

There is no timely reason for this editorial. It might have been run practically as it reads in almost any issue for years back. But theatrical people, who know how little the observer of a performance knows of what goes on backstage, may realize that the hidden technical side of a newspaper is as intricate and illusive. The seat-holders who pay at the box office know little of the author at his typewriter in the night, the actor sweating through rehearsals for weeks, the producer scheming and fuming, the many other attaches all of whom must do their share faithfully, unseen, before the finished product can be flashed before the eyes that see only the outside. And the purchaser who reads a copy of Variety may never have stopped to think of the nervous activities in every part of the globe turning to items that sizzle in over countless wires, all to be "directed" and rehearsed and placed and presented in this—our stage—to you, our patrons.

THE GAMBLE OF PRODUCING

As old as the show business is the understanding of the gamble in theatres' productions. The producer's lot is a speculative one. That is why the theatre director's life is less free from care; maybe that is why he can go to Palm Beach with more safety of purse than the producer, who also visits there. With more custom of habit the producer indulges his gambling instinct around a table, perhaps a wheel and probably a brace. But with it, the gambling one may be the happier, though it's as much of a certainty the boy with the theatre will be able to gamble after the producer has commenced to ponder.

Thought must be due to all of the producers and theatre operators these days. Sometimes and oftentimes both are in one when the producing division appears to hold no more of a surety. It has happened before, will happen again; what the producer suspects and what the public expects. No one producer can continuously guess out that public. And the public has the best of it, for the public can walk out of the theatre that the producer can't, unless he must.

Hereabouts now, recently and shortly, is a flock of theatrical failures. All with the Broadway stamp, passing or somewhat ingrained. A simple little list herewith, and the money losses they represent: "Johannes Kreidler," \$75,000; "Will Shakespeare," \$70,000; "The Bunch and Judy," \$60,000; "Sun Showers," \$40,000; "The Humming Bird," \$30,000; "Mike Angelo," \$25,000; "Extra," \$25,000. Total passed out—gone forever, \$325,000.

Let's throw out the failures by the novices. Let's say that "The Gingham Girl" will cost other producers 20 times what "The Gingham Girl" will make for its producers; that "The Bat" has cost others as much as it ever will make for Wagenhals & Kemper, and that's some; that "Rain" is the forerunner of another lost fortune for its producing followers—that's that, always, in the show business. There's a first, perhaps a second and possibly a third, but the paths between make the storehouses play to capacity.

Take the wise ones, like the Selwyns with their "Kreidler"; Winthrop Ames with his "Will Shakespeare"; Charles Dillingham with his "Bunch

and Judy" or Morosco and "Mike Angelo." In a season of imitations, old timers and follow-ups, just why should have "Kreidler," admittedly the stage novelty of seasons, lingered for its death, or "Will Shakespeare" not attract the public for the artistic treat that it is? It's funny but it has before happened though not in a season like this.

The hits are dramatic and musicals with no novelties on the list of the largest number of successes at one time Broadway has ever held. Except the Russian Players in both places for they have been accepted. And they are not novelties, really; you just guess they are. If there are "students of the theatre" like students for the correspondence schools, where have they been? So Mr. Shakespeare must be supported by the Barrymores, the Warfields and the Cowls. So much more for the scale. Yes? Yet Hampden does \$12,000 with his Shakespearean rep out of town, and Mantell probably has a dozen bank accounts erected in the same way. But not in New York, the centre of Art, graduated up from Greenwich Village where they still talk about O'Neil.

Huber had the scheme but he sold it too cheap. Still Huber left over \$2,000,000 for his wife to fight about. It's all Huber, it seems but the museum had been supplanted by the small time; the pictures, run longer for not much more, and as the population increases the freaks require more room so you can see them walking along Broadway instead of paying 10 cents on 14th street.

But "Kreidler" was different. It held all of the mechanics of the theatre; it held mystery and charm, and as a devout, also charming, young theatre-goer mentioned following its premiere, "It was so dark." Yet somewhere and somehow every day in some picture theatre almost anywhere and much lighter two loving persons are torn apart by the ushers or a cop pinches a guy for pinching.

But the theatre will proceed. Don't worry. While there are taxes to be paid and the house can grab a tax on passes, there's a future for our theatre. And the producer, too. But the producer isn't wild about it.

WOMEN AND CLOTHES

Accurate costumes are a comparative recent development. There are some actors so gifted and some plays so great costumes and stage settings are of slight importance. The Russians of the Moscow Art Theatre at the 59th St., are gifted players in great plays; their costumes and stage settings are of secondary importance. Tcherkoff's "Cherry Orchard" called for simple, modest settings and costumes. The Russian gentry used very little esthetic sense in furnishing their homes. They might happen to have an extremely handsome old piece of furniture or a beautiful painting—but that only happened—there was no striving after "style." So we find the servants of the Ranevskaya household appearing in the oddest costumes—all except the handsome parlor maid who, strangely enough, was dressed in a blue and white striped maid's uniform with a white apron.

Olga Knipper as the frivolous, luxury loving Liuboff Andreievna appears upon her home-coming in a long terra cotta valour coat with a circular cape over the shoulders. She wears a jaunty little green traveling hat, a long lace scarf and there are lace ruffles in the sleeves. She has just returned from Paris where, not realizing her impending poverty, she has been outrageously extravagant, her quiet level headed young daughter explains. The costumes of the mother, daughter, and governess all smack of 1900, though the mother, (Liuboff Andreievna) is the only one who makes any pretense of fashion.

As the family gather about for coffee the charming, irresponsible mother appears in a long, flowing white net negligee made over a pale blue slip. There are lace ruffles everywhere and from one white arm hangs a lace ruffled vanity bag. In the second act she wears a corn colored afternoon dress with cerise corsage, parasol and bag. At the dance she appears in a grey georgette with a grey beaded panel down the front and a cut steel buckle in the back. She wears a red flower at her waist, and carries a grey fan and a beaded bag.

Peasant women (probably workers in the field) in their long dark dresses with great starched white aprons and caps look in at the party.

Too impractical and sentimental to sell the beloved and valuable Cherry Orchard the family loses their estate and the last act has the home in a state of bustling turmoil as the impoverished Ranevskayas prepare to depart. In this scene the mother wears a white shirtwaist with a green and tan plaid skirt with a train (they used to travel in such things and maybe, with our skirts getting longer and longer every day we will come to wearing trains on trains!) over which she throws her terra cotta traveling coat. Madame Nipper is so alluringly feminine she makes the modern girls who want to act and be treated like men, look foolish. She's always dropping a fan or a handkerchief or bag for some devoted man to pick up, she gives her brother her hand to help her rise from her chair and of course, in the usual engaging European fashion, the men are always kissing her hand. Madame Nipper is and the part calls for a woman of maturity. She is no granny dressed like a flapper. Her figure is matronly and her gowns are always dignified, but she achieves the helpless, clinging, completely feminine characterization without sacrificing to any degree her dignity or regal bearing.

As the country parson's daughter in "The Christian," Mae Busch does not in the early part of the picture have much opportunity for smart clothes. But after becoming the musical star, she blossoms in gorgeous evening gowns and stunning afternoon costumes. At the Derby she wears becoming light tan suit with a coat cape, a small close fitting hat decorated with fruit and a tan fox neckpiece on which is fastened a gardenia. In the scene where Miss Busch returns from a supper party to find John Storm (Richard Dix) waiting in her rooms in a religious frenzy bent upon killing her to save her soul, is in a luxurious fur wrap—mole skin, with chinchilla collars and cuffs. Her evening gown is silver cloth and lace made in the latest mode. Her best (in beauty) was in the make-up scene.

In "Adam and Eve" at the Rialto this week Marlon Davies first wears a smart black velvet afternoon dress with a wide white lace bertha. The sleeves end above the elbow and she wears the fashionable white gauntlet. Her hat is small and white with an edge of lace that falls into streamers at the left. Miss Davies next wears a white evening dress made on long, flowing Grecian lines.

When meeting her new "father," who has been delegated by the real father to manage his extravagant family, she wears a plain sport dress with an accordion plaited skirt and a small white felt hat with a black velvet crown and a bow falling from the left side. At the dinner Eva has a stunning satin dress made on straight lines with narrow sliced panels hanging nearly to the floor.

Miss Davies seems always to effect a bandeaux with her evening gown, both becoming and in the mode. At the masquerade she is in a bizarre black velvet costume cut low at the back and with a great white ruff about the neck and flowing lace ruffles at her wrists. The material is embossed with large silver flowers and she wears a white wig.

Later, at the pageant, the star makes her appearance in a gorgeous white crystal infant costume with a towering lace head dress. In this picture, as the pampered daughter of a millionaire, Miss Davies has the opportunity to wear smart, elaborate clothes and she certainly does it.

RESTAURANT MAN SUCCEEDS MOROSCO AS PRESIDENT

August Janssen Heads Morosco Holding Co.—Invested About \$300,000—Son Composes—Morosco in Charge of Production

A special meeting of the stock holders of the Morosco Holding Co. was held Saturday morning, the meeting being called by telegraph the day previously. At the meeting Oliver Morosco tendered his resignation as president and August Janssen, proprietor of the Hof Brau restaurant, was elected to succeed him.

Mr. Morosco, after resigning as president was designated as production manager for the corporation and will devote his time to production activities by the company.

Janssen has been interested in the Morosco Co. for several years. He is reported as having invested in the neighborhood of \$300,000 in the organization, and is the father of Werner Janssen who composed the musical scores for "Lady Butterfly" the current Morosco production at the Globe, and "Letty Pepper" and "Love Dreams" also Morosco productions in the past.

The Morosco Holding Co. was formed about two years ago, at the time George Bentel, the Los Angeles automobile man, became interested with Oliver Morosco in the production of feature pictures for release through First National. Two or three features were made at the Mayer studios, "The Half Breed" having been released, and "Slippy McGee" now ready for release. At the same time there was in the course of promotion a realty development project in Los Angeles which was to be known as "Moroscotown." The latter never materialized beyond the publicity.

It was reported Bentel was in on the Morosco deal for about \$130,000. Early last year Bentel came to New York and became interested in the Morosco affairs, about the time a prospectus appeared which offered stock in the Morosco Holding Co. to the public. Bentel according to reports last week had disposed of his stock holdings in the company, but continues to hold an active interest in the organization, working in conjunction with Janssen.

WARFIELD'S SHYLOCK RETIRING FOR SEASON

Two Weeks More at Lyceum. On Road Next Fall—"The Comedian" Succeeds

"The Merchant of Venice" will be taken off for the season after two weeks more at the Lyceum, New York, but will be sent on tour in the fall, with David Warfield as "Shylock." The production will have stayed 12 weeks on Broadway. It was out on the road for over six weeks. The total number of Warfield's performances in the role is 92. That is claimed to be an American record for the characterization in successive performances.

The Belasco production has pulled strongly in New York. "Shylock" started with a pace of over \$19,000 weekly. Last week the takings were quoted at nearly \$16,000. The management stated that only the excessive operating cost of the "Merchant" prevents its continuation here for the balance of the season. The attraction was originally set for eight weeks at the Lyceum, four weeks being added. Belasco's production of the Guller play, "The Comedian," with Lionel Atwill will succeed March 13.

IRENE BORDONI'S TRAVELS

If Irene Bordoni does not receive an acceptable vaudeville offer she will sail for Paris with her husband, Ray Goetz, after they conclude a short visit at Palm Beach.

Miss Bordoni's show, "The French Doll," closed Saturday in Boston. While in Palm Beach she will give a concert along the lines of her New York musicals.

Previous vaudeville negotiations were broken off when it was expected Miss Bordoni's play would finish out the season on the road.

SHOULD HAVE "BEANED" RUFFO, SAYS MONTREAL

Baritone Displays Temper at Concert—Angered at Max Merson, His Accompanist

Montreal, Feb. 21. Titta Ruffo, Metropolitan Opera baritone, gave vent to a display of temperament at his concert here which could rightfully be construed as a display of just plain temper.

It transpires that Max Merson, Ruffo's accompanist, did not wallopp the ivories to the singer's taste. In fact, Merson did not at all please the Italian gentleman. Ruffo did not hesitate to show his displeasure; he grimaced at the pianist and then grimaced at the audience. He waved his hands after the manner of several well-known conductors, and sang his songs just as he wanted to sing 'em, leaving the pianist to follow as best he could. The display of bad taste did not go down with the Montreal audience, and the net result of Ruffo's childishness was that his concert lost much of its prestige.

In the Toreador song from "Carmen," Ruffo combined bad temper, temperament and buffoonery with a wonderful rendition of the song. He glared at Merson and smiled at the audience; then glared at the audience and looked at Merson with a gleam in his eyes. Had Merson "beamed" Ruffo with the piano stool, the audience would have cheered him hoarse.

Yvonne d'Arle, the charming young soprano of the Metropolitan, captivated her audience at once. Miss d'Arle can sing, is winsome and good to look upon.

It is not likely that Ruffo will return to Montreal in the near future. Montreal can stand only just so much temperament, and then it walks out.

DAIBER CAN MANAGE

Court Will Not Enjoin Ganna Walska's Impresario

The services of Jules Daiber, concert manager, are not unique and extraordinary according to a decision by New York Supreme Court Justice Tierney who decided Daiber may manage the concert tour of Ganna Walska McCormick, Mme. Luella Melius' objections to the contrary notwithstanding. Mme. Melius had previously enjoined Daiber from managing Miss Walska's concert tour in conjunction with hers.

Mme. Melius brought the action against Daiber, Miss Walska and her husband, Harold F. McCormick, alleging Daiber had agreed to handle her tour exclusively. At trial Daiber introduced a letter from the plaintiff's husband, William F. Melius, Jr., a broker of 41 Wall street, which mentioned in part that what his wife really needed to put her over was a big front page story.

Nathan Burkan, counsel for Daiber, made capital of this at trial, but this allegation was vigorously refuted by Mme. Melius' attorney.

The Polish songbird opened her concert tour in Elmira, N. Y., this week, Feb. 19. Miss Walska goes West next week.

SPORT HERMAN'S PROGRAM

Chicago, Feb. 21.

Sport Herman, owner and manager of the Cort, has put an idea into effect in connection with the Cort program which is attracting attention. Instead of a column telling who is who of the house staff, he has a column telling of the past successes of the stars being presented and such knowledge of the players as would be likely to be sought by patrons.

The information given in connection with the engagement of Mrs. Fiske was most timely.

TYLER'S PROMOTION FOR "MERTON OF MOVIES"

Aiming for Record Run in Nation-wide Publicity Campaign Starting

One of the brightest ideas for play promotion in years has been introduced by George Tyler, designed for the promulgation of "Merton of the Movies" the comedy success produced by Tim and Hugh Ford.

Tyler is aiming for a world's record run for "Merton" on Broadway, believing it is in line for classic rating and that it can remain for four or five years at the Cort, where it is in its 15th week.

The manager recognizes the value of creating interest in his attraction outside of New York. An announcement in this issue of Variety has unfolded his plan for a national campaign for "Merton." He will engage at least 12 agents at key points in the country, these agents to be retained on a straight salary basis, indefinitely. The manager has called for articles on his play and from those submitted will select the representatives. Such stories as are accepted may be used and will be paid for liberally.

It is the first time a producer has concentrated on the objective of interesting the hinterland in a current Broadway fixture at the start of its run. Heretofore when an exceptional attraction has been sent on tour a number of agents have been used and some at fixed points but never before has a manager conceived a promotion organization throughout the country while the attraction remained in New York.

Tyler's idea is frankly based on the expectation his unique system will create discussion ament "Merton" outside of New York. Its reputation in the metropolis and its environs will keep it playing to big business for the balance of the season and through the summer. But for next season and it is hoped succeeding seasons, the manager feels the far away promotion will provide potential audiences from a majority of persons visiting New York from those points. That visitors to Broadway count heavily in theatre attendance along the rialto has long been conceded, but the Tyler plan appears to be the first intelligent idea to interest such patrons before they reach America's greatest amusement zone.

AMATEURS FORCED INTO EQUITY FROM STOCK ORGANIZATION

Alhambra Players Picked for Spot—Local Amateurs Given Specially Written-in Small Parts as Business Getters—Equity After More Dues

WARD BAKER, EVANGELIST

Violinist Leaving Concert Stage—"Reaction of the Soul to Music"

Chicago, Feb. 21.

Ward Baker, violinist, gave a concert at Orchestra Hall recently which was one of the most successful affairs of the kind that the Chicago musical world has ever known. He has turned down all propositions for tours and announces he will become an evangelist. He is arranging his tour and will emphasize the relation of "the soul to music." He will set forth no particular creed.

Baker began in vaudeville here 13 years ago. He worked his way to Europe and studied under masters over there.

MANAGERS SEEK WARMTH

Arthur Hopkiss accompanied by his wife left for Havana Saturday. They will be gone about a month. J. J. Shubert, confined to his home with a heavy cold last week went to Palm Beach Monday. George Nicholas acting secretary of the Producing Managers Association, is due to leave for the same resort Saturday.

JANE GREY ENGAGED?

Jane Grey, of "Why Not?" is reported as engaged to Ricardo Martin, the tenor of the Metropolitan Opera.

EQUITY PLAYERS' LEADS ASKED MORE FROM NEW MANAGEMENT

Will Be Replaced—Lillian Albertson Featured Under Charles Miller's Direction—"Why Not?" Will Have a New Cast at National

JOHN P. HILL CUTS OFF ONLY SON WITH \$5

Veteran Manager's Will Leaves Entire Property to His Wife

The will of John P. Hill, one of the oldest theatrical managers in the country, once an actor in plays with Booth, Barrett and McCullough, and who died suddenly on Oct. 30 at the Grand Central Terminal, New York, filed for probate last week in the Kings County Surrogate's Court, leaves but \$5 to his son, Hugo Hill, because the latter is alleged to have changed his name to the alleged injury of the testator. The remainder of the property goes to Meta Sophia Hill, widow, of 52 Willoughby avenue, Brooklyn.

The will, executed June 28, 1913, reads in part as follows:

"After my lawful debts are paid, I give to my wife, Meta Sophia Hill, all my personal and real properties as follows:

"Real estate—Three story and basement brown stone front, located at 52 Willoughby avenue, Brooklyn, N. Y., together with all its furniture and fixtures, her name being with mine on the deed; all moneys in the banks in Brooklyn, in the Germania Savings Bank, and in the Mechanics Bank.

"My property, house and lot, No. 299 Chaplain street, Detroit, Mich.; bank book, No. 63,074 has a balance of \$2,142.60.

"All my play books, copyright, manuscripts, scenery, electric apparatus and all effects of any and all nature to be the property of my wife, and Meta Sophia Hill to have and to hold and dispose of as she may desire. Also all my property (Continued on page 32)

When the Equity Players' production "Why Not?" moves down to the National from the 48th Street, New York, next week it will practically have a new cast. Of the present those remaining will be Norma Mitchell, Tom Powers and the two children.

At the 48th Street under the Equity management the players received a guarantee and a percentage of the gross above a certain fixed amount. Under this arrangement the leads, Marburton Gamble and Margaret Mower received \$200 flat a week with 2 per cent. of the gross over \$6,000. The average business the company did was around \$3,000, giving the leads something like \$240 or \$250 a week.

When the arrangement was completed for Charles Miller to take over the company he faced demands from the players for salaries decidedly different from those that they are receiving from Equity. Gamble demanded \$500 a week flat. John Cromwell is to play his role after the play moves. Miss Mower is being replaced by Lillian Albertson; Lotus Robb will have the role originally played by Jane Grey.

This will mark the return of Miss Albertson to the stage after several years in retirement. She is to be the leading lady of the reorganized company and is to have her name lead in all advertising.

SAM LEE'S CINCH IDEA; 'LEAVE MONEY UPSTAIRS'

Puts 'em in Show First—Teaches 'em to Dance Afterward—Chorus Challenge

Sammy Lee, who has rushed to the fore as a stager of dance numbers in productions, will open a new stage dancing school next week and has accepted three members of the "Gingham Girl" chorus as his first pupils. Sammy put on the show, which now appears to be something of a come-on. The girls get paid downstairs at the Carroll Saturdays and Sammy expects to take it away from them upstairs at this studio on Monday.

The "Gingham Girl" dancing chorus has been challenged to a contest by the girl steppers in "Sun Showers." A challenge was received last week, signed by Betty Broughton for the choristers in the Astor theatre show. It is proposed a group number in costume be danced by each chorus on the stage of the Astor next Tuesday afternoon and that the contest be open to the dancers in other musical comedies in town.

Maude Lydiate of the "Gingham Girl" wanted to answer the challenge by telling the "Sun Showers" bunch to "go out and get a reputation," but the press agent is for going through with the contest. Around the Carroll they claim Miss Broughton tried for the "Gingham Girl" chorus, but didn't make the grade.

"SEA WOMAN" COLD

Margaret Anglin Will Tour "Bronze" to Coast

Margaret Anglin has discarded "The Sea Woman," a new show in which she recently opened and will go to the coast in "The Woman in Bronze," her most successful play in several years. "The Bronze" drama remained on tour for almost a season during 1920-21 because of Broadway's house shortage, coming in at the Frazee (then called Haris) for a run. The coast territory is virgin for the attraction.

There will be two in advance of "The Woman in Bronze." Joe Vion, recovered from a recent illness will be two weeks ahead, and Helen Hoerle will be seven days. Miss Hoerle resigned as agentess for "Listening In" after preparing the way for that drama's entrance into Boston.

STOCKS

PROSPECT PLAYERS

Jenny.....Mildred Florence
 Anna Fugazy.....Helen Stransky
 Magnolia.....Edith Bowers
 Ellen.....Helen Stransky
 Herman Krause.....Jimmy Swift
 Jim Wetherby.....Jack Lorenz
 Count Stanislas Neveki.....Franklin Munnell
 Cassimir.....Paul Martin
 Hamilton J. Power.....Raymond Barrett
 Duke of Middlesex.....Arthur Mack
 Wilton.....James R. Garey

This is the fifth year of stock at the Prospect in the Bronx under the management of Charles E. and Harry C. Blaney. Last week the bill was the former Marjorie Rambeau success, "The Goldfish." For the past two weeks and current week the company is being headed by Mildred Florence and Jack Lorenz, formerly at the head of the organization. This appearance is in the nature of a special engagement, they stepping into the breach when the regular leads were forced out of the company through illness.

Last Friday night, with the temperature around zero, the house was about two-thirds on the lower floor. Those present played favorites in the cast and enjoyed the performance.

To get a line on the Prospect it must be known the house is located in a section largely populated by Hebrews. On Sundays the house is given over to performances in Yiddish. The younger element are the weekly patrons, while the older folk evidently take their amusement in their native tongue on the Sabbath.

The stock gives six night performances and three matinees a week, with the matinees Tuesday, Thursday and Saturday. The scale for the evening performances ranges from 25 cents to \$1 top, while the matinee is 25-50. For the greater part the matinee business is light, according to Charles Blaney, who keeps a supervising eye on the house.

The bid for business is made by practically giving the latest releases for stock, although this week "The County Fair" is the bill, with great stress on a horse race scene and a given with thoroughbred racing on a treadmill. The bills announced for the two following weeks are "Lawful Larceny" and "The Demi-Virgin." For the latter two it is expected that the regular leads will be back with the organization.

The performance of "The Goldfish" last week left little to be desired when considered the presentation was by a neighborhood stock. Miss Florence in the principal role, while missing a great many laughs she should have gotten in the first act, did very well in the second and third acts, although in the latter she modulated her voice to such an extent it was more or less difficult to distinguish her lines at the rear of the house. Miss Florence is a rather striking type of blonde, and she was trying all the time perhaps over-anxious to plant the hick impression in the first act caused her to get away from the laughs there are then in the role. Of course, 110 sides with four days to get up in them while playing another attraction isn't a task too easily mastered. Jack Lorenz was Jim Wetherby, the first husband, and scored.

However, the honors of the evening for the most finished performance went to Franklin Munnell as the count. He worked with an ease far from suggesting stock. Florence Hill in a character role suggested the type perfectly, although carrying a little weight. Still she got away with laughs here and there. The Herman Krause of Jimmy Swift suggested a burlesque Dutch at times, but in the final act he toned down a little and was more effective than in either the other acts. Raymond Barrett seemed rather stilted in what was the role of the third husband with his sole appearance in the second act.

Arthur Mack and Paul Martin are stage manager and assistant respectively, both playing minor roles as well. The direction is by James R. Garey, who also plays one of the minor parts. Other members are Edith Bowers, in character roles; Helen Stransky, in small bits, and Paul Martin, in minor roles.

Prod.

PRESIDENT PLAYERS

Washington, Feb. 21.
 After 12 weeks of "Able's Irish Rose" when all records for length of run and gross receipts were smashed to "smithereens," this stock organization, under the direction of Henry Duffy and Arthur Leslie Smith, presented Hobart's musical comedy, "Buddies," Sunday night. Someone said, "The show would go back to Broadway." That sums up better than anything else could the quality of the offering.

It is a season that first night opened with such smoothness. Many producers framing for Broadway have not gone over here with the same assurance and all-around splendid work from the cast as did this stock production.

Eden Wilson was charmingly sweet as the French girl, Julie. She sings very well. To this must be added the statement she knows how to put a number across. Henry Duffy has a role just written for

him in Babe; he was a positive delight, and the acquisition of George Sweet for Sonny was a stroke of good fortune by the management.

Called upon to do Louise with but one day's notice, (Miss) Lee Patrick jumped into the role and covered herself with glory. Miss Patrick was her with "The Bunch and Judy," which closed at the National Saturday.

Anne Sutherland gave a splendid performance of the French mother; Harry Shutan added more laurels as the "king of hokum comedians" as the Jewish boy; Guy D'Eriery as Biff was the sure enough "top kick" of the army, while the bit of Rube as done by John Carmondy was a positive gem. Robert Lowe as the Frenchman also did remarkably well.

The production, for which George Bocel is deserving of praise, was a beauty, while the direction of Harry Manners disclosed painstaking care and a realization of every possibility of this tunefully bright comedy.

Stamford Pemberton, who now conducts a dancing school here, staged the numbers, while the orchestra was under the direction of Myer Goldman, who incidentally aided materially in putting the show across.

J. Lansing Earnest, manager of the Colonial, Pittsfield, Mass., resigned from the employ of the Goldstein Bros. Amusement Co. when the house closed, Feb. 10. Monday he opened a stock at the Union Square, Pittsfield, with 13 plays for presentation. Twelve weeks ago the Colonial was playing stock, when L. H. Raymond, then its manager, resigned and opened a stock at the Union Square. His season lasted 11 weeks. With its closing the Goldsteins decided to close the Colonial, under the impression that with no stock in town, theatre patrons would be forced into their Palace, playing a pop. vaudeville policy. Now Earnest is in the Union Square with a schedule calling for nightly performances and matinees on Tuesday, Wednesday, Thursday and Saturday, at 35 for afternoons and 75 at night.

The Earnest company has Guy Harrington, Dorothy Beardsley, Margaret Lee, Jean Thomas, Harry Fisher, Fred Redick, Edward Redick, Eugene Ordway, James Boshell (director), Frank Morris (stage manager) and Clarence Tuttle (scenic artist).

Beginning March 5, the George Marshall Stock Co. at the Lyceum, Baltimore, will present a new A. H. Woods melodrama entitled "Guilty." Hazel Dawn, Robert Strange and Henry Daniel will be in the supporting cast for the initial presentation of the piece. With the termination of "Guilty" Miss Dawn will migrate to Washington, where she will play the lead, once more, in "The Demi-Virgin" when Marshall presents that play as the opening card of his stock engagement at the Belasco, which follows the exodus of Shubert vaudeville. The Baltimore company will follow "Guilty" with "Getting Gertie's Garter," a stock revival. It ran for eight weeks when first presented.

The dispossessed action brought by Stainach & Hards, owners, against E. P. Feinblatt, lessee of the Westchester theatre (stock), Mt. Vernon, was dismissed by County Judge Bieakely at White Plains when a jury brought in a verdict in favor of the tenant. Feinblatt had a lease which ran for six years with a privilege of a four years' renewal. The owners claimed he failed to serve written notice that he took advantage of this option. Feinblatt claimed a verbal agreement and that Stainach had waived the written notice. The jury sustained him.

North Brothers stock is at the Princess, Wichita, Kan., is doing a profitable business. The Edna Parks company, which moved from Wichita, Falls, Texas to San Antonio, recently is reported to be prospering at the latter stand. Del McDermott's stock company at Regina, Canada, recently organized is doing well. Grift Barnett, manager of the Metropolitan, Edmonton, Canada, who has a stock in the house continues to paying business. Dorothy La Verne continues to draw at the Riato at Sioux City, Iowa.

The Hal Mordaunt Players opened in stock at the Oliver opera house, South Bend, Ind., Feb. 14. "Three Wise Fools" was the bill the remainder of last week, "House of Glass" opened this week and "Cappy Ricks" is the last half bill. The company includes Margaret Ryan, Charles Richards, Isabel McMinn, Will H. Dorbin, Guy Astor, Pearl Eljer Moore, Ted V. Armond, Bar-

bara Gordon, L. Herbert Kidd, Hal Mordaunt.

The New Theatre, Freeport, L. I., installs dramatic stock Monday, the company playing the first three days each week with vaudeville the last half. The stock under the direction of Fred Reto, organized by the Freeport theatre management, opens in "Adam and Eva." The company will play three days a week laying off after Wednesday. A five-act bill is played the last three days of the week with a new eight act show on Sundays.

The Cortelyou Players under the direction of Will J. Hicks open at the Cortelyou, Brooklyn, N. Y., the early part of March. The company will include J. V. Martindale and Lillian de Vinne, leads, Roger R. Kahn, Bertrand Folkart, Mae Brown, Dolores Creighton, and Lincoln Jones. Arthur T. Bond will direct the company with the initial bill "Nothing But the Truth."

Quite a number of people are being signed in Chicago for summer stocks in theatres and chautauques. The demand is mostly for tent show dramatic players doing specialties and for leading people for dramatic organizations. The players have been secured for the Lloyd G. All Company which will open in Michigan in May.

The De Wolf Hopper Comic Opera Co. under the management of John Pollock, returns to Carlin's, Baltimore, for a summer engagement in stock. The company played 10 weeks in Baltimore last summer after having been booked for three. The organization has been playing a road tour which has taken it from New Orleans to Canada since closing in Baltimore.

George Marshall's original piece for opening, "Bluebeard's Eighth Wife," has been thrown back on the schedule and now "The Demi-Virgin" is to be the first offering of the new Washington organization. Marshall is doing the piece first with his Baltimore company and then bringing the company intact to the capital.

The Harold Hevia stock at the Colonial, Norfolk, Va., opens Monday in "East is West" with J. Francis Kirk directing. The differences between the Colonial management and the local Stage Hands' union regarding the number of men to be used on the stage has been settled to the satisfaction of both parties.

Star names for stock is seemingly to be the rule for the coming summer. Companies operating in a number of towns in the east are sending offers to stars appearing on Broadway. A percentage proposition with a guarantee of at least six weeks is the lure.

The Dixon stock at Ottumwa, Iowa, will close there March 5 and open at the Oscaloosa theatre at Oscaloosa, Iowa, April 15 for six weeks. A. P. Owens, who has headquarters at Ottumwa, has taken over the Oscaloosa theatre.

Montague Love will play the lead with the Alhambra Players, Brooklyn, in "Bought and Paid For" week of March 12. Love created the role in the Broadway production of the piece several years ago prior to his entering pictures.

Dagmar Linette, leading woman with the Gotham, Brooklyn, stock for three seasons, rejoins next week having been confined to a hospital for the past month due to an attack of appendicitis.

Holbrook Blinn in "The Bad Man" at the Alcazar, San Francisco, it has decided to retain the production for a longer engagement. "The Bad Man" may run four weeks as the advance sale is very heavy.

A. H. Woods is reported interested in the stock being organized by George Marshall for the Shubert-Belasco, Washington, which comes under the latter's management March 11.

The Garrick Players, Wilmington, Del., closed Saturday having completed 32 weeks. (Miss) Lee Smith appeared as leading woman during the entire engagement.

George Donahue has been engaged as manager of the Sherman stock at Evansville, Ind.

Evela Nudsen has succeeded Ninfa Fristow as leading woman of Poli Players in the Majestic, Bridgeport. (Continued on page 19)

INSIDE STUFF

ON LEGIT

James Slevin, one time press agent and playwright and known along Broadway, was arrested in Hankow, China, last month charged with attempting to import six airplanes into the country. Slevin has been in the Far East for several months. He was taken in custody by a detachment from the U. S. S. "Isabel," flagship of the American Yantze patrol, and arraigned before Judge Charles Lobinger in the United States court for China at Shanghai. The charge was based on suspicion the flying machines were imported for military purposes, as alleged by Chinese army officers. Li Pau, a native merchant, testified for Slevin, admitting he was one of a group who pooled to purchase the airplanes for the object of carrying mail between Hankow and Peking. He claimed the company had a permit.

There is small possibility Slevin's airplane venture had an ulterior motive. When Slevin visited New York some months ago he explained to friends the plan of carrying mail by airplane from the coast to interior Chinese towns. It takes three days or more to reach those points, the mail being carried in the slowest kind of vehicles. By airplane delivery, it could be accomplished in about four hours, Slevin said, and if the aerial mail line proved practical he could command his own rates and win a fortune, he said. When here his only worry seemed to be that Pau and the other merchants might change their minds about investing or someone else get the idea for China before he could return.

Slevin was the first man to take pictures of the pope within the Vatican. A few years ago that was considered an impossible feat. He always has conducted himself beyond reproach and his connections, including his family, are such it is unlikely he would chance anything which might react on his general standing.

There was no extra matinee of "Rain" at Maxine Elliott's last week, although three afternoons were billed. The Wednesday matinee was switched to Monday (Lincoln's Birthday). The attraction has held to an eight-performance basis since opening, though rated the strongest of the dramatic shows in demand because Jeanne Eagels does not feel physically equal to extra performances.

George Tyler denies he was willing to guarantee the Ritz, New York, for the Laurette Taylor play "Humoresque." He states that through a guarantee provision being attached to the proposed booking in that house he rejected it. Another angle concerns the provisions of the Ritz lease held by William Harris, Jr., which provides that all attractions playing the house must be booked for the road through the Shubert booking department.

Tyler's close affiliation with Erlanger precluded his sending "Humoresque" into the Ritz and there appears to have been no deviation to the booking clause offered by the Shubert booker. "Humoresque" opens at the Vanderbilt Monday, "Glory" taking to the road.

Equity people of late have been in communication with the mid-west road show producers, to find a way to allow the producers to issue ten-performance contracts. Otherwise the producers informed Equity they could send out no shows. Without the leeway the road shows would have to pay its cast pro rata for extra performances. The stock proposition also may enter into it.

It is said the Equity has taken up the Sunday agitation by passing a rule no member may appear in a performance on the Sabbath without it is a genuine benefit for charity; the genuineness to be passed upon by Equity's council before the member may answer the request to appear. It doesn't appear from the ruling Equity considered the seven-day cities where plays are regularly presented with Sunday as the opening day of the theatre's week.

The success of "Molly Darling" on the road is attracting much interest among showmen. The piece, which was produced by Moore & Megely, heretofore vaudeville producers, played the Liberty in the fall to fair business. When it went to Philadelphia it showed promise and in Boston the business climbed surprisingly, the show being forced out by prior bookings when it was close to actual capacity. "Molly" is playing a four-week repeat in Philadelphia (Forrest), and is to return to Boston late in March to remain there at the Tremont until George M. Cohan's new musical, "The Rise of Rosie O'Reilly," is ready. "Molly" left New York reported to be \$75,000 to the bad, but indications now are it will pull out a winner on the season.

Last week in Philadelphia, which was the second of the repeat engagement, it got \$22,000 at the Forrest. Its first repeat week there was between \$17,000 and \$18,000, although quoted at \$14,000. The attraction will play Baltimore and Washington before returning to Boston. The bookings for the balance of the season are limited to stands on the eastern seaboard, with western territory practically virgin for next season. "Molly" opened in Chicago last spring, but when brought to New York it was recast and many changes effected. It is expected to repeat in Chicago and on the form shown to date ought to excel the first date's business.

A first mortgage for \$525,000 has been placed by A. H. Woods on the Chicago property including the Gayety theatre and Planter Hotel that Woods lately paid \$440,000 for. In a prospectus issued by Chicago bankers offering mortgage gold bonds bearing 6½ per cent. interest annually, it is stated the property is worth \$1,100,000. Chicago realty men say the market value of it is about \$750,000. They look upon it as a great buy by Woods especially in view of the mortgage that exceeds the purchasing price, while it is also said Woods was offered \$150,000 for his bargain within a week after securing it. The Gayety is playing Columbia burlesque. It will vacate May 1, next. The theatre is paying \$30,000 yearly rent and the hotel \$40,000.

Three musical comedy playwrights hid themselves to Florida several weeks ago, their object being to woo the signature of Flo Ziegfeld to a contract. The trio had been instructed by the producer to deliver him a show early last fall, he planning to star Mary Eaton. At the time Ziggy was somewhat perturbed by the Marilyn Miller-Jack Pickford publicity and wanted to be ready with another musical attraction. The show was completed about the holidays. One of the writers always has been a stickler about having a contract duly signed prior to starting work, and he had the right idea. When the authors saw no announcement concerning the Eaton attraction they decided on hearing Ziggy in his office, but he became ill and then departed for the south. Two of the trio are reported still among the palms waiting for Ziggy's sig. The other left his collaborators and came back. Another playwright spent nine days and \$700 in Palm Beach some years ago because of exactly the same situation. He always felt the loss of that seven hundred, but the trio's predicament has softened the memory.

A sympathetic satellite who loves to hang around high-brow personages and act like "an insider," was deploring the fall-down of the Ethel Barrymore presentation of "Romeo and Juliet." He put his arm on Arthur Hopkins' shoulder and sighed, "Did you throw that gorgeous production in this storeroom?" Hopkins looked at him and asked back, "Well—where would YOU throw it?"

Aaron Hoffman's "Light Wines and Beer," running on the east with Kolb and Dell and which A. H. Woods is producing in the east, will open at Stamford March 11, although it was first slated for that date in Chicago at the Woods theatre. The Cincinnati date was also set back, the attraction breaking the jump there on the way west.

BROADWAY'S BUSINESS DROPPING; THREE CONTRIBUTING REASONS

All But "Smashes" Feel Effect—"Guarantees" Bring Flock of Openings Monday—Conflicts Meant Loss and Notices—Departures, Entrances and Switches

The edge if off Broadway's business boom according to the drop in takings last week and this. An easing off in attendance was noted immediately following the record matinees Lincoln's birthday, last week.

The outstanding hits gave none or but slight indication of the depression but other attractions classed as real successes did not attain the grosses of the January and early February weeks which were in the normal eight-performance basis as against the general rule of nine performances last week.

Three contributing factors may explain the present condition. Bad weather, almost continuous since the holidays, resulted in a wave of influenza and other illness is widespread. Secondly, the approach of the income tax period, with the payments due March 15, is counted an important deterrent against all amusements. Then Lent is also a possible cause but showmen are emphatic in regarding it was the least effective counter to theatricals.

An idea of how illness can affect amusements is gained from the cancellations of reservations. One attraction playing to solid capacity for months, surprised a big agency within the last week by almost nightly stating a half a dozen tickets

were available, turned in by persons with illness in their families. At one of the mountain resorts upstate 400 reservations were listed for Washington's birthday, but the number was cut in half by cancellations for similar cause. Wednesday's matinee this week was dodged by a majority of Broadway's list in favor of this (Thursday) afternoon (Washington's birthday) which date has in the past been the crest of the theatrical season.

Guarantees are blamed for scrambled premieres Monday. Four of the five new shows this week opened against each other on that evening. The result was an unfortunate break for one of the two stars among the opposed quartet of plays. There are six New York morning newspapers. The first line critics were split evenly between three attractions, two seeing Emily Stevens in "The Sporting Thing To Do" at the Ritz, two attending "You and I," the Harvard prize play with a strong cast at the Belmont, and two went to "Rita Coventry" which bowed into the Bijou. The second string men attended the opening of "Hail and Farewell" (Florence Reed) at the Morosco.

Three of the four new ones guaranteed the houses, the exception being "You and I" and the manager. (Continued on page 19)

EXPENSIVE NEW BLDG. REPLACING AUDITORIUM.

Chicago's Home of Opera Has Paid But One Dividend Since 1890

Chicago, Feb. 21.

The Auditorium, for many years considered one of the largest places of theatrical amusement in the country, is to be razed and a hotel and theatre building erected in its stead. The new building will cost between \$10,000,000 and \$15,000,000. Proceedings have been begun in the circuit court for the Chicago Auditorium Association to make the title to fee and leaseholds secure.

The Auditorium building, housing both hotel and theatre, has never been a paying venture. Its only dividend was in 1892—world's fair year. The building was erected in 1890. It is declared over \$734,000 was lost from 1918 to 1921.

The Auditorium was opened March 17, 1890 with impressive ceremonies. Benjamin Harrison, then president, delivered the principal address. Adeline Patti sang. The theatre has housed grand opera through a third of a century. The large spectacles of 10 or 15 years back invariably came to the Auditorium and the impression then prevailed that ordinary theatres could not stage the big shows.

COUTHOU EMPLOYEES IN WITH "OUTSIDERS"

New Angle to Ticket Agency Matter—Cantor Makes Discovery

Chicago, Feb. 21.

A new angle of the ticket broker situation in Chicago has developed with the failure of Mrs. Florence Couthou to dispose of her "buys" when she has not had the co-operation of outside ticket brokers. Even with her "buy" held down to an average of 100 tickets and with a minimum as low as 50 in some instances and with 16 or 18 Couthou agencies to dispose of these, she has been known to return as much as 75 per cent. of her "buy" when outside brokers took a notion to keep away from the Couthou tickets.

The outside brokers have been able to show such a strength that with shows, like Eddie Cantor in "Make It Snappy" or "Partners Again" (for which she received respectively 100 and 250 tickets) she has been unable to get clear and there has been complaints inasmuch as returns were not attempted until 7:15 of the night for which the tickets were to be used.

One manager, who disposed of 150 (Continued on page 32)

DIPUTE WITH RUGGLES

Woods Closes "Naughty Diana" in Boston.

"Naughty Diana," a musical comedy adapted from the German and produced by A. H. Woods, closed at Boston Saturday. The piece had been tried in dramatic form earlier and was known as "Lonely Wives" and "Who's Who." The attraction failed to draw paying business in Boston but the management held a contract to bring it into the Apollo. Charles Ruggles, the lead, holds a contract with Woods calling for 20 weeks this season, of which he has worked 14 weeks. The manager is reported having placed the matter before Equity under the claim that the player was responsible for weakening "Diana" as a stage property.

For the last week in Boston it was said 25,000 "two for one" tickets had been distributed but that only 1,400 were returned to the box office.

13c. MUSIC CONCERTS EXCEED EXPECTATIONS

Masses Clamor for Admittance—Woman Finances Good Music Project

Providence, R. I., Feb. 21.

A capacity audience attended the first of the series of three "modest" priced concerts by the Boston Symphony Orchestra at the E. F. Albee theatre last Sunday afternoon. Never has attention marked a performance so poignantly as at this classic concert. The privileged thousands who were fortunate enough to obtain tickets listened to a high class musical concert for 13 cents. Tickets for the series, which have long been exhausted, cost 40 cents.

The concert series has been made possible through the generosity of a prominent woman lover of good music who has offered to finance the entire undertaking in order that high class symphonic performances may be placed before the great masses of people in Rhode Island who would otherwise be unable to attend such concerts.

The Albee Theatre has been placed at the disposal of the Providence Music League, promoters of the concerts, for the three performances at cost. The receipts from the 13-cent ticket sales are to be turned over to Providence charities.

Hundreds of people clamored at the doors of the Albee Theatre and were unable to obtain admission due to the fact that every ticket for the series of three concerts had been sold.

Shortly before 2 o'clock the theatre was nearly filled, though the concert was not scheduled to begin until 8. One man came to House Manager Crull and with a quivering voice begged that he be allowed to purchase a ticket. Mr. Crull has nothing to do with the tickets and could not oblige this patron. The tickets for the series have been distributed through various organizations and through the mills and factories.

The manner in which the first concert, under the personal direction of Pierre Montaux, has been received was beyond the expectations of the philanthropist who made it possible for the general public to hear the finest of the classics at a price that everyone can well afford.

'GOD OF VENGEANCE' WON'T RECOGNIZE 'JURY'

Removes Offensive Line From Piece B'way Can't Stand For—Independently Produced

Reports last week that "The God of Vengeance," which moved up from the Greenwich Village, where it drew much attention, to the Apollo, would be placed before the volunteer censorship play jury brought a retort from its manager, Harry Weinberger, the attraction would not accept the judgment of the jury. He declared the drama was independently produced and had not subscribed to the agreement entered into between the Producing Managers' Association and other bodies named a volunteer jury, to be selected on occasion from a panel of 300 names. The system was reported completed late in the summer, but no plays have been questioned this season and no jury has been called.

Weinberger is an attorney said to have East Side clients among the radicals. He failed to understand why any movement against the piece was called for and threatened to sue the Selwyns if it developed their membership with the P. M. A. should result in forcing out the show.

Weinberger is counsel for the stockholders who produced "The God of Vengeance." The Players Company is programmed as supporting Rudolph Schildkraut, who is starring in it, although its first English presentation was at the Provincetown playhouse.

"The God of Vengeance" with its tawdry "red light" atmosphere is located in a Polish town. It was written by Sholom Asch and originally produced by Max Reinhardt in Berlin in 1910, but had the personal direction of Schildkraut, who acted the lead in it. The play has been translated into 10 languages and has been presented in all the continental countries of Europe. Recently it was done here in Yiddish with Schildkraut, and is now in English. The book of the play has been on sale for 10 years, the first edition, which was printed in Boston in English, having been sold out.

When the play opened at the Apollo Monday night it was reported Schildkraut used a most offensive line that Broadway could never stand for. Tuesday night the line was out. The first night's business was a little under \$1,200 and the second about \$1,000, with prospects of the piece getting some money uptown.



NORMAN CLARK
Dramatic Editor, the Baltimore "News"

Born, reared and educated in Baltimore, and has collected all of his pay envelopes there, excepting for a few months when he was one of A. H. Woods' press representatives, about ten years ago.

Mr. Clark remained a press agent just long enough to get a fur-lined overcoat and a blue velvet hat. Then he returned to Baltimore wearing the coat and hat for what he intended to be a short visit; but the home folks were so impressed with his scenery he decided to remain in his home town. He worked on the morning and evening "Stars," also the "Star," in all capacities from cub reporter to dramatic editor, and sat in on the copy desk of the "News" upon his return.

Clark's next step was to become an Island City Editor. As a side line he wrote interviews with stage people, besides reviewing plays which the late Major W. E. McCann didn't care to see. On the death of Major McCann, Clark became dramatic editor of the paper.

Mr. Clark is the author of two one-act plays presented in vaudeville. With Robert Garwood, dramatic editor of the Baltimore "American," he has written a comedy entitled "Out of Luck," the manuscript of which has been pronounced excellent by at least two dramatic editors.

"The best critic south of the North Pole" is what Mr. Clark was recently called by an angry theatre manager.

(The fourth of a series Variety is publishing weekly of dramatic editors and reviewers on the dailies throughout the country)

WITH CHICAGO ALLIANCE SET GARRITY MAY BE GEN. MGR.

Lawyers Working on Deal to Go Into Effect September 1—Shubert and Erlanger Sides Merging in Chicago

COUNTRY CLUB MEET

Restaurant Gathering With Will Rogers Talking

The "Forty-second Street Country Club," whose members are ticket men from various agencies and Broadway box offices, held a beef-steak at Jim and Jack's eating place Saturday night. There was no particular reason for the event except a jollification. Everybody was happy or got that way before taking the air, and everybody was given a flowing bowl of laughter by Will Rogers, guest of honor.

Roger appeared at the board with a statement which he said he had carefully prepared to show how soft it was for ticket guys. He proved to himself, at least, that any treasurer got more silk shirts for presents around Christmas than he did. Lenny Bergman was the special target for Rogers' wit, and the New Amsterdam kid was in tears from laughter. Louis Cohn was picked out of the ticket agents. Will told how soft it was for Louis, whose ticket allotment for the "Follies" was four a night, with a 50 per cent. return privilege. He also declared Lou once went to Coney Island, saw the ocean and immediately prepared to sell tickets to the public for a peek.

So far as the club's name goes, Rogers said the members knew nothing about the country. In fact, none of them ever saw a green patch any bigger than Bryant park.

Chicago, Feb. 21.

If there should be a hitch in the alliance of the Shuberts with Klaw & Erlanger, it will not effect the deal perfected by which the Chicago theatres of the two interests are to be merged, it is said here. These authorities insist the combination will "go through," but take the position that there will be a union of interests here if it should not be country-wide.

To bear out this claim it is stated that one of the leading law firms of Chicago is working on papers covering the alliance which will take effect Sept. 1.

Meantime the Shubert owned "Springtime of Youth" is at the Illinois (Erlanger and Powers) and J. J. Garrity, Chicago general manager for the Shuberts, is watching its progress as though located in a Shubert house.

The consummation of the deal between Shuberts and Erlanger and Powers may advance Garrity to general manager of both sets of theatres in Chicago. It is said that Harry J. Powers, Sr., who is of retiring age and wealthy, is anxious to be relieved from responsibility and travel for a time abroad. It is also said that Harry J. Powers, Jr., while competent in every way, is too young to assume the leadership. Garrity has had experience, stands well with all theatrical people and their connections in Chicago and is especially solid with all the local newspapers.

1,200 PAY TO HEAR WALSKA AT ELMIRA

First Concert, Results In Enthusiastic Reception—Why Niagara Falls Was Omitted

Elmira, N. Y., Feb. 21.

Ganna Walska, operatic bride of Harold L. McCormick, Chicago multi-millionaire, will give Paris the best opera that the world knows, using the theatre in the French capital recently purchased by her husband for that purpose.

In an interview here on the night of her American premiere, Mme. Walska disclosed her plans for the future of the Theatre Champs Elysees when it passes to McCormick in the spring of 1924.

"It will be devoted to nothing but the best and greatest in music," Mme. Walska declared. "Many of the great stars do not appear in Paris because the managers cannot meet the guarantees demanded. But I will stand the loss, if need be. Perhaps after I am firmly established I will change the name of the theatre to 'Walska'."

An audience of 1,200 paid to see Mme. Walska at her first concert, given in the Park Church auditorium here. It was a wildly enthusiastic crowd, and the diva's reception amounted to an ovation.

Leaving here, she revealed why her concert dates were rearranged, with Elmira substituted for Niagara Falls.

"Imagine a bride going to Niagara Falls without her husband," explained Mme. Walska. "No, I shall not go there until Harold finds time to take me."

"LARCENY" AT PLAYHOUSE

Samuel Shipman and Lester Bryant Buy Play Shipman Wrote

Chicago, Feb. 21.

It is reported Lester Bryant and Sam Shipman, author of "Lawful Larceny," have bought the playing rights to it from A. H. Woods, its producer, paying Woods \$5,000.

According to accounts, the owners will produce the piece, perhaps aiming it for a run shortly at the Playhouse, which Bryant manages.

Shipman held 25 per cent. interest in the original production, besides his author's royalty. The show had a run in New York and later was suddenly taken off while playing in Boston, with no reason assigned. It was lately released to a few stock companies.

COHAN'S 'PRIVATE PROPERTY'

"Private Property," a new comedy by Vincent Lawrence, was played in rehearsal this week by George M. Cohan. It will be his third production this season, the others being "So This Is London" and "Little Nellie Kelly." Cohan has had the Lawrence play rights for some time. Recently some changes suggested were completed.

The play calls for a cast of six, with four principal roles. They will be handled by Alan Dinehart, John Halliday, Ruth Shepley and Clai-borne Foster. Katherine Cornell was also mentioned for the cast.

CONCERT BUREAUS COMBINE

San Francisco, Feb. 21.

The Elwyn Concert Bureau of Portland has formed a consolidation with the Wolfsohn Concert Bureau of New York.

Subscribe for

VARIETY

That is the certain way to receive it regularly each week

Annual subscription \$7

Foreign (incl. Canada) \$8

ADDRESS

Variety, New York

ALICE HAYNES BLAMED

The E. H. Dorrs Divorced—Love Messages Signed "Alice"

Brockton, Mass., Feb. 21.

Alice Haynes, now in a production on Broadway, has been revealed as the cause of the divorce of the former Mrs. Eugene H. Dorrs, wife of the president of the Standish Worsted Company of Plymouth, wealthy and socially prominent.

Some time previous to the divorce Mr. Dorrs was confined to his home by an injury to one of his shoulders. Boxes of roses were sent to the home and received by Mrs. Dorrs. The name of the sender was not attached. Mrs. Dorrs became suspicious. She looked over some old notes of her husband's signed "Alice" and addressed "Darling" and "Sweetheart."

Mrs. Dorrs consulted James Woods, a detective of Boston. His efforts led to Dorrs and Miss Haynes being found in a hotel in Providence, R. I. It was the description of the finding of the one time Providence stock star in fetching pink "undies" in the same room with Dorrs, together with one of the love letters, that won Mrs. Dorrs a decree and alimony of \$7,500 a year.

CARRILLO ON CHARGES

Wanda Lyon Prefers Them Before Equity—Slap and Sock

It is reported Leo Carrillo has had charges filed against him before Equity by Wanda Lyon as the result of an alleged fracas back stage at the Morosco early last week, after a performance of "Mike Angelo," in which Carrillo starred. Carrillo appears to have lost his head after having been slapped by Miss Lyon, and started a punch which he was unable to stop.

The dispute between the players has two versions. One was that Miss Lyon had "killed a laugh" of Carrillo's, and that the latter used improper language to her after the curtain fell. The other explanation of the argument was because Miss Lyon gazed into the audience, which angered Carrillo. Asked to explain Miss Lyon stated an ornament on a woman-patron's hat reflected the lights on the stage, and she thought it was something afire in the house. The finish was language which aroused the actress, her slap and his sock.

LOSSES, A "JACK POT"

Frank Egan Returns to Coast, Undismayed.

Frank Egan, who produced "The Humming Bird" which failed at the Ritz and was taken off Saturday after running five weeks, left for his home in Los Angeles this week. Egan stated he was not through with producing and would put on five new plays on the coast during the spring and summer, with the expectation of bringing a winner to Broadway in the fall.

Egan lightly regarded the flop of the comedy. He told friends the losses sustained were "just a jack pot." Among those who know him, he qualified for that select list of "the gamest losers of the season."

KELLARD'S MATINEES

John E. Kellard will appear in a series of special afternoon performances at the Belmont starting next week. The attractions will be "Dr. Jekyll and Mr. Hyde" but in different form than presented heretofore. The Kellard play is a new version of the tragedy. It is said to have been converted into a thriller with the idea of making it a competitor of the modern mystery plays. The attraction will appear on off-matinee days at the Belmont, the afternoon being Monday, Tuesday, Wednesday and Friday. "You and I" the Belmont's new attraction which debuted this week has its regular matinees Thursday and Saturday.

THREE FUND BENEFITS

The following benefit shows have been scheduled by the Actors' Fund: March 16, Auditorium, Chicago; April 12, Ford's Baltimore; April 13, National, Washington.

PETROVA'S "RED LIGHT"

The new Olga Petrova show, called "The Harlot's House," has been renamed "The Red Light." It is due to open at Springfield, Mass., on March 12.

WORCESTER THEA. FEB. 15

3 NIGHTS Thursday, Friday, Saturday. Commencing Thursday. MATINEE SATURDAY.

ED. DAVIDOW AND RUFUS LE MAIRE OFFER

VAUDEVILLE'S BIGGEST HEADLINERS

GEORGE JESSEL

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JED DOOLEY

Next Week (Feb. 26) Central, N. Y. And Other Good Time to Follow. Scoring a bull's-eye (fascinating on the bull), in the principal comedy part, with a show that would be a credit to any circuit. Now playing my 23d consecutive week.

P. S.—Have three-year contract, slightly used; will exchange for an N. Y. A. Benefit ticket, or what have you?

'PEACHES' PLAYING UNDER NEW PLANS

Lederer, Producing With Laymen, Interested—Salaries Must Be Paid

"Peaches," a musical show under the management of George Lederer but owned by a corporation in which he held no stock, closed at Baltimore Saturday with part salaries unpaid. The show was out four weeks. It is proposed to recast the piece and present it on Broadway shortly, but that is dependent on whether the stockholders relinquish their interests, in which case "Peaches" will be handled by practical showmen.

Lederer declared he is through with producing with laymen. "Peaches" was financed by the Pelham Producing Co. It was supposed all the stock had been subscribed for. Late last week it was reported money necessary to pay salaries would be raised. The following day, however, assessments were not forthcoming and it was stated several of the interested parties had left town. It is also alleged that \$7,000 of stock was not sold, but held in the treasury with the idea it would be easier to "cut a meion" when profits were in sight.

If the Pelham company group do not post the money necessary to pay off the company, the book and production will revert to Lederer. The latter handled the show on a royalty basis, but is said to have received no money. Michael Mindlin was the secretary-treasurer for the laymen stockholders and gave his services for a percentage of the profits.

Among those mentioned to go into "Peaches" upon reopening are Hal Skelly and Midgie Miller.

Ada Mae Weeks, who played the feminine lead in "Peaches," has been engaged for the forthcoming Empire revue, London.

AMY LESLIE BETTER

Improving, and Recovery Is Looked For Shortly

Chicago, Feb. 21.

Amy Leslie, famous critic of the "Daily News," will recover from the serious illness which has had her in its grip.

Miss Leslie is now resting easy at her home at the Parkway hotel. It is predicted that she will be about shortly.

MITZI IN ANNA HELD'S PLACE

"The road" appears to have placed Mitzi Hajos, the Savage star, in the popularity niche that held the late Anna Held. Miss Mitzi's three seasons in "Lady Billy" seem to bear out the belief.

Mitzi's third season is closing at Allentown, Pa., Saturday. Last week one of Variety's enamored copy readers wrote in the head of the Boston gross estimate that Mitzi was in Beantown, whereas he should have said Irene Bordoni as the story did. Now the absolved one is reading correspondence.

FOOLING THE PUBLIC

Ads and Program Misleading About Tom Heath

Philadelphia, Feb. 21.

Despite reports to the contrary, Thomas Heath was announced to appear with his partner, James McIntyre, in the Shubert production of "Red Pepper" until the opening of that show at the Shubert Monday.

Monday afternoon, the dramatic critics were notified Heath would not appear.

The program, however, contained Heath's name, and no announcement had been made from the stage. Harry Shunk took his place.

No change has been made in the ads of the show, although it is admitted there isn't the slightest chance of Heath rejoining "Red Pepper" here. It is in for a single week's engagement.

Heath has been out of the show for over a month and is not expected to rejoin it for at least two months more.

Tessa Kosta was out of the Shuberts' "Caroline" at the Ambassador, New York, last week because of influenza. Her name was not removed from the newspaper advertisements, however, until late in the week when the number of complaints from patrons steadily streamed to the box office. The absence of the prima donna may have accounted for the drop in business, as the gross was \$1,000 under the previous week, though last week nine performances were played. Claire Stratton substituted for Miss Kosta, who returned to the east this week.

RIVAL PLOTS

Thinks "Black Oxen" Duplicates His "Fires of Spring"

Cleveland, Feb. 21.

Robert McLaughlin, the Cleveland playwright, author of "Decameron Nights" and "Fires of Spring," is up in the air over the fact that the new Gertrude Atherton novel, "Black Oxen," carries a plot similar to his "Fires."

The McLaughlin play is three years old and has had more than 40 performances here in Cleveland at various times. McLaughlin is now going over the novel and states he will take steps to protect his claim to priority.

KALIZ GETS OUT

Wife Throws Him in Jail for Alimony

Arman Kaliz was enabled to leave the Ludlow street jail, where he had spent 12 hours, on signing an agreement with his wife (Amelia Stone) on drastic terms. He was arrested as he was entering the Friars Club Thursday, on a contempt order for \$1,970 alimony arrears.

This followed service of an alienation suit against a Brooklyn dentist whom Kaliz accused. Before he was at liberty again he had signed a waiver of that suit as well as an assignment against his future salaries in the Shubert unit edition of "Spice," which opened in Philadelphia Monday, calling for double the weekly alimony allotments until the back amount is cleared out.

REPORT STILES REMARRIED

Lewiston, Me., Feb. 21.

Word has been received here of the marriage of Vernon Stiles, opera singer, to Hester Hoff of New York. The wedding is reported to have taken place near Buffalo. It is stated Mrs. Stiles will accompany her husband on his deferred trip to the Coast.

Stiles recently was granted a divorce in this city.

Sam H. Harris Buys "Ann Vroom"

Sam H. Harris has accepted a new play, "Ann Vroom," by Lewis Beach, author of "The Clod" and "The Square Peg." The deal was closed through Myra Furst and Jay Packard.

It will be tried out during the late spring.

4 WEEKS FOR MOSCOW ART

Cabled consent from Moscow is announced by Morris Gest to have been received for the extension of the engagement of the Moscow Art Theatre at the 59th Street, New York, for four more weeks.

The first engagement of eight weeks expires March 3, with the added time dating from March 5.

GERMAN OPERA FIGURES

\$200,000 IN 3 WEEKS

Did \$59,000 at Manhattan Last Week—Advance Sale \$65,000 to Monday

The German Opera company in a three-week engagement at the Manhattan opera house did \$59,000 on its first week ending last Saturday, according to George Blumenthal, promoter of the enterprise.

The advance sale for this week and next week had reached \$65,000 up to Monday noon and the backers of the project predicted that they would do \$200,000 on the three weeks originally booked. The stay of the company has been extended for a fourth week, beginning March 5. By that time the repertoire of the artists will be exhausted, although they would try to extend the engagement further if they had the material.

The "Ring" series probably will be omitted. The orchestra has held 12 rehearsals and is not yet ready. This is the center of a controversy with the manager. The German musicians were ready to accompany the organization, but the union officials refused to countenance their presence. The promoter had advanced the German musicians \$6,000 which was written off when they had to be left behind.

After the New York extended engagement the opera company will play return dates in Philadelphia and Baltimore of four days each, and then make four-day stands in the following cities in the order named: Pittsburgh, Cleveland, Cincinnati, Detroit, Buffalo, Rochester. The organization will return next season, but its plans for the 1923-24 tour have not yet been completed, depending upon what time is played during the present visit.

NO WHITE JUDGMENT

Judge Decides Against Holder of \$2,400 Check.

Springfield, Mass., Feb. 21.

Judge Heady in the Civil District Court decided against Russell W. Start in his suit to recover \$2,400 from George White with a check as evidence.

The suit was brought by Start to recover the amount given by White to cover a racing wager made on a New York track June 1, 1921. Start testified he obtained the check from the person to whom it was made payable and to whom White said it was presented in payment of a wager on a horse race. White declared, when testifying here in the action, he lost \$80,000 at the same time on horse racing and that although he had no money later with which to cover the check, it would have been honored if it had been presented at the bank within a day or two after he issued it.

DESTINN DIDN'T APPEAR

Emmy Destinn, opera diva, in 1920 instituted legal action to recover \$31,322.83 from Edward Berger on a jewelry transaction. When the case came to trial before Justice Newburger, the New York Supreme Court, last week the plaintiff did not appear and judgment for costs were taken against her by default.

Her purchase of two oriental pearl necklaces valued at \$27,000 in 1914 figured in the complaint. Miss Destinn set forth she gave an \$8,000 diamond tiara and \$19,000 in installments plus interest to Berger, but alleged the pearls proved to be only ordinary fresh water pearls. Other purchases of baubles were involved.

FAVERSHAM'S TRY-OUTS

William Faversham will use the coast for try-outs of four new plays one of more of which he expects to present on Broadway next season. The plays are by Monckton Hoffe, Richard Le Gallienne and a collaboration by A. E. Thomas and Harrison Rhodes.

The star is at present appearing in the far west in vaudeville. It is understood he will continue in the two a day following the try-outs.

LASALLE LEASE RENEWED

Chicago, Feb. 21.

The lease of the LaSalle held by Comstock & Gest has been renewed by the firm for two more years, dating from July 1 next.

An Announcement!

An attempt is to be made to establish a new American long-run theatrical record with

"MERTON OF THE MOVIES"

now playing at the Cort Theatre in New York City.

"MERTON OF THE MOVIES" opened in New York on November 13, 1922, and the only variation in the weekly returns has been in the amount of standing room sold. All performances are absolutely capacity.

It is, however, the extent of the advance sale and the character of the audiences that have led the management to believe that the play has more than a fair chance
TO BREAK ALL EXISTING RECORDS

The ticket sale extends for months ahead, and the play is already assured of a summer run to capacity, with another season certain to follow. Moreover, the wide range of the audiences—they include all kinds of theatregoers, from children to old people, and from sophisticated playgoers to those who see one play a year—indicates that "MERTON OF THE MOVIES" is a play of the widest possible appeal.

The management consequently feels that a two-year run is assured, but it believes that the play

CAN BE MADE TO RUN FOUR OR FIVE YEARS

if the country as a whole is awakened to it. Why Not? "LIGHTNIN'" ran three years in New York, and could have stayed longer. "CHU CHIN CHOW" ran five years in London—a world's record.

It is to arouse this necessary nation-wide interest in "MERTON OF THE MOVIES" that this advertisement is being printed.

12 AGENTS WANTED SCATTERED THRU AMERICA

Accordingly, 12 agents are wanted—12 live-wire publicity agents, scattered through the United States and Canada—one in New England, one in the Middle Atlantic States, two in the South, two in the Middle West, two between the Mississippi and the Rockies, two on the Pacific Coast, and two in Canada.

APPOINTMENT OF AGENTS AND THEIR DUTIES

The constant duty of these agents will be
—to spread broadcast the fame of "MERTON OF THE MOVIES";

—to make the name a household word throughout the length and breadth of the land;

—to kindle and keep alive the interest of theatregoers everywhere, so that no one who comes to New York can afford to miss the opportunity of seeing the play.

No professional dramatic reviewer is eligible for one of these jobs—for obvious reasons.

Anyone else—man or woman—may qualify as an applicant for one of the agencies by sending to GEORGE C. TYLER, 214 West 42nd St., New York City, stories and articles that he or she has written and that, when published, will tend to advertise and compel attention to "MERTON OF THE MOVIES."

ALL ACCEPTABLE STORIES TO BE PAID FOR
All such stories or articles will be carefully read and, if accepted, will be paid for by MR. TYLER at a most liberal rate. Stories not found acceptable will be returned to the writers.

On June 1 the agents for each of the sections of the country named above will be selected from among the

applicants, the choice depending entirely upon the merit of the stories and articles submitted.

GENEROUS SALARIES PROMISED

The agents finally appointed will be placed on the payroll of the company at unusually generous salaries based on the work done and the importance of the territory to be covered. Each agent will be expected to begin immediately an active campaign to obtain publicity for "MERTON OF THE MOVIES" in the newspapers published in his or her territory and to otherwise, in every way possible, attract the very widest attention to the play. The agent will be required, of course, to provide evidence that he or she is so employed by sending clippings of whatever he or she may have printed and by making frequent reports to MR. TYLER.

DATA AND PHOTOGRAPHS FURNISHED

Data, photographs and information of all kinds that will assist in the preparation of stories and articles will be furnished on application to MR. TYLER.

Harry Leon Wilson's famous novel, from which the play has been taken, can be found in any public library, and a special de luxe theatre edition, illustrated with scenes from the play, issued by Doubleday, Page & Co., is now on sale in bookshops all over the United States.

GEO. C. TYLER
HUGH FORD

Owners and Managers of "MERTON OF THE MOVIES"

WEATHER AND CHI'S ERRATIC SEASON KICKED BOTTOM OUT LAST WEEK

Blizzards Piled In on Loop's Slump—Nothing Could Hold Up, but "Sally" Through Advance Sales—Three New Shows Opening Next Week

Chicago, Feb. 21.

Blizzards and sub-zero weather joined the record existing slump in trade at the loop theatres last week, resulting in lower receipts over the previous week for all attractions. Not even "Sally" escaped. While the Ziegfeld record hit wasn't off much, there were signs shown that are apt to prove the assertion that "Sally" will start to feel the full effects of the existing slump this week. It was "Sally's" advance sale that helped the Colonial attraction to hold up last week.

Add up your pros and cons for the extremely erratic Chicago theatrical season this year, and you'll reach one definite decision: that trade is in such a slump right now it is more than a man's job to determine just how shows now in town are going to deflick themselves out. Never has Chicago experienced such a universal slump.

For four weeks at its scale the Cantor show drew record grosses. Then the Apollo attraction slipped down at the rate of \$5,000 week before last and had \$2,000 chopped off last week. The Selwyn hit, "Partners Again," did hurricane business for six weeks; on the seventh dropped \$2,000 and again last week dropped \$2,000 below the previous week, or \$4,000 in two weeks. These two shows are considered the leaders in their respective classes; leaving, of course, "Sally" out.

If "Partners Again" and Cantor have been slipping at the alarming rate quoted, an estimate can be made of what is happening to the other shows in town not considered hits. "All of the Studebaker," is faring best of them. The Hodge piece continues its much discussed campaign and is riding the slump with amazing success.

Up to last night there were no signs of last week's decrease in business being checked. Neither the Apollo nor the Selwyn sold out Sunday night (Feb. 18).

The tendency is to anticipate a return to normal conditions. If trade returns as rapidly as it fell off, there will be no cause for further worry, but wise showmen claim this won't happen because it's not in the cards, so to speak. The local playgoers are demonstrating more and more every day that Chicago is only good for four weeks for a dramatic show or of six weeks for a musical show unless it is something extraordinary like "Sally."

Frammed with mystery plays, the town isn't seizing the atmosphere with the enthusiasm that gives Chicago a big reputation for heavily paragonizing the pieces with weird twists. Of the array of mystery plays now here, "The Monster" holds the best chance of creeping in the lead for popularity when conditions revert to normal. The Gaites piece won't do record business at any time, but the owners can look for an average of \$11,000 later on as the result of what the prevailing atmosphere now indicates. "Zeno" has fallen badly. Perhaps "Zeno," due to its splendid cast, is carrying a heavier expense than the other mystery shows in town, and for this reason can't stand a continuation of present business unless the owners remove another string from the bankroll, which was denied in campaigning after the premiere when it was observed the piece had a chance here. The owners of "Zeno" are now anxious to strike Broadway, thus fooling the big array of "play-pickers" who attended a try-out of the play at Stamford.

It may come to pass that "The Last Warning" is at the wrong house for the sort of Chicago trade the piece must capture before hitting profits and living up to the New York reputation. The Blackstone draws the real carriage trade of the town, and some of this patronage is coming for the mystery play. But wait to see how "The Last Warning" fares in coming weeks and also if the powers-that-agree that another theatre in the loop would have been a better selection.

Along with "Cat and Canary," "The Last Warning" is rigged up in expenses to face this spell of low business, and this may allow the Blackstone piece to wait the hour when conditions take a change for the better. It is reported the stop clause for the mystery play at the Blackstone is \$9,000.

Two-for-ones are governing the present regime of "Cat and Canary" at the Princess. It won't be surprising to insiders to hear of the Princess getting a new attraction early. Kilbourne Gordon's piece has

collected heavily here, but much of the success can be spoiled by an attempt to reach the 40th week. Sort of expect an announcement from the Princess management before the next report is made.

The fate of "Dice of the Gods" at the Cort has been pitiful. It is a rare happening to note the losses the Cort has suffered since the advent of this piece. Mrs. Fiske has no complaint to register for the attention she has received from the critics, who have awarded the important actress of these lands the full attention she deserved. But the play was just sidestepped even by the big clientele that the Cort theatre is known to possess. Adding a point, it may be stated no individual star has received the commendatory remarks of the combined critics that have fallen to Mrs. Fiske. It has been a thorough example of the public ignoring even a star when the same public dislikes a play.

Taylor Holmes comes to the Cort Sunday in "The Rear Car," credited to Edward E. Rose's fertile brain. It is known here the play received a bombardment of adjectives from the critics in Boston, yet increased in business after the opening week. The play and cast have been changed since the Boston affair, and the popularity of Taylor Holmes is being counted upon to swing the play into favor here. If the piece doesn't "get over" it will mean another flop at the Cort, which will be a most unusual affair considering it will follow in the footsteps of Mrs. Fiske's play, giving this well governed house under "Sport" Herrmann's management two failures in a row.

"The First Year" just got over the stop clause via a good special Lincoln's Birthday matinee, engineered by the father of all extra matinees, George Kingsbury. The stop clause at the Woods is \$10,000 for the Golden attraction, in leaving at the end of its 18th week (March 11). "The First Year" surprises those who had anticipated a year's run for the piece, but does not excite those who are studying local conditions this season. Let it be predicted that sensational figures will be landed by "The First Year" in the neighborhoods that have been selected for its appearance around Chicago.

"Captain Applejack" has gone to the depths of big disappointment on its second week's run here. Four weeks would have been long enough for the Edgier-Nash piece. When a play bags \$29,000 gross on its first two weeks it cannot be called a failure. But after the fourth week the Harris piece started slipping, and great was the loss last week. The present week started off with an amazingly small Sunday night house and the play will be lucky if it strikes \$1,000 this week. Little is known of Frank Keenan's new play, "Peter Weston," as it approaches for the premiere, Sunday.

Chicago will have three openings Sunday, all new plays that Broadway does not know the true value of—"Peter Weston," at the Harris; "The Bilmp," at the Olympic; and "The Rear Car," at the Cort. New plays opening in Chicago haven't fared exceedingly well this season.

In ferreting out the reason why the trade at the loop houses on the early nights of the week is so wretchedly small, some of the managers have come to the conclusion that the youth of Chicago is ignoring the loop theatres for the gayety and pleasures it finds at the sectional dance halls. The dance hall situation is going to be dwelled upon in this report until the New York managers realize it. Let the hotels be empty in the loop and the trade at the loop houses goes to pieces. This means that out-of-pocket help to well the box-office trade at both the theatres and for the hotel "apes." The independent trade in Chicago is the youth of the town, and the loop managers are ignoring it. The dance hall managers are getting the young folks, and it's more of a situation than probably the reader, who may be a thousand miles away from Chicago, realizes.

At any rate, the magnates back in New York know that the trade in Chicago is surprisingly low. The greatest surprise is offered after a show endures top-notch prosperity in New York and then comes to Chicago to have the hardest time imaginable to exist at healthy business for eight weeks. For a new play to start here and swing into a hit, it's got to be a wallop. Thus far this year Chicago hasn't had the good fortune of acting as host to new plays with a wallop. Who knows what's in store? Let's

hope for better news next week.

Last week's estimates: "The Monster" (La Salle, 1st week). Weirdness of theme is town chatter. Had hard time reaching \$8,000, but promises to give "The Last Warning" good fight for town's laurels for mystery plays.

"The Last Warning" (Blackstone, 2d week). Not doing as expected on strength of New York success. Some say wro. x house. If local public really wants it will flock to this house as elsewhere. Good chance for real success. Reported around \$9,000, helped by \$2,200 house Sunday night (Feb. 11).

"Sally" (Colonial, 6th week). Advance sale kept crowds pouring in despite weather. Trifle off Ash Wednesday night. Great at \$38,000 but with box-office line for future performances broken.

"The First Year" (Woods, 15th week). Just went over \$40,000 through help of surprise Monday matinee. At end of 18 weeks engagement should show average business of \$14,000 which, after all, isn't bad, when considering profits for house and company.

"Cat and Canary" (Princess, 31st week). Exhausted demand. Life-saver now is two-for-one. Expect early departure. Reported at \$8,500.

"Captain Applejack" (Harris, 6th week). Bad weather and wretched with lack of demand brought gross down to \$5,000, with one week to go. Four weeks would have been long enough. Frank Keenan's premiere Sunday.

"Shuffle Along" (Olympic, 14th week). Difficult time reaching \$11,000, fully attracting entertainment's clientele in eight weeks. Goes to Milwaukee Sunday and should be clean-up. "The Bilmp" Sunday.

"Make It Snappy" (Apollo, 6th week). Eddie Cantor's gross of \$20,000 indicates eight weeks will constitute attraction's profitable stay here as predicted in this report. Cantor will have bigger average here this time than on previous visits.

"Zeno" (Great Northern, 6th week). Doesn't show full popularity in gross of \$9,000. Making big try for Broadway recognition, with possibility of landing something definite within two weeks.

"Dice of the Gods" (Cort, 2d week). Another losing week for Mrs. Fiske. Around \$5,000. Departs Saturday, with Taylor Holmes opening Sunday.

"The Twist" (Playhouse, 4th week in Chicago). House protected on first money proposition. Grossed little over \$7,800.

"Partners Again" (Selwyn, 8th week). Edge off this big hit, another instance of short run engagements here this year. Little over \$13,000. Good for profitable business for about four weeks more.

"The Last Warning" (Blackstone, 2d week). Not doing what was anticipated on strength of New York success. Will do better than \$9,000, figure of last week.

"So This Is London" (Cohan's Grand, 13th week). Forced to remain this side of \$10,000 because of slump to \$670 Thursday night. Should be one of the first plays to return to normal.

"Torch-Bearers" (Powers, 4th and final week). Exited on \$5,000, going to St. Louis. Ina Claire had splendid premiere Monday night.

"For All of Us" (Studebaker, 14th week in Chicago). Clicked off \$2,050 Monday matinee and fought conditions most encouragingly, winding up with gross of \$11,700.

"Elsie" (Illinois, 4th and final week). Don't be surprised to hear of the musical piece winning in Boston. Could have remained here if properly nursed. Did little under \$12,000. "Springtime of Youth" opened Monday.

SEATTLE'S HEAVIEST SNOW

Seattle, Feb. 21.

Seattle is still busy digging itself out of a snow storm which enveloped the city last week. Conditions in regard to traffic only resumed anything like normal proportions on Saturday, there having been a total suspension since Tuesday night of last week. All street cars were tied up for three days.

It was the heaviest fall of snow in seven years, starting Sunday night and continuing Monday and Tuesday until all streets were blocked. A 50-mile gale which accompanied the snow made travel impossible. In spite of this condition "The Merry Widow," playing the Metropolitan, got \$15,000 on the week. The show had a record advance sale and the house record at \$250 top would undoubtedly have been broken had it not been for the terrific storm.

The week previously at Metropolitan "The Bat" on a repeat engagement at \$2 top broke all records of any show repeating within a year and grossed \$12,000 in five days.

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 (40th week). Started off with \$4,200 Monday, Lincoln's Birthday matinee being topped at \$3,500. That gave this remarkable drawing comedy gross of well over \$16,000 last week.

"Anything Might Happen," Comedy (1st week). New comedy written by Edgar Selwyn. Second time lately Selwyns have placed one of their attractions in house not under own management, though they have three on 42d street.

"Better Times," Hippodrome (25th week). Holiday last week and this week tilted the gross for big house, always true when there is influx of visitors. But normal going disappointment and pace around \$45,000.

"Caroline," Ambassador (4th week). Extra performance for holiday last week, but business dropped off. Tessa Costa out of show and last week's weather may have hurt. Gross between \$13,500 and \$14,000.

"Chauve-Souris," Century Roof (55th week). Russian novelty show in fourth program since opening last winter, playing to fairly good business. From now until end of run reputation should carry show along.

"Dagmar," Selwyn (5th week). Nazimova drama another three weeks in this house. Rep of star ought to make it good on road. Business here profitable, though not exceptional. Under \$10,000 last week.

"Follies," New Amsterdam (38th week). Ziegfeld's longest staying revue still keeps going to record business for show of kind. Gross above \$36,000 weekly right along. First of April now figured earliest leaving date.

"Gee and Take," 49th St. (6th week). No extra performance last week, as show is not matinee draw. Pace slightly under week previous and about \$9,000.

"Glory," Vanderbilt (9th week). Going to Philadelphia Saturday night. Well-liked musical comedy which could not build to proper proportions, but ought to deliver on tour. Recent pace \$11,000.

"Humoresque," succeeds. "Vengeance," Apollo (1st week). Although this is first week on Broadway for much-discussed drama, it has been playing downtown for seven weeks. Moved from Greenwich Village Monday. Brokers took buy.

"Greenwich Village Follies," Shubert (24th week). Record of this Village revue is best to date. Will stay until Easter and able to complete season. However, attraction desirous of playing Boston and Philadelphia before warm weather. Average gross \$25,000.

"Hail and Farewell," Morosco (1st week). Produced by Jos. Shea; written by William Hlubert, same team having produced before. Florence Reed starred. House under guarantee.

"Icebound," Sam Harris (2d week). Excellent chance of landing for fair run. Business building during first week with last two days seeing capacity. Takings first week beat \$10,000.

"It Is the Law," Bayes (13th week). May stay for time as has been able to make money in roof house, which has few bids from attractions willing to play it. Recent pace under \$5,500.

"Kiki," Belasco (65th week). Lenore Ulric's most successful characterization; attraction still counts as one of most powerful on Broadway and getting excellent trade at box office. Leads list in run. Last week quoted at \$15,500.

"Lady in Ermine," Century (21st week). More than made good since moving up from Ambassador, pace being equal or better than early weeks of "Blossom Time" here. Last week over \$18,000, extra matinee counting.

"Lady Butterfly," Globe (5th week). Off last week. Weather claimed to have counted against it. Attendance sagged in middle of week and gross about \$12,000.

"Last Warning," Klaw (18th week). Off from pace of fall, but still turning profit. Last week extra matinee for nine performances. \$10,000.

"Laughing Lady," Longacre (2d week). Got \$5 start (premiere) first week of this promising English-written piece drew promising total of over \$12,700. Strong matinee call. Show is easily best vehicle for Miss Barrymore in some time.

"Little Nellie Kelly," Liberty (15th week). Extra matinee last week and great business for all nine performances sent Cohan's fast musical show to new high gross of over \$26,000. Bit better than takings for Christmas to New Year's week.

"Liza," Daly's 63d St. (13th week). Colored troupe may go to road soon. In about three weeks house due to change policy, a Cort musical called "Go Go." "Liza's" now around \$6,000.

"Loyalties," Gaiety (22d week). Like other successes extra matinee last week and takings went beyond \$14,000. Good for season.

"Mary the Third," 39th St. (3d week). Rachel Crothers' smart comedy started off fairly, and on merit ought to build. Additional matinee last week, with total slightly under \$8,000.

"Merchant of Venice," Lyceum (10th week). Two weeks more for Warfield as Shylock and pretentious Belasco production. Nearly \$16,000 last week. One of big events of the Shakespearean vogue. "The Comedian," very highly regarded, succeeds March 12.

"Merton of the Movies," Cort (15th week). Extra matinee last week at holiday prices provided kick for jump-over capacity trade this comedy has drawn from start. About \$18,500.

"Moscow Art Theatre, Jolson's 59th St. (7th week). Sensational Russian players may stay longer than eight weeks originally planned for it. Business now about \$42,000, last week being slightly under \$41,000.

"Music Box Revue," Music Box (15th week). First time new Music Box show has given extra performance last week sent figure to \$31,800. Only "Follies" and Winter Garden beat it.

"Peer Gynt," Garrick (3d week). Subscription limitations will hold gross down here, but takings last week again about \$10,000. Show playing \$3.50 top, highest scale yet for Guild production. Moves up town soon.

"Polly Preferred," Little (6th week). Comedy hit played 10 performances last week, regularly giving extra matinee Friday afternoon and holiday providing opportunity for other. Over \$12,000.

"Rain," Maxine Elliott (16th week). Dramatic smash held to eight performances last week. However, holiday scale Monday sent figure to \$15,600. Non-musical demand leader. Prospects are for continuance into next season.

"Romeo and Juliet," Henry Miller (5th week). The Jane Cowl "Juliet" went upward again last week. Extra matinee, but was popularly priced. Could have sold out clean at extra prices. Around \$14,000.

"Rose Briar," Empire (8th week). Another two weeks. Last week's gross little under stop limit of \$10,000. Several candidates named to succeed, with Henry Miller in "Pasture" favored.

"Rita Coventry," Bijou (1st week). Brock Pemberton came in with his third production try this season. Opened Monday, when five attractions opposed each other at premiere, despite system designed to correct such bunched openings.

"R. U. R." Frazee (20th week). May go out during coming month, dependent on whether foreign piece can keep above stop limit. Pace over \$7,000 average.

"Sally, Irene and Mary," 44th St. (25th week). Played eight performances last week, gross going to over \$12,000. No cut rates used as yet. Big money-maker at Casino.

"Secrets," Fulton (9th week). Nine performances for this English play last week, with gross proportionately above normal. Show is profitable, though doesn't hit stride of leaders. Little over \$14,000.

"Seventh Heaven," Booth (17th week). Ten performances last week for total of over \$17,000. Regularly on nine-performance basis (extra matinee Fridays) and one of leading dramatic attractions for summer continuance.

"Six Characters in Search of an Author," Princess (17th week). Final week for novelty drama adapted from Italian. Going along at about even break; between \$4,000 and \$5,000. "Mr. Maletesta" succeeds.

"So This Is London," Hudson (26th week). Cohan's comedy another leading contender for summer continuance honors. Going as strong as ever. Last week with added matinee rose to \$18,300.

"Sporting Thing to Do," Ritz (1st week). Oliver Morosco presenting this new arrival, which opened Monday, with Emily Stevens starred. Fairly regarded.

"Square Peg," (Punch and Judy (4th week). Playing in one of Broadway's smallest theatres. May operate for even break and moderate "but not exceptional" profit.

"Sun Showers," Astor (3d week). Second week not as good as first (Continued on page 17)

PHILLY HAD IN AND OUTER WEEK; "GREEN GODDESS" THE BEST

Storms and Lent Ruined Steady Trade—"Molly Darling," on Return, Doing Surprisingly Well—"Six Cylinder Love" in Doubt

Philadelphia, Feb. 21.

Lent and a succession of extreme cold spells and snow and rainstorms put a big dent in the legit business last week. Houses which two weeks ago were in the middle of a spell of big grosses went to rock bottom, and even the top-notchers felt the decline.

One attraction apparently not feeling the crash was "The Green Goddess," which had already played one very successful engagement at the Walnut a couple of seasons ago. Although uneven in business, like all the other houses here, the Walnut pulled a gross of well past \$14,000 with the Arliss melodrama. This was one of the few shows in town that didn't play a Lincoln's Birthday matinee, but it is advertising a Washington's birthday matinee this week; and with this extra performance ought to gross in the neighborhood of \$18,000 with any kind of weather breaks.

"Molly Darling" picked up nicely at the Forrest and had sellouts all the matinee and evening performances of Lincoln's Birthday and again Saturday. Business here Ash Wednesday dropped more than some of the other attractions, but a sharp come back was observed toward the end of the week, and a big improvement in gross was registered over the first week. Indications are now that this musical comedy will be a real money maker in its four-week stay, probably repeating its former experience here of picking up steadily week by week.

"Six Cylinder Love" which opened at the Garrick with Monday matinee was noticeably off both in the afternoon and evening, but a splendid set of notices is expected to have its effect on the second week's business. So far the success of this McGuire comedy is in doubt. Many assert its drawing power in Philly is lessened by the number of big straight comedy successes which have been playing here all year, and claim that the success of "The Monster" and "The Cat and the Canary" demonstrate that local theatre-goers are looking for heavier meat. This appears to be partially disproved by the failure of "Humoresque" to catch on at the Broad. The second week's gross of this Laurette Taylor vehicle fell very low for this house.

Another bad tumble was taken by "Maytime" which in five performances its opening week showed some real promise. Whatever trade was noticeable last week was upstairs, as on two evening performances, there were considerably less than seven rows filled in the large-capacity Shubert. This show played a Lincoln's Birthday matinee, but omitted its regular Wednesday matinee. With the satisfactory balcony and gallery draw, a gross of \$8,000 is claimed.

"Blossom Time," which is doing very uneven business, held up quite well. It was a case of a feast or a famine, with Wednesday night very big, and a continuance of big matinee trade and upstairs patronage. This Shubert musical comedy is still several thousand dollars above its get-away figure and is claimed by the local Shubert offices to have a good chance of running through the Easter season at the Lyric.

"The Cat and the Canary" took a decided drop, but this was blamed by the management on the weather. The weaknesses were noticeable in the middle of the week, with a return to form at the two concluding performances of the week. The holiday matinee was big. This melodrama is being watched closely this week which, it is figured, will tell the tale. If, with fair weather, it does not make a definite comeback to the figures of its first two weeks, many say that it will indicate that the craze for mystery plays is beginning to wane and that "The Cat" will have to be satisfied with six or seven weeks. On the other hand, if, as is quite likely, last week's losses are made up, the belief that "The Cat" will wind up the Adelphi's season will be vindicated.

Neither of this week's openings is expected to create any business records. "Red Pepper" which did medium business last year at the Lyric is playing a single week's engagement at the Shubert—an unusual booking for Philly, which seldom runs a show less than two weeks. "Mr. Antonio" opened Monday at the Broad, and its business is also problematical. Otis Skinner is always a big drawing card here, but the fact this vehicle of his has been here before will

deprive the production, it is believed, of some of the regular clientele of both house and star. The engagement is for two weeks only.

However, if there is nothing at the present time of a very promising nature, there are several possibilities for the spring season which ought to bring out some real money to the boxoffices. Warfield's "Shylock" may come into the Garrick in March for two weeks. The date, March 12, is mentioned as at that time, "Six Cylinder Love" is announced to finish its run, with two weeks unaccounted for before the arrival of "Captain Applejack." If Warfield does not come in, "Applejack" may be advanced to that date unless "Six Cylinder Love" belies its opening and settles to real money for a run. That the Belasco production leaves New York March 10 for the road has lent color to its possible booking at the Garrick.

March 5 "The Music Box Revue" comes to the Forrest. Its run is for four weeks only, much to the surprise of some, who expected this revue would beat "Sally's record of seven weeks. This will be the first high-scaled musical show at this house for several months, and is expected to be one of the season's clean-ups, with apparently no opposition in sight at the Shubert, across the street, unless Johnson's "Bombo" returns, which at present is unlikely. The "Music Box Revue" winds up on April 1, and it is then believed the annual engagement of the Mask and Wig Club of the University of Pennsylvania will occupy the house. The name of its show this year is reported to be "Here's How!"

The Walnut next week will have Molnar's "Passions for Men" for what is advertised as "an extended run," though this is believed not to exceed three weeks. The Shubert will have the only other opening next Monday, with "Glory" very suddenly booked in, and also for an indefinite run. This house, usually devoted to reviews, has had an unusually large number of operettas and musical comedies with regulation plots this season, and to date have done very weak business. In fact, the only real money-makers at this house have been "Tangerine" and "The Passing Show," with Frank Tinney's show and "Springtime of Youth" getting by satisfactorily.

That about winds up the list of the know-nothings. The Shuberts are awed by a haze about coming shows and are not even sure whether Johnson will make his annual visit. The North Broad street houses, Lyric and Adelphi, are out of the figuring for the present because of the long runs of the incumbent shows. The record-breaking run of "Blossom Time" has made the Lyric hard to figure all year. It seems reasonable, however, to believe that not more than one other attraction will play either house. The late March and April dates of the Broad are just as much up in the air, and the same goes for the Walnut and the Forrest, following the "Music Box Revue" at the latter house.

Estimates for last week: "Mr. Antonio" (Broad, 1st week). Opened to fairly brisk box office demand, but fact of show's being a repeat will rob it of unusual Otis Skinner society following here. "Humoresque" business terrible in final week, gross hitting somewhere below \$5,000.

"Red Pepper" (Shubert, one week only). Fair prospects. "Maytime" dropped with thud last week after encouraging opening week. Gross of around \$8,000 claimed. "Glory" Monday.

"Molly Darling" (Forrest, 3d week). Picked up in great style despite bad weather and beginning of Lent and turned in a gross of about \$20,000 with extra matinee, with indications this week will show another gain.

"Six Cylinder Love" (Garrick, 2d week). Opening of Sam H. Harris comedy not wholly successful, but show well liked by critics and indicative building. With extra matinee, gross of about \$13,000.

"Green Goddess" (Walnut, 2d week). Very big balcony trade and capacity all over house at end of week, with gross passing \$14,000. "Passions for Men" Monday.

"Blossom Time" (Lyric, 13th week). Still feeling effects of weather and Lent, with aid of extra matinee and several almost-capacity nights gross again around \$14,000, and show should stay several weeks longer.

"The Cat and the Canary" (Adelphi, 4th week). Took first real dip, but is expected to recover with better weather this week. Even with aid of extra matinee gross did not pass \$17,000.

LENT AND COLD WAVE HANDICAPS BOSTON

Train Service Paralyzed Last Week—Theatres Stood Up Considering

Boston, Feb. 21.

The double handicap of the beginning of the Lenten season and a cold wave which swept over this district was not enough to knock the props from under the local theatrical business, although the managers were plainly worried toward the end of the week.

The cold was the worst of the season, and to make conditions tougher the railroads threw up the sponge and in official statements pleaded their inability to maintain anything approaching normal service. This resulted in the shows losing quite a bit of patronage from the cities and towns outside Boston, considered great feeders for the end of the week. Just where the business came from to plug up the gap was somewhat of a mystery, but as some of the shows are listed as hits and have a big advance sale a good bit of the business could be traced to this.

In the musical list Ed Wynn in "The Perfect Fool" led the list with \$19,800 for the week. This is a little better than it did the opening week, and under the circumstances the show is now looked upon as being a dependable money-maker.

"Lightnin'" playing at the Hollis, was ahead of all the dramatics, and \$18,000 was recorded for the week. This is off about \$1,000 from the business of the week before, and while the lowest gross that has been turned in so far, it is accepted by those connected to be quite fair enough to bolster up their belief this show will stay at the Hollis until the close of the season.

"The Fool," which opened at the Selwyn a week ago, also had a good week. It played to close to \$12,000, and there is still a sizable advance sale that should take care of it for a while. The play is being plugged big with publicity and advertising, and is expected to remain for some time.

This current week is considered one of the best of the latter part of the season. Washington's Birthday will mean matinees at every one of the legitimate houses, with three shows for that day at the Keith house. Monday morning there were lineups at all the box offices for the holiday, and without doubt the business will be capacity.

Three openings in town Monday night, "The Comedian" coming into the Tremont to replace "The French Doll"; "Listening In," at the Wilbur, to replace "The Bat" after the long run of that mystery show, and "Elsie" at the Shubert, to take the place of "Naughty Diana," which had no real reason for remaining after its business for the first week.

Estimates for last week: "The Perfect Fool" (Colonial, 3d week). Ed Wynn's show did \$19,800 second week, better than figure of week before.

"Lightnin'" (Hollis, 9th week). \$18,000, off about \$1,000 from business of week before and lowest gross yet recorded for this show. Plenty of reason for the slight slump, and not considered at all serious.

"The Fool" (Selwyn, 2d week). Close to \$12,000 for first week and considered hit locally, even at this gross. Claim there is consistent advance sale, and business will build up as show stays.

"Elsie" (Shubert, 1st week). Opened to fair business. In final week "The Naughty Diana" did not do anything startling.

"The Comedian" (Tremont, 1st week). Irene Bordoni in second and last week did \$12,000.

"Listening In" (Wilbur, 1st week). "The Bat" closed Saturday, running strong to finish and topping \$10,000.

"Just Married" (Plymouth, 5th week). Still one of hits, grossing close to \$14,000, figure of previous week.

"Blossom Time" (Boston Opera House), 2d and last week.

"STRUT" PANICS FRISCO

Show Will Remain 10 Weeks or More

San Francisco, Feb. 21.

"Struttin' Along," the all-colored revue staged by Ackerman & Harris at the Century is in its third week and its strut has been increased materially at the box office. The town has gone wild over the show, chiefly because of its novelty and the "pep" the colored artists inject.

It was figured to retain the production for possibly four or six weeks but with the business on the second week bigger than that of the first, every sign now points to a 10 weeks' run or longer.

MAJESTIC-SHUBERT SUIT ON TRIAL IN PROVIDENCE

Emery Brothers Seek to Oust Majestic Tenants—Played "Unit Vaudeville"

Providence, Feb. 21.

The action to oust the Shuberts from the Majestic is up for trial. The Shuberts with Col. Felix Wendelshofer held a lease expiring Dec. 31, last, with an option. They are holding over as the Majestic Theatre Co., owned by Emery Brothers, declined to give a renewal. The lease provides the Shuberts shall pay \$25,000 annually and one-third of the net profits of the theatre as rent.

Upon the allegation the Shuberts and Wendelshofer violated the terms of their tenancy by playing other than legitimate attractions, the owner seeks to dispossess the Shubert tenancy. It is alleged the Majestic during this season played a Shubert vaudeville attraction, known as a unit show, in the Majestic as a musical comedy, violating the agreement.

The case promises to be hotly contested. Decision will probably be reserved for a few days upon the completion of the trial.

It is reported here the Emerys who have another local theatre believe they can let the theatre upon more advantageous terms than the Shubert lease calls for, as the Emerys are said to have found out that the "one-third of the profits" seems limited only to the phrase in the agreement.

FRISCO BUSINESS

San Francisco, Feb. 21.

"Struttin' Along" the Ackerman & Harris colored show at the Century on its second week topped the gross for the initial week of the show getting \$14,600, and is holding up good and strong for the third week.

"The Georgia Minstrels" which opened at \$1 top at the Curran had a light first night with business remaining about the same for the first couple of days.

SHOWS IN NEW YORK

(Continued from page 16)

and likely to be withdrawn soon. About \$7,000. Capacity at scale, \$2.50, around \$17,000.

"The Clinging Vine," Knickerbocker (9th week). With extra matinee last week Savage's musical success. Got \$17,000, weather hurting at mid-week.

"The Dancing Girl," Winter Garden (5th week). Looks like Garden's best money getter since Al Jolson played there. Business par with best of musicals on Broadway. About \$35,000.

"The Fool," Times Square (18th week). Went to new record and topped non-musical attractions (except Moscow Art). Business totaled \$22,800. Astonishing draw makes it a strong contender for summer stay and longer.

"The Gingham Girl," Earl Carroll (25th week). Extra performance last week and show got off to splendid business start. Hurt probably by weather conditions but got nearly \$17,000.

"The Old Sock," Plymouth (27th week). Added matinee last week provided some climb over previous week. Takings little under \$13,500. Bad weather counted as with other houses during week.

"The Love Child," Cohan (15th week). Also gave holiday matinee in addition to regular afternoons, but total for week about same as week previous, \$9,700.

"The Masked Woman," Eltinge (10th week). In nine performances last week show's pace better about \$600 for a total of over \$11,000. "Morphia" due as special attraction starting late next week. "Woman" continues regularly.

"Up She Goes," Playhouse (16th week). Musical traveling to moderate business. Favorite with party trade but at cut. Last week about \$8,500.

"Whispering Willows," Broadhurst (28th week). Extra performance given last week, but takings not equal to eight performances of previous week. Under \$8,500.

"Wildflower," Casino (3d week). Hammerstein's new musical ought to land for run. Pulling excellent business, particularly late in week, with box office doing brisk trade. Last week nearly \$15,500.

"Will Shakespeare," National (8th week). Final week for English drama, which is being taken off. House will get "Why Not," moving over from 48th Street.

"You and I," Belmont (1st week). Richard Herndon's production of Harvard prize play. Opened Monday. Has exceptional cast. "Passions for Men" to subway circuit.

"BAT" CO. MANAGER GYPPED IN KANSAS

Held Up at Train for \$125 Advertising Bill—Had "Sold" Show to Theatre

Kansas City, Feb. 21.

The Wagenhals & Kemper "Bat," which opened at the Shubert theatre, of Hutchinson, Kan. last week and the management claim they were made the victim of sharp and unfair practices. According to Lon B. Ramsdell, business manager for the company, he sold the show for two performances to Manager Shanberg for \$1,500. When the company arrived in Hutchinson, Thomas Mohr, company manager, reports he was offered a check for \$1,000 which he refused and demanded the cash. That evening he states he was presented with a bill for advertising which he refused to pay and held the curtain on the second act 20 minutes, until he secured his money.

Next morning when the company was at the station ready to take the train for the next stand, Mr. Mohr was served with a summons, commanding him to appear in court to answer a suit brought by Manager Shanberg for the amount of the advertising. Rather than stay and fight the case, set for several days ahead, and it being practically impossible to leave the company, Mr. Mohr paid the amount together with the added court costs. The show management insist that it was thoroughly understood that on an outright buy the advertising was to be paid for by the local manager and that it was so explained to him.

In refusing to accept Shanberg's check for part of the money due, Mohr was acting under orders from his firm. This order was issued last season after the southern "Bat" company lost \$2,000 on a certified check in Augusta, Ga. Bank examiners closed the bank two days before the check was presented for payment.

"GUILTY ONE" AT SELWYN

Pauline Frederick Re-appearing in New York, After 8 Years.

Pauline Frederick will come into New York March 19, opening at the Selwyn in A. H. Woods' "The Guilty One" in which she has been starring on the road since August; the bookings have included a stop in Chicago. It will be the first appearance on Broadway for the picture and stage star for eight years, her last dramatic showing having been in "Innocent" which ran at the Eltinge in 1914. That attraction was the first taken over in entirety by Joe Leblang, who guaranteed the management a fixed sum for the last eight weeks.

"The Guilty One" was routed for the balance of the season and Miss Frederick was not particularly keen on coming to New York.

Since the holidays the Selwyn has been under lease to "Televue," a new process picture project. Alla Nazimova with "Dagmar" is the current attraction at the house, playing under an arrangement with the picture people. Nazimova will take to the road in another three weeks. She recently returned to the dramatic stage from pictures.

CHANGES IN "WILDFLOWER"

Several cast changes in "Wildflower" are being made late this week and next at the Casino. Frank Moulan will replace Charles Judels, Tyler Brooks will annex the James Doyle role and Gladys Dore will succeed Evelyn Cavanaugh. Doyle, who is disguised by a mustache, has done very little dancing in the show. Arthur Hammerstein, who produced "Wildflower," decided a changing players to strengthen the book part of the piece. Edith Day is the star of this musical.

CORT'S "GO GO"

"Go Go," the musical being produced by John Cort, will open at Atlantic City March 5, and is due to succeed "Liza" at Daly's 63d.

March 12. The piece was written by Harry L. Cort and George Stoddard, with the score by C. Luckey Roberts and lyrics by Alex Rogers.

In the cast are May Boley, Bernard Granville, Iona Sanderson, Don Barclay, Josephine Stevens, Paul Burns, Billy Single Clifford, Mitzie Vernille, Murray Sisters.

The play sparkles with witty epigrams, and the dialog is colored with

a genial sort of seasoned philosophy that argues thoughtful and mature observation. It deals also with irresistibly likable people. The pity of it is that the dramatist has not led them through more interesting experiences.

Rush.

LADIES FOR SALE

Buffalo, Feb. 21.

Certainly and by far not the least interesting feature of the premiere of Porter Emerson Browne's "Ladies for Sale" is the complete reversal of form shown by the local reviewers. The morning paper brigade, ordinarily indiscriminately enthusiastic in their praise, lambasted the show for a chorus of "noes." The reporters for the afternoon sheets, particularly the "News," usually inclined toward carping, "yessed" it to the rafters. At the present writing, it looks as though the "noes" have it.

"Ladies for Sale" sizes up as an interesting, well-knit piece of theatre flappoddee, passable enough if you discount its rather far-fetched plot, disclosing many of the best touches of the experienced playwright, but still miles from the finished, sustained and convincing product of which its author has proved himself capable.

Few of the dozen odd plays tried out here this season have been more restrained or cut closer to the bone than this, but one cannot put any too great shakes upon that fact. The whole lot uncovered up to now have been, with only one or two exceptions, quite sad. It is because one expects something more real from the pen which limned "The Bad Man" that one finds it harder to forgive Mr. Browne's transgressions.

It all started because the author recently took a trip through Central Europe. While there he was overwhelmed by the evil days which have befallen the country's gentlefolk. So he set out to write a play about it all, with emphasis upon the fact that certain Viennese ladies of noble lineage are willing to sell themselves for a mere trifle of millions (in marks). Hence the story:

Randolph Keene, of a group of "Club" capitalists, goes to Vienna on a mission to purchase a lady of proper breeding and manners with which to tempt and captivate a certain tough skinned financier who is opposing the scheme of the group to corner the dye market. If you have any doubts as to the plausibility of the fact that there are in Austria females of noble and virtuous mould who would sell their souls for a slice of bread, you have but to listen to Mr. Browne's artful explanations to be firmly convinced. The second and final acts show the arrival of Keene and the Countess at the millionaire's quarters, his consent to join the merger at the price of a night with the lady, a well written "now-I-have-you-in-me-power" scene, virtue triumphant and then the unforgivable driveling finale.

The play moves swiftly thanks to the author's skill in dialog and scene construction. As a whole, it lacks continuity and has a number of extraneous skeins which need to be knit into the general fabric. The unravelling of the motives at the denouement is feeble and will have to be completely rewritten. The play leaves the imprint of a number of finely written quick-moving situations but almost no impression of a complete sustained dramatic opus.

Vincent Serrano plays Keene with distinction. Malcolm Williams makes the millionaire interesting, human and properly lustful. Carlotta Monterey's Countess is restrained and creates just the atmosphere necessary to make it convincing.

Browne was on hand all week making changes in the play and succeeded in revising the final act into somewhat more plausible shape. Meantime, "Ladies for Sale" is a play of interesting possibilities.

Burton.

BROADWAY STORY

(Continued from page 13)

ments figured if an unnecessary loss if the openings had been given later than Monday. The condition forced by guarantees means the producer must take all the loss in that case. Ordinarily the only additional expense would be salaries. The Producing Managers' Association has a system whereby opening dates are registered and it is supposed to be a sort of clearing house whereby opposed premieres can be obviated. Guarantees make the P. M. A. system virtually useless. "Anything Might Happen," the fifth premiere this week, started Tuesday at the Comedy.

Some exceptional business was registered last week. The "Police" held its lead of the musicals with over \$36,000. The "Village Police" was strong at \$25,000. The "Music Box Revue" playing an extra matinee for the first time this season, scored a gross of \$31,800. "Little Nellie Kelley," in nine times, got over \$26,000 at the Liberty and beat out the holiday week record. The Moscow Art Theatre was slightly under its average, but pulled nearly

\$42,000 on its sixth week, and has extended its engagement at Jolson's for an additional four weeks over the eight weeks booked. "The Fool" in 10 performances went to \$23,800 last week, coming close to its \$24,000 record of the Christmas to New Year's period when 12 performances were played. "So This Is London," with one extra matinee, got \$18,300 at the Hudson, and "Merton of the Movies" put over another corking score of \$18,500 in nine times at the Cort. "Seventh Heaven," even with the best draws in town, went to better than \$17,000 at the Booth. "Rain," the demand leader, kept to eight performances, but went upward by reason of holiday prices at the Elliott Monday and grossed \$15,600. "Able's Irish Rose" continues a remarkable draw. It got over \$16,000 last week in nine performances, starting off with a Lincoln's Birthday matinee topped at \$3,500. Jane Cowell's "Juliet" held to eight times at Henry Miller's, and pulled excellent trade for a \$14,000 gross.

"The Laughing Lady," Ethel Barrymore's third appearance at the Longacre this season, got off to a promising start. The first week was not far under \$13,000 and the place has a strong matinee call. "Ice-bound" opened to a \$10,000 week at the Sam H. Harris with the draw Friday and Saturday jumping to capacity. It may take a few weeks for this one to find itself. The title is doing it no good.

Added to this week's quintet of new plays, "The God of Vengeance" joined the list, moving up from Greenwich Village to the Apollo. It is a disgusting drama which attracted attention downtown. The opening night on Broadway drew about \$1,200 with the second night \$1,000 and the mid-week matinee looking strong. Indications are for a pace of about \$12,000. To showmen it was a paradox for a play of the kind to be quartered next door to the spiritual, "The Fool."

Leaving this week are: "Glory" from the Vanderbilt for the road, with "Humoresque" succeeding; "Will Shakespeare," which leaves the boards and which will be succeeded by "Why Not?" moving over from the 48th St.; "Sir Characters in Search of an Author," leaving the Princess and succeeded by "Mr. Malatesta."

There will also be two special attractions, "Morphia" being dated for the Eltinge late in the week and "Dr. Jekyll and Mr. Hyde," which will play special matinees at the Belmont. "Morphia" may be put on at 11 p. m., after "The Masked Woman" performances, though it is more likely to be presented on off matinee days.

"The Merchant of Venice" has two weeks more to go, being succeeded March 12 by "The Comedian." "Rose Briar" is listed for two or three more weeks at the Empire, with the successor possibly "Pasteur," with Henry Miller its star. "R. U. R." has about the same time to go at the Frazee. "Liza," the colored show, is due to withdraw from Daly's 63d St. March 10, with "Go Go" succeeding. "Dagmar" has three weeks to go at the Selwyn, then Pauline Frederick follows in "The Guilty One," due March 19.

Several other attractions are on the verge of going out or off. "Sun Showers" has shown nothing at the Astor and its continuance is doubtful. It got \$7,000 last week. The house was taken under a guarantee arrangement of \$5,000 weekly. Indications are that no other attraction ready is willing to take the house under similar conditions. The Astor is considered one of the best locations on Broadway.

"Blossom Time" topped the subway circuit last week, getting \$19,300 at the Majestic Brooklyn. Mediocre business was given "The Man Who Came Back" at the near-Montauk, as the attraction has played Brooklyn in stock several times since its original appearance. "Dulcy," which closed at the Bronx opera house, got a little over \$4,000. "To the Ladies" was just fair at the Broad Street, Newark, getting under \$7,000.

STOCKS

(Continued from page 12)

Conn. Miss Nudsen opened her engagement at the Majestic Monday in "Lawful Larceny."

The stock at the Van Curen, Schenectady, N. Y., will move to Grand Rapids after Easter.

Charles Burckell is preparing to move his company from the Grand Davenport, Ia., to another mid-west city about May 1.

Elwyn Harvey former leading woman at the Alcazar, San Fran-

cisco, is now in pictures on the coast.

The James Carroll stock opens Monday in St. Johns' N. B. John Gordon will direct.

Florence Arlington, who recently closed with the Poll stock, Waterbury, has purchased a half interest in the Old Colony Paint Co.

Ann McDonald and Clay Clement, playing leads with the Keith stock, Union Hill, N. J., retired from the company last week.

Malcolm Fawcett is organizing a stock for Louisville.

Garry McGarry's stock company opens next week at the Garrick, Washington, with Jack Norworth in "My Lady Friends."

Eileen Wilson is leaving the President Players, Washington, Saturday (Feb. 24). Wanda Lyons will succeed her.

Henry Duffy is to have a stock company at the Pitt, Pittsburgh, opening early in March.

Virginia Springer has been added to the Woodward Players at the Garrick, St. Louis.

Eskel Gifford's stock at Superior, Wis., organized a few weeks ago, is doing well according to advices which reach Chicago.

BAY RIDGE STOCK

Alan.....Arthur Bell
Mrs. Lafayette Regan, Marie Louise Walker
Helen ("Late's" daughter).....Margaret Hawkins
Marjorie (her friend).....Maxine Flood
Jennie (a maid).....Alma Bradley
Frank Doreaux.....Edward Farrell
"Late" Regan.....Jack Roseleigh
Ferguson (Frank's valet).....Alfred L. Regal
Kick Callahan.....Edward Harford
Inspector Treffer.....Tom Morrison
Rudd Whiting (District Attorney).....Bernard Craney

Stock was first installed at the Bay Ridge a little less than a year ago with a company organized by Corse Payton inaugurating the policy at the Keeney house, which formerly played vaudeville. Payton has since departed and a company known as the Keeney Players installed, with Jack Roseleigh, the leading man, the only survivor of the Payton company. The policy is said to have proved more lucrative than vaudeville, although business of late is understood not to have been of the best. Last Thursday night the weather was very cold and, Lent having started the day previous, attendance was exceedingly light.

On the strength of the performance given by the company in last week's bill, "The Sign on the Door," the organization compares favorably with any around New York. The personnel in most instances consists of players with stock reputation, with Marie Louise Walker, a titian-haired leading woman recently joining the organization, lending a Broadway atmosphere to the playing. That helps to lift it a peg above the usual run of stock presentations. Miss Walker succeeded Jeanne Eagels in "The Night Watch." In the leading role in "The Door" she gave a performance which proved its outstanding feature. Jack Roseleigh, as the matured business man, gave the male lead a wealth of feeling. His work has stood up strongly with this company. Edward Farrell has handled second business all season. He is of the robust type not unlike Roseleigh. Given the "heavy" in last week's bill, he experienced little difficulty in caring for it. Margaret Hawkins has been handling the ingenue role. She is exceptionally young and apparently a newcomer to stock. Distinctly of the flapper type, Miss Hawkins met requirements as Helen. Arthur Bell did a minor juvenile role. He has been the regular juvenile of the company all season, having recently returned after being severely injured in an accident. He has been appearing during the past two weeks unable to use his left arm. Of the pink and white type of juvenile, he has struck the fancy of the neighborhood clientele. Edward Harford, directing, also appeared in a minor role.

The work of the players was a credit to Harford. Alfred L. Regal, the stage manager, played an elderly servant convincingly. A new addition to the company last week was Thomas V. Morrison, appearing as Inspector Treffer. Morrison is in demand by stock organizations and a capable actor. Bernard Craney provided some effective work as the district attorney.

In the way of productions this Keeney organization is about heading the list. The three plays would have done credit to a Broadway production of the piece. Harry Payton built the scenery, with Harry Benham doing the painting.

The Bay Ridge is under the management of Frank V. King, who is conducting it as a high class house in every way. The atmosphere of refinement which pervades it should attract business, as the company is capable of doing its share. Hart.

BEDSIDE CHATS

By NELLIE REVELL

The news of Amy Leelle's illness distresses me. It was partly through the efforts of that brilliant dramatic critic of the Chicago "Daily News" that I secured my first position as a theatrical press agent, my previous activities in that line having been with a circus. Through Miss Leslie's confidence in my ability, Mr. J. J. Murdock's attention was called to my work. I am reminded of a party I once gave in New York in her honor, and I have to thank Mark Leuschner for having made that gathering possible.

I wanted to entertain Amy; my own apartment was so small that even the Singer Midgets would have had a hard time to get in—all at once. So like all the rest of us who need a friend, I went to Mark. That was before the wizard of exploitation had married the charming Antoinette—mother of Mary Allen Leuschner—and he had a bachelor apartment at Broadway and 72nd street, with a dream of a living room, about the size of the Grand Central Palace. Mark handed me the key, and I started to organize Amy's party. The late Lillian Russell headed the list. Others, as I recall the guests today, included George M. Cohan, Sam H. Harris, Nora Bayes, Lucy Weston, Marie Cahill, Daniel V. Arthur, Blanche Bates, Alice Lloyd, Ethel Barrymore, Edward V. Darling, Jack Norworth, Conway Tearle, Louis Werba and James Sullivan, which further recalls that Mr. Leuschner paid the caterer's and refreshment bill. And I still owe him.—Did I say it was my party?

Harry Reichenbach one day not long ago concluded he was in the market for something to read and called up the firm which is to publish my forthcoming volume of hospital reminiscences.

"When," he inquired, "will Miss Revell's book be out?"

"Harry suspected from the sounds coming over the wire that the person at the other end was doing the hair-tearing and teeth-gnashing trick. At last a voice came.

"If you," it said, "can tell us when the book will be in, we can tell you when it will be out."

Last fall when the boys on the copy desk heard that I was due for another operation they were moved to sympathy and sympathy at a copy desk is entitled to a little publicity. However, they brightened up when supplied with the information it was only for the removal of the tonsils.

"Still," said one after a moment's consideration, "wouldn't it be just an O. Henry finish for her to lose on a tonsil operation after laughing at a dozen major ones."

Nevertheless even for the sake of the artistic finish I refused to do the unexpected that time. I like the O. Henry twist much better in stories than in hospitals.

The fellow who once insisted that truth could often out-talk fiction perhaps had been opening Christmas packages. Anyway last Christmas something happened that for a moment looked like a bit of gruesome humor and turned out after all to be only a coincidence.

Several friends were visiting me when two bundles arrived and were put on the window-sill. Two newspaper men, famous for their practical jokes, imbued with Christmas spirit asked if they might open them for me. I assented and they proceeded to untie yards of red and green ribbon and fumble about with reams of wrapping paper and evergreen.

Finally they brought the gifts to my bedside. The first one was a holly wreath bearing Harold Orlieb's card with "try this on your Victrola" inscribed upon it. Harold's sense of the ridiculous amused me and I laughed heartily—that is until I glimpsed at the other gift. It was a photograph record of "I Will Be Waiting" and upon it was the card of Frank Campbell, the undertaker.

The atmosphere was strained for a moment for it seemed the trick of a distorted sense of humor. And then I happened to recall that Harold had promised me a record of his "I Will Be Waiting" and knew that the cards had accidentally been switched in the fuss of unwrapping the packages.

Frank Campbell, incidentally, is among the best of my friends, but somehow or other his profession seems always coming up between us. One day during the recent holidays he approached my door lugging a huge box containing Mrs. Campbell's Christmas gift to me.

"Well, Nellie," he said jokingly, "I've come to take you home."

I thanked him for the invitation but told him he'd need a bigger box than that to take me in.

Harold Orlieb was headliner at the Mount Sinai Hospital, so I deduced from his letter saying he had been held over there for another week. From the tone of his epistle he seemed fairly well satisfied with dressing-rooms, spot on the bill and routing, but there were several things he thought Congress ought to pass laws against. He says:

"Nellie, I do put up with one hospital inconvenience that even you have been spared. A wop comes to shave me and that's the one time my life is in danger. It was perhaps a doctor that inspired Victor Herbert's song: 'Keep 'em in bed, treat 'em kind, but tell 'em nothing.'"

"And another thing, Nellie, that's hard on a western cattle puncher—they bathe a fellow twice a day and I'm cleaner now than I was when I quit the stock market."

"Since my incarceration here I have developed several ideas for librettos. I am going to sell this idea to Ed Wynn: 'How to eat meals while balancing on one ear.' Ruben Goldberg might invent a pulley with hanging buckets that would automatically carry food from a tray and drop it in the expectant, open face of the patient. This would keep the crumbs from lodging in the ears."

It's stranger how long it takes people to recover from an education. I have noticed the older doctors here never use any but the most simple language in discussing with a patient anything pertaining to his case. If you have mumps, they say 'mumps' and not a 'specific infectious febrile disorder, characterized by non-suppurative inflammation of the parotid and other salivary glands.' Whereas the interne has not been born who can resist saying: "An inflammation and swelling of a small membranous sac, bursae mucosae, usually occurring on the first joint of the great toe," when all he means is a bunion.

Friends of J. J. Rosenthal, husband of Katherine Opterman, erstwhile musical comedy star, are telling this on him.

"If I knew your wife, I'd congratulate her," an acquaintance said to Jake on Tremont street, Boston, the other day.

"What for?" asked Jake.

"Well, I read where her son, Jack Ostermon, put over his song 'Some Day You'll Cry Over Some One As I Have Cried Over You.' Isn't he her son by her first husband?"

"Yes," said Jake, and with paternal pride, "but I happen to be her first husband."

This story came from London. Clay Smith and his wife Lee White, Ambrose Barker, Peggy Wynne and Fred Duprez were having a little after-theatre party. "Why aren't you drinking with us, Lee?" asked Duprez. "Why Fred, I'm surprised!" ejaculated husband Clay. "You never saw her take a drink in your life."

"Mebbeso," replied Duprez, between giggles, "but I never saw her take a bath either?"

EMIL BOREO
 Pianologist
 12 Mins.; One
 Palace

Emil Boreo is said to be a Russian and of the original "Chauve Souris" company over here. He enters in "one" to the melody of the "Wooden Soldiers" from that Century Roof show. Immediately his act commences to smack of the parlor, not that it is amateurish in any way but mostly because it is not vaudeville.

Playing his own accompaniment to a couple of numbers, Boreo sandwiches in "Pagliacci," doing his best with the closing number, an old Parisian music hall tune in which he invites the audience to join in the chorus at his signal, as he is seated at the baby grand. "One side of the house" is to make a noise as though kissing and the other half as though snoring. The snore make for some laughs but there is no weight to the number, nor to his first at the piano, a trifle that got nothing.

Boreo is under the tutelage of Gus Edwards, who has been saving him up for some months. The foreigner may have possibilities. He suggests that, but his present act is of the type of years ago when a foreign comic singer came over and tried to disguise himself in a working way. Those may have been the good old vaudeville days, but modern vaudeville demands more now for a single turn. Boreo's not fast enough to keep up, especially on the big time.

Boreo might get over with this turn in a revue sort of a show in a house like the Music Box if he did six instead of twelve minutes. Otherwise Gus will have to reshape the act, cutting out the "Pag" number anyway and making Boreo try to be funny until he is funny.

Somewhat unfortunately played Monday evening, next to closing of the Palace bill, he probably went into the next to closing the first half from Tuesday on and may have done better there, but regardless of his Palace showing, the turn needs fixing.

Rather good looking and young, Boreo has appearance.

Time.
NYLE VERNE and Band (6)
 Female Impersonator
 26 Mins.; Full Stage (Special)
 425th St.

Previously having played around Philadelphia, the act is trying out around this locality. Accompanied by his Versatile Serenaders, Verne's donation to any vaudeville bill will never cause others, possessing similar vehicles, to rush into a panic. No voice, inability to do any real dancing, clothes that if they cost money, hardly look it, an appearance that is undeceiving and a self-assured manner of delivery comprise a handicap seemingly unsurmountable.

The routine has been badly pieced together, with none of the numbers really meaning anything. Announced as a satire on the modern society woman, Verne uttered a dialog that would, supposedly, occur at a social function. It later led into a song. The number got nothing and was inadequately presented.

The musicians consist of a combination of two saxophones, banjo, violin, piano and drums, playing ordinarily.

A dolling of the wig in conclusion failed to elicit any particular comment, and the applause hardly sanctioned the encore forthcoming.

Verne sells his stuff not at all, and there is dire need of much reviving as to material and showmanship. At present it doesn't appear as if the act could hold its own in even the smaller houses, through the probable cost.

Skig.
MANN-HOLINER and Co. (2)
 "Oh Chetney!" (Comedy Skit)
 15 Mins.; One and Three (Special)
 City

This is the former Hobby Higgins vehicle "Oh Chetney" which the Mann-Holiner Co. has leased from Mr. Higgins. The Sears-Roebuck tailored comedian proved a sure-fire laugh provoker for the customers on a par with the results on the big time. The ingenue role, created by Betty Pierce, capably handles her lines and impresses as genuinely "sweet."

The bridal suite scene with the catchline "it's getting kinda late" by Chetney had its effect on the rest of the bill, practically every turn using it for an ad lib laugh.

The second company gets considerable out of the vehicle and it should prove interesting in those big time houses—if any—not touched by the originals, and certainly in the thrice daily. *Abel.*

MAZIE CLIFTON and BILLY DE REX
 Comedy Act
 15 Mins.; One
 Riverside

Mazie Clifton (programed Clinton) and (Miss) Billy DeRex have a novelty act, novel in that two women sacrifice general decorum at the altar of comedy and go after the laughs hammer and tongs, faking, hokering, knocking-about and "mugging."

In those funny skirts and jackets usually sported on the stage by "Bovary dance" impressionists the gals enter with a funny walk guaranteed to prove unfunny only to the blind. The girls are at first differentiated through one addressing the other by her first name. Miss Clinton is in red tam; her partner in green top piece. The routine is a collection of general hoke, falls and burlesque by-play, novelty sold in its mixture with the chatter. One admits having been on Broadway in "The Lady of the Lamp" but when she came in lit up one night, that dimmed her Broadway glare.

One starts on a high class number and is unceremoniously stemmed 1/2 her partner running across the stage on a flying leap to her windpipe and realistically choking and dragging her off. That brought them back to strip the outer garments off to abbreviated underdressing for a travesty Oriental dance. Another comedy scream that took them off big.

The girls are "in." In the fourth position at the Riverside, close on the heels of another comedy act preceding, the team whammed 'em. *Abel.*

AL SIEGEL'S ORCHESTRA
 Dance Music
 27 Mins.; Full (Special)
 State.

Over from Benny Leonard's Ring-side Cafe the orchestra is heralded as such on the outdoor billing and as of eight pieces. Actually there is one more on the stage but it may be a phoney at that for the two banjo players are half buried behind the piano and one steps forth for a ballad solo. The band pounced on a ballad as the most delectable morsel for the pop houses. When augmented by a special orchestra for accompaniment the result is decidedly emphatic. Hence, small time musical combinations can always undertake the rule. "When in doubt throw a ballad at 'em." It hasn't missed yet.

Siegel has surrounded himself with an average looking allotment of boys comprised of himself at the piano, cornet, trombone, violin, bass violin, saxophone, drums and at least one banjo. The numerous scores listened as featuring a clarinet upon which the sax player doubles, although each takes his turn individually at intervals in the midst of a number.

The combination listens as being capable of providing good dance music, especially in a small room, and while there is nothing spectacular contained in the routine offered, the boys will have no trouble in running away with the thrice daily shows and as many times.

The selections are all of the straight dance type running 15 minutes exclusive of encores. Siegel takes one number alone, but outside of the song its all the boys all the time. A special melody, dedicated to the establishment from whence they came, impressed as being the band's best, with the final encore also not without effect. Beyond that the other ditties have been often heard with no exceptional effects in the orchestrations. A variation incident gained through means of the cornet and trombone, used only for one chorus, may cause some notice. It isn't bad. *Skig.*

EARLE and MULLEN
 Songs and Dancing
 14 Mins.; One (Special Drop)
 23d St.

Man and woman in song and dance routine, the man an exceptional dancer. The girl steps well and handled a solo making a change to military uniform for the number. Her delivery was passable and voice so so.

The man's contribution runs from soft shoe to buck and wing eccentric and acrobatic, each style done equally well. The act carries a pretty special drop in "one." Several novelty costume changes are made. An effective one was a patent leather coat and hat worn by the male for one number.

His solo "breaks" landed heavily. At the finish a "March of the Toys" dance arrangement with both in military uniforms made an effective closer for a strong early spotter on the intermediate bills. *Con.*

WILL MORRISEY'S MOVIE STARS (5)
 Comedy Act
 18 Mins.; Two
 City

Things must be tough in the movie game when people like Marguerite Marsh (who has played for Griffith) and Billy West, film comedian, resort to vaudeville. In addition there is Ethelyn Gibson, a blonde beauty, with the nearest approach to song delivery of the women, and a rather handsome Cuban young man, Gabriel Renaldo, mentioned by Bill Morrisey as a possible rival for Valentino.

The act is introduced by a slide and a one-reel comedy featuring West, whose screen antics ape Charlie Chaplin. It is probably one of the old Louis Burston productions which West ground out prolifically for some months several years ago. Morrisey sets the act with a "Battle Hymn of the Republic" parody that clicked. He then assumed the role of master of ceremonies to introduce the support. West came on for a nance picture director's bit with a megaphone, Morrisey mentioning something to the effect that it is not part of the business and West retorting, "But you don't know my business." The flicker comic also sported a courtplaster decoration on his chin as a memento of something or other. Miss Gibson was next, followed by Renaldo. Miss Marsh then came on, and the quartet admitted they could neither sing nor dance, whereupon Morrisey invited them: "All right; let's go into vaudeville."

A hoke mental telepathy bit (from the audience) and a travesty scenario topped off. The act entertained, and should do it anywhere. A question of salary is an important consideration if the quintet is serious about its vaudeville itinerary, although most likely it's just a filler-in. Morrisey mentioned something about Miss Marsh doing some forthcoming picture work.

The turn was roundly applauded at this house, for which enthusiastic appreciation Miss Marsh flung her osculatory recognition with careless abandon and promiscuity on the slightest provocation. *Abel.*

ESPE and DUTTON
 Acrobat's
 13 Mins.; Two (Special)

A standard team seen around for years with a new act and some new stuff. Later developing into a strength turn and after that into hand-to-hand lifts, this male duo open with a comedy lyric, of three or four verses, which is not especially well delivered. Unusual is probably the object sought so, mayhap, fair enough. However, the "meat" of the act is in the actual work accomplished and not due to the comedy efforts of one of the men or the conversation carried on. The "straight" listens as having a particularly weak delivery in that it is expressionless and is of a decided monotone.

Entering in "one" the drop lifts to permit the smaller of the men to toss about cannon balls to the accompaniment of thrills on the part of the feminine contingent present. Succeeds a change of costume, Roman gladiator attire, and the lifts that register on merit.

The deviation in the routine is just about capable of giving this couple a second spot rating while the less attempt there is for comedy should make the act faster, more to the point and a substantial gain for results on actual entertaining. *Skig.*

SISTERS ARNETTE (2)
 Songs and Musical
 12 Mins.; One
 Twenty-third Street

Although strikingly different in coloration these two girls resemble each other sufficiently to be sisters as they are billed. One plays the piano and banjo, while the other sings and handles the violin. Monday night they both seemed rather nervous at the opening of their offering with the first two numbers offered visibly effected thereby. Both numbers failed to get to the audience at all.

The girls have neat little parlor voices and that is about all but they manage to harmonize sufficiently well to get away with a number or two providing that they hold the singing portion of their act down to the secondary classification. They can get by on their musical efforts, looks, clothes and smiles, then if they must sing let them move the number down in the act and open with their instruments.

Rerouting the act will undoubtedly help it along and they will get by in the small time houses nicely. *Fred.*

B. C. HILLIAM
 Songs and Piano
 16 Mins.; One
 Eighty-first Street

B. C. Hilliam is the former Canadian Neutnant who began his stage appearances directly after war, during which he won attention by his compositions notably "Keep the Home Fires Burning." He appeared with Gitz-Rice for a time. Hilliam wrote the score of "Buddies" and figured in the composing of other musical comedy numbers.

The composer-entertainer has developed a bright idea for the numbers of his present turn. He has taken the melodies of several classics and draped them with lyrics of his own, patter matter being employed for parts of each. Jim Kilpatrick aids in the renditions which are generally duetted. Hilliam introduced his aid by first saying he was eight years of age and later on calling him brother, cousin or any male relative he could think of.

To the tune of "My Hero," there is a song "Little Home for Two." For that Hilliam did the patter stuff alone. Prior to each number Hilliam would say "instead of playing for you Rachmaninoff's Prelude I'll try" etc. But there was a special number based on that composition and called "What Was the Matter With Rachmaninoff," it being his idea that something must have broken badly for the old boy. It was cleverly worked out with humorous results, though Hilliam said in the first of the lyric that far be it for him to mock Rachmaninoff. For encore, which was roundly earned he and Kilpatrick sang a variation of his "Long, Long Trail" from "Buddies."

Hilliam is a soft spoken chap with a personality that gets over the footlights easily. His modest style of humor is perhaps the outstanding factor. The turn is certainly far away from the songs and piano acts presented to date. Here is one with class and comedy suited to the very best of vaudeville. *Ibec.*

VIRGINIA SERENADERS (10)
 Musical, Song, Dance
 19 Mins.; Full Stage

A variety musical frame-up with a colored company of 10. Only seven open ensemble on the saxos, the others drifting on when needed. The costuming is in purple military idea. After the saxo opening a mixed sextet does the "Raymond Overture" on three xyloes, the thumping listening snappy. "The Shell" with xylo and drums combination is delivered, each number being prefaced by a hearty exclamation of "you ain't heard nothing yet."

The drummer gets in a buck dance with some nice "winging." A colored songstress makes her appearance for some vocal work, winding up to "Da Da Strain" to coo delivery. If given leeway this gal could wiggle the audience into tantrums. Some more ensemble work in various formations, each member being proficient on either reeds or brasses and switching from one to the other with every number. The clarinets' got in some "blue foot" stepping that filled the picture to advantage.

The act is all go from curtain to curtain and, though by no means essaying symphonic synecopation a la Lopez, Whiteman, Specht, et al., its rip-snorting delivery recommends it for contrast, if anything. *Abel.*

WILLIAMS and VENNESSI (4)
 Songs and Dancing
 25 Mins.; Full Stage
 Orpheum, San Francisco

Act locally produced by Z. Anthon and Marco with Harry Singer also participating. It is elaborately produced as to costumes and settings and has the two pianists (Arthur Freed and Jack Gifford) on either side of the stage.

Both girls (Williams and Vennessi) present a striking appearance, with one a blonde and the other a brunet. They offer a series of dances which provides intervals for Miss Williams to sing songs, ranging from pop melodies to ballads. Besides she is a jazz, buck and wing artist of no mean ability. Miss Vennessi handles the classical end and displays some unusual kicking, supplemented with back bends that demanded attention. Freed is the more important of the two boys at the keyboards, as he supplied the act with special songs and solos for a vocal rendering of one of his own compositions.

The routine, as presently outlined, is in need of speeding up, for otherwise the turn can't miss on the ability of the girls, backed by the sumptuous settings. It scored a tremendous hit here, and will make a splendid attraction for any of the best houses. *Joseph.*

JEAN ADAIR and CO. (3).
 "The Cake Eaters" (Comedy).
 Five (Parlor).
 Palace.

Tom Barry has written a snappy comedy playlet for Jean Adair and her youthful supporting company of three. Its story is of the present day, of the young people and their ways when they are together; of their opinion of each other and their elders, with the flapper girl type getting quite the worst of it in rather a rough way.

Mr. Barry makes the young characters speak in the flip language of the dance cabarets where these kind of youngsters hie to for most of their pleasure. It will be enervating to the dries who witness this to see the very lifelike manner in which the flapper of perhaps 20 takes a drink of whiskey from a flask, stating whoever has the flask of a youth in her possession "owns" that boy. Asked what is meant by owning him, she defines it as saying that no one else can dance with him without her permission.

Like they do at the Plaza on the dance floor where the kids line up and think it is fun to take a dancing partner away from the other fellow, they square it by stating they never do that without knowing the other fellow. That's at the Hotel Plaza, New York.

The Barry story is brought to a focus when the mother (Miss Adair) hearing her young son is to marry a girl she has not seen, contrives to meet the young woman without divulging her identity. The girl believing the mother is one of the elder jazzing matrons infatuated with her swain, is not backward in expressing herself as to things in general. In particular about why she wants to marry the young man the flapper informs his mother she wants more liberty, to run around and have a good time, including meeting other men and continuing on her cabaret dancing way without interference.

Well played as it is the punches in this capitalizing amusing skit can't be missed. It may give information to many a parent and it certainly does send to the fore the decadence (if it is that only) of quite a portion of America's youth, not altogether found only in the large cities. *Sme.*

ROY, DORN and DUKE
 Music, Songs, Dance
 14 Mins.; One

Two men and girl in this combination. Both of the males are musicians, one sticking to the piano throughout. The girl attends to most of the singing and should be allowed to handle it all. She has an excellent delivery for the pop calibre of song and sells it.

The turn opens with a piano and saxophone number, the girl playing bass. She sings a pop song next to their accompaniment getting it across nicely.

Saxophone and piano duet next played to a statue of Buddha which is revealed back of drapes with the song title at the base, a rather inane plug and small timey. He is a good musician. This is followed by some crossfire between the musician and pianist which doesn't belong, neither having the slightest talent for reading lines. The couple uses an unconscious dialect of some sort that further detracts. An English pop rendition of a song also missed, but the clarinet playing and jazz dance that followed, saved it.

The girl after a change is back for another pop song to their piano and saxophone accompaniment. If this trio stick to their knitting they will make the grade. Soft pedal on the talk and songs by the comic, and they have the basis of a big time turn. They stopped the show here opening after intermission. *Con.*

LEO HALEY
 Talk, Singing and Dancing
 10 Mins.; One
 American Roof

Young fellow starting with talk that includes "Santa Claus" gag, with singing of doggerel verse, accompanied by uke next, and imitations of radio tuning in, etc., following. All of which meant nothing until Haley got to his dancing, which incidentally he should stick to until he gets some regular material. And when he gets the regular material it would be a great idea for him to play about a year in the sticks learning how to do it.

He's a good dancer, with that aside from a pleasing stage presence—and assuredly plenty of self-confidence as his best assets. Another solution might be a partner. *Ben.*

THE BLUSHING BRIDE

Lee Shubert's own unit, "The Blushing Bride," starring Cecil Lean and Cleo Mayfield at the Central, New York, this week is good entertainment. But it is patent that at the \$2.50 clip it's an impossibility. About half capacity on the lower floor Tuesday night, including some paper, besides cut rates and two-for-one.

"The Blushing Bride," with a score by Sigmund Romberg and a libretto by Cyrus Wood, plus the staging of Jack Mason, the combination of which proved its mettle last season on Broadway as a fairly successful musical comedy, has had its choicest meat extracted and condensed for a miniature musical comedy in three scenes. It runs without interruption from 9:15 to 10:45, fully an hour and half. In actual running time, excluding the between acts' sestas, many a Broadway show, musical or otherwise, consumes but little more than this length.

With a plot and a finished score less of the burlesque thing is prominent than usual with the afterpieces. It stamps the condensed musical comedy with class which, too, has the advantage of two Broadway names in the leading roles. The supporting cast is comprised of the main from acts appearing in the olio, although the stars, Estelle Kaye, the ingenue, and two or three minor characters do not appear in the forefront. Conversely, Herman and Briscoe, duce spot warblers, and Jack and Kitty De Maco, programmed to start, call it a day following their fifteen minutes.

The chorus of eight is a well-trained dancing octet, with more bearing than the usual vaudeville chorines, but the famous beauty chorus of blushing brides is not literally descriptive. One or two are fair "lookers," but it ends there. A Georgie Price was programmed to close the olio, but did not appear. He is appearing elsewhere with a Shubert straight vaudeville show. Incidentally Price's program billing of "America's youngest, foremost comedian" is also ascribed to Georgie, as next week's attraction, but reading "America's foremost young comedian."

Harry and Grace Ellsworth closed the first section with their sensational stepping. The brother has a personality and a pair of legmanias neither extremes that should carry him into a production very soon. Miss Ellsworth is no mean stepper herself and should fit in with a specialty anywhere. Following them, No. 3 was "On the Platform," a sketch with Harry Corson Clarke, Gertrude Mudge and Harold Gwynn in the cast. It is by Lawrence Kling and billed as the "Princess Theatre, New York, success." It shows the rear platform of a Buffalo flier with Miss Mudge as an adventuress working the old badger game. For practical purposes she's a very close work, although it interested some extent. The two in obvious. Incidentally the vamp's upper portion could be improved on sartorially and to better effect for the purposes of the plot, through proper fortification.

Herman and Briscoe, No. 2, are a pair of strenuous pop warblers who impress via their aggressiveness. Their sincere desire to get their stuff over reacts rather favorably for them. They do pop stuff exclusively, concluding with a parody medley, fairly well arranged, although nothing new. They could tone down a little in a small house like the Central. Jack and Kitty De Maco opened.

Starting at about 8:15 the olio entertainment concluded at 9:05. "The Blushing Bride" resumed at 9:15 and about an hour later, in the course of a cabaret scene, Lean announced that one of the tables was reserved for Jules Delmar. That restaurant scene, credited to Mr. Lean for origination, incidentally is a comedy gem and could form the nucleus of a vaudeville act. Abel.

SNAPSHOTS

Low Fields is making his second trip as a Shubert unit producer with "Snapshots" at the Harlem O. H. this week. The new Fields unit is a straight review, including bits and pieces from his former summer revue of the same title and his original unit, known as "The Ritz Girls of 19 and 20." The straight vaudeville idea has been eliminated entirely from the new "Snapshots" unit. It starts as a review and finishes that way, including many of the standard bits which Fields has been identified with for some time. Other than himself there is not a name in the show, which on this account should be operated at a low weekly salary figure.

A cabaret idea is developed for the opening carrying the program line of "The Moulin Roof." An old set is employed, with the stage divided, the company being seated at tables in the rear, with specialties offered forward. This portion, running 11 minutes, serves to bring on the entire company with the exception of Fields. The six Sax-maniacs supply the music, with specialties by Frances Vernon and James Carney, Gladys James, Al Hardy, Nell Wood, Midge Morrison and Mora Nielson. Wynne Gibson and Charles Case, with Lucille Arden leading the introductory chorus number. This

section is run through in rapid order, the speed of the performance in general being in its favor. Leighton, Pettit and Josephine were programmed to follow the cabaret scene in "one." Baby Josephine failed to appear, with the couple doing but a few minutes. Wynne Gibson and Frances Vernon held out with a pretty decorated dance bit.

For his initial appearance Mr. Fields has selected his old reliable "The Village Barber." The show secured its comedy star with this standard bit of horseplay. Joe Torpey, who appears as a foll for Fields in the lathering business, is the one member of the original "Snapshots" other than Fields to be included in the unit production. Miss James heads a chorus number at the completion of the barber shop scene.

"Who Done It?" the burlesque melodrama written by Marie Nordstrom, included in the original "Snapshots," brings Fields on for the second time, as a policeman. Miss Gibson is handling the role originally entrusted to Lulu McConnell. The skit moves rapidly and provides its quota of laughs.

Miss Gibson, who seems exceedingly young, is handling the bulk of the work in the feminine division. She appears in all of the scenes with Fields, and called upon for additional work in the way of dance specialties and numbers. As a comedienne and dancer she displays strong possibilities and is apparently still at the age when the work done in the present piece, which can best be termed general business, will be to her advantage. Nell Woods' Melody Changers and Sax-hornists followed the sketch appearing in patent leather costumes for one number. The Woods aggregation are recruits from "The Ritz Girls."

"The Candy Shop" closed the first half. In this the liquor tablet idea from the original Fields unit is brought into play for fair comedy returns. The regulation ensemble brings this section to a close. Spanish specialties by Gladys James, Bert Leighton and Al Hardy and Charles Case serve to open the second half, with Alice Remson following in "one" with impersonations of Vesta Victoria and Fay King, topping it off with a pop number. It is rather late in the bill for a single effort of this nature, with Miss Remson getting away with it easily.

In the Nursery brought Fields on for the first time in the second half. In this bit the chorus displayed considerable in the way of limbs in the romper outfits. Fields gathered in several laughs in a burlesque bit with Mat J. Thompson and Wynne Gibson. The chorus furnished a good effort with a military drill number. "Hearts in Pawn," an allegorical playlet, serves as the following offering with the suffrag skit, "When Women Rule," following immediately after. Both have been done before, with the latter having seen much service in vaudeville. A flash finale brings the show to a close.

Mr. Fields has hooked up a unit in his new "Snapshots," which should be able to proceed if capable of getting any kind of a break in business. The production is not all, as the acts and drops have been used in other productions. The chorus consists of 10 girls, with the costumes from other productions. At the Harlem O. H. Tuesday evening business was off, with the lower floor but half filled. The Fields show entertained those present.

PALACE

The Palace show this week is running without a headline "name." Its nearest to that distinction, Carroll and Segal, did not take the engagement through Harry Carroll in wanting to do a different act on the short return to the house (within six weeks) finding he had not sufficient time. Clayton and Edwards substituted, and as they topped the show at the No. 4 spot it could not be accepted the bill lost anything through the defection.

The show held a distinction, however, in Joe Howard's production act, the best turn Howard has ever been connected with. And not the least part is contributed by James J. Morton, "The Boy Comic," who makes the only laughs there are in the turn through his wait-changing remarks. Morton is happily placed for himself and more so for the turn. The act is nicely laid out, with the scene end including effects made by the Fabric Studios of Chicago, and very attractive they are. Running in scenes, nothing is too long, and although the time is 35 minutes it quickly passes. It's a vaudeville revue in the proper sense, and, as Mr. Howard curtain-speeched, "it's different."

For entertainment the performance did fairly enough, probably better after its rearrangement Tuesday. Clayton and Edwards went in without billing or announcement other than on the stage's side lights. They got the No. 4 position as shifts were made otherwise after the matinee. Tuesday the backface team went into the next-to-closing spot, moving out until three. New Act! Boreo would be lucky to get over with anything like a wallop anywhere on the bill. His Monday evening location and on at 11 made it so much the more difficult.

The Howard act opened after the intermission Monday night, chang-

ing with the Eva Shirley band act, the latter closing the first part. Some years ago single women said they needed a piano player for accompaniment and "class"; they didn't want the orchestra in the pit. Now Miss Shirley has an orchestra on the stage with her, and although she comes first in the billing, the 10-piece band is first in the act itself. In fact, it is nearly all band, although Al Roth, the dancer, would have been one of the cards had he not followed the colored dancer of the Albright turn, which was No. 3. The Shirley band frame-up appears to say that each needs the other and both need Roth. Miss Shirley in straight singing did three numbers, and the whole totaled quite well.

The Bob Albright act can well stand and retain its two colored boys, one twisting dancer and one singer, and a lot of applause for himself. Up to his introduction Albright had barely toddled along with a couple of songs, his sombrero and Irish stories. There were not many stories blamed on "Clancy" and less new ones among them, but Albright got down to the act on the encore, which was wholly taken up by the colored youths, one of the boys being the unseen pianist until the other started to dance. The piano was set between the opening mid-way on the stage of the two sides of the draped curtain. The dancer will carry the act to a big applause finish, but Albright had better prune up his own portion and drop the second encore.

An enjoyable period was "The Cake Eaters" sketch by Tom Barry with Jean Adair, surrounded by a gag and a useful company of five, a good and mother who investigates who and why her son intends marrying. The playlet is full of slang and laughs, speeds along as easily as it does pleasantly, with a great line toward the finish that makes the finish. This little comedy almost typifies the present-day flapper and her brainless sap escort. It makes it a little rough for the youngsters, but not any more so than the Rachel Crothers new play, "Mary the Third." Mr. Barry and Miss Crothers appear to have held the same general scheme, with one working it into a slangy playlet and the other into a straight comedy. Miss Adair can be booked ahead with this one, for return dates next season. "It is the kind of an act the Orpheum Circuit now should go looking for."

Another laugh-getter with a kick in it was the Lydia Lumsden turn, full of new dialog with punch lines for Lydell, and getting the same results this turn steadily does. New matter was also in the Clayton and Edwards act, with Edwards handling it. He has several screamers in the talk and gets them all over. The reunion of Clayton and Edwards gives the big time a next-to-closer that will away in it.

No. 2 held Stanley and Benes, who started the dancing bee, doing their double formation stepping to favor, closing strong with the comedy dancing travesty hung upon Ruth St. Denis. It was early for the boys, but, as the bill broke, not so bad in that spot.

Opening were James Dutton and Co., two girls, in their pretty riding turn. A new bit of business is in this. While the three are going around the ring on two horses and a third, one of the girls appears to slip and is about to fall between the horses as she lets forth a slight shriek. Dutton gets her just in time. It's "business," but the matter of the probable thrill it sends through the house is open to question as to advisability, as the audience may believe the girl is nervous during the remainder of the turn, the house centering attention as to whether she will have another mishap instead of upon the act itself. The Six Hassenas closed.

Business Monday night not quite capacity. It was what would be called a flat show, nothing standing up in the billing, and the house had to draw all alone. Also questionable was whether the quick return advertised of Carroll and Segal, with nothing else in the way of names to attract, could have done anything for the box office, if not working against it.

Some cuts were made after the matinee, the Adair sketch losing a couple of lines or so, while Clayton and Edwards had talk in Monday night they had not used at the matinee, but nothing in their act evidently had been ordered out.

The new rule at the Palace that not over two curtain calls may be taken, although before the curtain call is limited, is elsewhere reported in this issue.

RIVERSIDE

A vaudeville audience is fickle, cruel, heartless, vacillating in its opinions, fluctuating in its likes and dislikes and inconsistent in its reaction to the performing artist. Where it later took Marga Waldron to its collective heart and figuratively hugged her, applauded her and acclaimed her, even those that knew of this sterling danseuse's past performances—many in the mild "bird" or "rasc" when Miss Waldron's opening vocal number did not meet up with their standards. There's no denying Miss Waldron's vocal calisthenics with the opening Spanish number are horrible and should be amputated from an otherwise snappy dance novelty but the fans' loyalty is by no means flattered by an unseemly

applause barrage where it didn't belong and which emanated just as resoundingly downstairs as up. But the dancing spirit went after them for that with a vengeance and dared them to do anything. Her stepping specialties were roundly applauded and the concluding toe jazz to "Kitten on the Keys" accompaniment was a continuous succession of spontaneous applause. George Halprin piano accompaniment between dance numbers is a genuine feature of the act.

Fanny Brice is the "name" lodestone at the Riverside this week. Fanny got to 'em even before she entered. The mere flashing of her card was enough and the way they were hungry for more made her show everything, doing 31 minutes and begging off with her inimitable "see you tomorrow." From "My Man" right through "Florodora Baby" she sang her extra quota of "Follies" numbers, supplementing the regular Blanche Merrill restricted comedy classics.

Opening and closing were two New Acts, respectively Rupert Inglese and Bob Anderson, as is Mazie Clifton and Billy De Rex, No. 4, one of the show's comedy highlights. Al Markell and Neil Gay, No. 2, can step with the best; the man's neat and snappy acrobatic dancing evoking considerable enthusiasm. As straight hoofers they can do it continuously but the handling of the vocal introductory numbers suggests possibilities for song and talk expansion.

George Yeoman and "Lizzie," the latter the amanuensis to the "editor of the assassinated press," won a flock of laughs with Yeoman's topical gagging, virtually a monolog but novelty introduced via a news ticker, requests from newspapers for information, etc. The material is credited to John P. Medbury, "columnist" of the New York "Evening Journal," although James Madison was formerly programmed as author. If the latter originated the idea, even though his gags may have been supplemented—but a few of the old ones are still retained—he deserves credit for the frame-up. Yeoman does his stuff within the quarter hour but accomplishes it only at the expense of choking off some of his own laughs with the result several of the neighbors were periodically asking "what's that?" His eagerness to start on some new point damps the laughs, a thing commendable otherwise for speed and general effect, but instead of planting his next point he should either wait until he becomes heard once again or stall a few seconds for the crowd to enjoy themselves.

Reopening after intermission was Craig Campbell, the tenor, with a better class song routine well adapted to vaudeville audiences for results. Another ballad on the order of "Love Sends a Little Gift of Roses" could be added for double advantage judging from what that number scored for him.

Clarence Oliver and (Miss) Georgie Oip followed with their "Wag Collet" playlet by William Anthony McGuire that combined comedy, romance and wistfulness tellingly. Arthur Behl'm's "Time Will Tell" number (not the "Sally, Irene and Mary" song) is neatly worked in for the theme strain.

Followed Fanny who murdered them, and Bob Anderson and his polo pony to revive them for the pre-exit. Abel.

COLONIAL

A packed house Monday night made the Colonial look like old times, although the attendance has taken a decided spurt for the better during the past few months. An aid society bought a large portion of the lower floor, with regulars taking the balance of the seats. Stands were thick in the back when the show started.

The second half went stronger than the first, due to the audience and the presence of Lopez's Band, second after intermission. The musicians did 23 minutes, but could have been out there yet, judging from the reception. One new effect number was used in "Fate," an orchestration backed by a miniature special set, with lighting effects showing an immense illuminated dragon. The title was applied to the letters of fire, the idea probably having been inspired by the dragon from the "Four Horsemen" film. The other big effect punch was illustrating "The Natchez and Robert L. Lee," a corking number. "The Florodora Sextet" gave the musicians a chance to clown a bit in "dame" attire.

Edo and Martin followed and did well next to shut, but stole a couple of encore speeches. It is a two-man "comedy" duo, with the makings of a comedy wow. The routine consists of argumentative cross-fire and songs. The stout member has a voice of unusual quality and a sure-fire delivery for the dialog, but is a bending bear. The arguments are the mid Weber and Fields idea done in "wop." The suits worn by the pair are real comedy creations. It should work into a big-time standard.

In the first half George Kelly's comedy classic, "The Show Off," one of vaudeville's greatest comedy hits, got about half of its usual quota of laughs on account of the noise out front. It was no gathering

for the Kelly brand of humor. Fred Sumner received more laughs from his manipulation of his toupe than were awarded the clever lines and situations. "The Show Off" is being elaborated into a three-act comedy, a fate predicted for it by Variety the first time it appeared.

Willie Solar followed in grotesque makeup and wowed them. Solar was right in their wheelhouse, getting a full minute belly laugh on his makeup before he opened his mouth. He sang four pop songs of the comedy variety, getting most with "I Love Me." He finished with his "Baboon" song, working all of his vocal bag of tricks to big returns.

Grete Ardine, assisted by John Tyrell and Tom Mack, closed the first half in one of the best dancing turns of the season. The singing means nothing, being an excuse to get them on and off and allowing Miss Ardine an opportunity for several changes, but the dancing is exceptional. The opening number, with Miss Ardine as a French model applying for employment, is a song-and-dance conceit in which the two boys swing her by the wrists and ankles to the most dangerous and thrilling swings that has been seen around. One second her noise is just missing the stage, the next she is standing aloft from the momentum. It can be a sure-fire crowd curtain closing number. An Apache double gave Miss Ardine and one of the boys an opportunity for rough-house acrobatics and a "hoch" solo by one of the boys showed a pair of rubber ankles. A fast trio song and dance with Miss Ardine in soubrette costume topped off a splendid turn. Gordon and Itica opened neatly. They are a mixed double, with the man riding a trick bicycle and talking. The act is a novelty from all angles but the talk. By brightening this portion the pair will begin to descend in the running order.

Millard and Marlin did nicely No. 2, due to the girl's personality. The act is a singing and dancing combination framed along conventional lines. A wedding number tough dance, with songs and patter and a Chinese double, certainly don't sound unusual, but the girl made both of the latter two stand up.

Robbie Gordone in her familiar posing specialty closed, and held the mas well as could be expected. It's an interesting sight turn.

Con.

81ST ST.

Both box offices in the lobby did a brisk business, as usual, Monday night, with the house slowly filling. When the sale finished there were about five empty rows in the rear, which, however, means corking attendance downstairs in this big Keith house. The show held the policy of six acts and a feature picture, the latter being "The Voice from the Minaret."

The scintillating Caninos topped off a bill entertaining regardless of the fact that there were two playlets in the short vaudeville program. Grace Valentine and Laura Pierpont were separated by B. C. Hilliam (New Acts), and that he landed extremely well eased the sketch problem. Hilliam's singing was unopposed, which also helped.

The "Bambala Espanola" rates as one of the season's outstanding dance production turns, if indeed it does not class number one. All four Caninos are billed equally, with Elissa, Eduardo, Angel and Joe on the same line in the order named. Miss Canino appeared to have more of the routine to herself than when the act was first presented. She worked splendidly, and then at the close, in taking her bows on one side of the side (the three boys opposite), she perhaps made the feminine patrons envious by sporting a carmine shawl. Her cute little wiggle in the gypsy dance caught the eye, but it is given amid the curious atmosphere of snapping of the fingers and other little noises made by the brothers' hands. The appearance of the Caninos—the costumes, the flashing teeth—all contribute to the general effect. Theirs is the finest display of Spanish dancing presented on this side of the water.

Miss Pierpont was next to closing (just ahead), with "Women Who Pass in the Night," one of the few playlets that have been successfully staged in "one." Most credit for that goes to Miss Pierpont's protean cleverness. The changes were made rapidly and she made her characters stand apart from each other as distinct personalities. The two male players in support have been well chosen. Cornelius Roddy as the husband who might be interested in another woman but his wife is a good-looking chap and plays the role with understanding. No less so does James Maxwell as the divorced man who hasn't found it so nice to be free. There is only a painted drop and a prop lamp post, though a wardrobe woman is also carried.

It is a coincidence that Miss Valentine enacts the role of a Miss Pierpont in her "Fourflush," written by Hal Crane and staged by Carrie De Mar and Fred F. Hand. The turn was originally presented last spring. On third, it caught the fancy of the house, with Miss Valentine's performance a bright and clever one. The mention of Lombard's shop is a reminder that Miss Valentine has much attention in "Lombard, Ltd." several seasons ago, playing a model. It's quite a different type of model in "Fourflush." Fred Arthur as the supposed son of a broker was much too loud at the opening. Carlo

De Angelo did the waltz with a French dialect, but whose genesis was the Manhattan Casino. He won a number of laughs, scoring with the bit that has him coming on with dishes and singing "Oh, What a Pal Was Mary," he having forgotten himself and believed he was back in the Harlem.

Ruby Royce was No. 2. Curious how, with the strenuous dancing show, Miss Royce remains plump. She was all out of breath before going into the finale number, and puffed even when giving thanks for applause she said she was sure of getting. That was prior to the number itself. The returns were just fair. Paul and Pauline opened. They are using an attractive stage dress for the rings and wedding rings were made to look difficult because accomplished high above the stage. Paul is an exceptional ring worker and a graceful one. *Ibex.*

TEACHING FISH TO SING; TOO MUCH FOR CRITICS

Play With Scheme to Tame
Earthworms Bored the
Reviewers.

Paris, Feb. 21.

"Locus Solus" ("The Only Place") was given before Paris critics at a dress rehearsal in the Theatre An-tion. The piece is an adaptation by M. Raymond Roussel from his book bearing the same title, with music of which Maurice Foure is the composer. The title is explanatory of the isolated laboratory of a scientist who struggles with highly imaginative inventions.

The piece is probably the most futuristic stage presentation Paris has yet witnessed with the audience reaching a point of impatience that resulted in no uncertain signs of the mental state they were in through conversation during the third act. It was in the nature of a surprise the management permitted the play to run its full length.

Cubist stage settings provided the background before which fantastic costumes, of Polret, combined to provide a most exaggerated illusion for this weird attraction. Decidedly futuristic ballets are inserted into the action at intervals with the costumes of one number revealing the individuals as skeletons that had the white ribs and spinal column flagrantly contrasting with the remainder of the costume in black.

It is enough of the story to relate that the scientist finds a means of taming earthworms by playing a violin to them and also grafts parrots' tongues in fish so that they may sing and give seaside concerts.

AMERICANS IN EUROPE

Paris, Feb. 21.

Roland Hayes, negro singer, appeared at a classical concert in Paris last week. John Trevor, of Wolfson Music Bureau, New York, is sojourning in Paris.

Madge Tyrone, from Hollywood, who has been in Europe some months, has returned to the United States.

Avery Hopwood has arrived in Paris from New York, prior to visiting Berlin and London.

Muriel Tannahill, soprano, appeared in a Paris concert last week under the direction of Charles M. Wilder.

Freda Whitaker, after skating at St. Moritz, Switzerland, is engaged for one week at the Palais de Glace (artificial ice rink) in Paris, and will then close the season at the ice skating rink in Antwerp, Belgium.

Adolph Zukor, of the Paramount, has arrived in France.

In Paris last week: John Angus McKay, publisher of New York magazine, The Spur; Mrs. Charmain London, widow of Jack London; Dolly Sisters, Jack Haskell, Eugene Gerard. Isadora Duncan reached Cherbourg last week and came to the capital by the special boat trains.

DEATHS ABROAD

Paris, Feb. 21.

Edy Toulmouche, French song composer, died at Riva Bella, Normandy, France, aged 35 years.

Mme. Lureau-Escalais, a well-known opera singer 20 years ago, died Jan. 26, at Cuxac, Aude, France, from influenza, aged 63 years.

Mme. Garnier, Aubert, wife of Louis Aubert, French picture renter and exhibitor, died Jan. 30, after an operation.

Anito Aledo, aged 16 years, died

ANOTHER "PLANTATION"

Colored Show, Not Cabaret Revue,
For "Monkey Glands"

"Plantation Days," a colored show playing as an attraction at the Dunbar, Philadelphia, was engaged this week for Albert De Courville's "Monkey Glands," a new musical show scheduled to open at the Empire, London, about March 15. The "Plantation Days" engaged for "Monkey Glands" is not the colored cabaret show headed by Florence Mills and playing at the Plantation, one of the Broadway cabarets.

Negotiations were under way for the sending over of the cabaret "Plantation" show, but with that deal off, the other Plantation show was secured. "Plantation Days" holds 40 people, all sailing with the scenery and accessories used in the show on the "Celtic" Saturday, (Feb. 24).

Negotiations are on for Jimmy Husey to join "Monkey Glands" with the deal due for settlement this week. Lilly K. Wells will supply part of the book, George Gershwin is writing the music, and Clifford Grey will stage the book, with Allan K. Foster staging the dances.

BOYCOTTING GERMAN MUSIC

Paris, Feb. 21.

French music having been suppressed throughout Germany, according to reports received here by the publishers, the French syndicate of music publishers has decided to boycott German music.

It is not yet stated if the Opera will now join in the ban or continue its successful run of Wagner, the copyright of which has fallen out in France, and whether local musicians will eschew Beethoven, Mozart and other Germanic compositions. Real music lovers in France hope not.

Mistinguett Touring South America

Paris, Feb. 21.

Mme. Mistinguett has arranged to tour South America with Mme. Rasini's revue troupe in June. She will be accompanied by Earl Leslie, who is now Mistinguett's dancing partner in the Casino de Paris revue.

INVITED TO PRODUCE

London, Feb. 21.

William J. Wilson, the American producer, who seems to have settled permanently in London, has been asked by Sir Alfred Dutt and Albert de Courville to stage the forthcoming revue announced for the Empire.

Wilson has not been putting on any revues since he left the London Hippodrome some years ago to become a partner with J. L. Sacks for the production of musical comedies. He now has several shows of his own on tour, one of which will shortly come into London. On receiving the offer from Sir Alfred, Wilson felt he would like to have another try at that branch of producing.

Jack May's New Night Club

London, Feb. 21.

A new night club opened here last week on Wardour street. According to report, the establishment is privately sponsored by Jack May, who is a prominent restaurant man here.

Zuker Keeps on Travelling

Paris, Feb. 21.

Adolph Zukor and Sidney Kent will leave for Cannes, thence Italy and the Orient on a vacation.

BARRYMORES TOGETHER

Paris, Feb. 21.

John Barrymore has joined his wife here, and states he will resume in the title role of "Hamlet" in New York during September. Mrs. Barrymore has denied all rumors of their possible separation.

"SANS GENE" STOPPED

Paris, Feb. 21.

The periodical run of "Madame Sans Gene" filling the gap when young Rostand's "Phoenix" flopped had to be stopped to enable a troupe of the Porte Saint Martin to leave for a tour in South America as scheduled this week. The local version of Dickens' "Cricket on the Hearth," played by Vargas, was revived, awaiting a revival of Porto Riche's "Le Vieil Homme" ("The Old Man,") listed for next week, the cast being Jean Daragon (Chavaleux), Harry Krimer (Augustin), Vargas (Michel Fontanet), Mmes. Germaine Dermoz (Therese Fontanet), Brie (Brigitte Allam), Coustan-Lambert (Catherine) and Ce-

MAUD HANLON INHERITS BULK OF FALK ESTATE

Residue Left to "My Fiancee,
Absolutely and Forever"—
May Reach \$1,000,000

Surrogate Foley has appointed Mortimer Fishel (Dittenhoefer & Fishel), the attorney, temporary administrator of the estate of Albert Falk, which may be the means of effecting a settlement between the tobacco man's relatives as regards Maud Hanlon, said to have been an actress, who was willed the bulk of the estate. The latter is estimated at between \$500,000 and \$1,000,000, the administrator's first task being to determine its exact value.

Two wills figure in the contest, one of Feb. 6, 1922, dividing the bulk of the estate between the deceased's two sisters, Linda Falk Ellis, of Troy, N. Y., and Olga Falk Dushnes, 628 West 111th street, New York. A later will, dated Nov. 30, last, bequeathed \$15,000 each to the two sisters, \$10,000 to Arthur Ellis, a nephew; \$7,500 to Abraham H. Cano, a friend, and \$11,000 to charities. The rest goes to Miss Hanlon, "my fiancee, absolutely and forever."

The deceased, who died Jan. 25, was president of the Falk Tobacco Co. He was engaged to Miss Hanlon, who was not popular with the family because of the differences in religion. The earlier will bequeathing the residue to the two sisters was filed for probate a few days prior to the document which favors Miss Hanlon.

The United Hospital Fund, several Jewish charities, the Salvation Army, Miss Hanlon and the other beneficiaries stipulated unanimously for Mr. Fishel's appointment as executor. Negotiations for a settlement are reported under way. Eppstein & Axman are representing Miss Hanlon.

CHICKEN CHASERS

(Continued from page 1)

Several who demand that only women with whom they may strike up an acquaintance on short notice be booked in their theatres. This practice has increased to such an extent of late that one independent vaudeville booking agency in New York has been forced to cancel the bookings of three houses on its account.

In most instances the managers requesting women for their bills pay the smallest salaries, the greater number being in the class that pays acts \$5 each person per day.

MIDNIGHT SHOW PLAN

(Continued from page 1)

will attract even more patronage. If the new plan is tried, however, it is doubtful if "Morphia" will be given Wednesdays and Saturdays as it would mean playing three performances on each day for Shetman.

The managers figured that as the big cabarets get heavy cover charges, it is just as reasonable to expect regular theatre patronage late in the evening. Midnight performances have been successfully given for the past two years, "Shuffle Along" starting the vogue and the current colored show "Liza" following suit. The burlesque at the Park music hall also gave one late performance each week. But the giving of a drama after theatre hours four or five evenings a week has never been attempted. "Morphia" will be ready to go on late next week.

There are at four characters in "Morphia," the players in addition to Sherman being Miriam Sears, Alice Fleming and Albert Tavanier.

PREACHER'S SIDE LINE

(Continued from page 1)

he can get away with this one here he will start it elsewhere, one at a time and boost the weekly nick to 50 cents, maybe a dollar.

An organization is to be formed called the Community Entertainment Bureau. It will operate, turning town halls into opera houses in winter and finding some way to keep the coin coming in over the summer. The preacher says this is no religious propaganda stuff, just a balm for theatreless towns.

The attractions Dr. Tucker has decided upon will be dramatic plays and moving pictures. He has not stated whether they will be con-

PLAYS NOVEL SCENE

Comedy at Varietes Has Theatre's
Interior

Paris, Feb. 21.

Following the successful run of Sacha Guitry's "Le Blanc et le Noir" at the Varietes, Max Maurey presented, Feb. 16, "Jour de Folle," which is a change from the original title.

The play is a three-act comedy by Andre Birabean, and though received but fairly, the trio of acts suit a fashionable house such as the Varietes.

The script impresses as if the author had attempted to write a tragicomic family story in a humorous vein and failed. Bernard discovers his associate, Daniel, courting his wife, Odette. He determines to return in kind the treachery. Daniel's wife is but a plain woman, hence Bernard changes his objective to the daughter, Nicole, whom he counsels not to marry the youth her parents have chosen.

The girl, secretly in love with her father's friend, construes his advice as a declaration of love for her and confesses her affection for him.

Bernard seizes the opportunity to elope to Monte Carlo with Nicole. He respects the girl's innocence, and when the family arrives, announces his intention of divorcing his wife to marry Nicole.

The subject is not appropriate at the theatre which houses it, although well acted Raimu is a sympathetic Bernard, and Gaston Dubosc plays Daniel. Miss Campton is the wife, Odette, while Jane Marnac does averagely with the role of Nicole.

The second act set is novel, in that it reveals the interior of a theatre during intermission, showing the balcony and box wherein the characters are seated.

VIEUX COLOMBIER

Paris, Feb. 21.

Jacques Copeau recently presented at the Vieux Colombier a French edition of "La Princesse Turandot," a Venetian classic by Carlo Gozzi, little known to the present generation in France. Gozzi died in 1806 and his ten "Flabe" are now almost forgotten, even in Italy. "Princess Turandot" has been translated by Jean J. Olivier as a comic-tragedy in five acts. It is inspired by a Persian legend, probably heard by Shakespeare who is supposed to have used it for a scene in "The Merchant of Venice," and by Moliere for "La Princesse d'Elide."

The Empress Althoum has decreed, at the request of his daughter, Turandot, that each suitor for her hand shall be put to death if he is unable to solve three enigmas proposed by her. Prince Kalif successfully overcomes the difficulties in spite of the girl's opposition, and he finally wins her heart by renouncing his rights and refusing to marry her. To this tragedy are added some amusing scenes relative to a trio at the Chinese court in the early days. Well handled by Copeau's company it is an interesting show.

"RATS" IS NEW REVUE

London, Feb. 21.

The Charlot new revue, called "Rats" opened tonight at the vaudeville theatre. It features Alfred Lester and Gertrude Lawrence.

With the usual collection of skits and numbers, clever and otherwise, the show was well received.

Peggy Marsh Again Abroad

London, Feb. 21.

Peggy Marsh, along with other notables, arrived on the "Olympic."

Frederic Masson Dies

Paris, Feb. 21.

Frederic Masson died Feb. 19 at the age of 76. He was a popular Napoleonic biographer.

COCHRAN AFTER TRUEX

London, Feb. 21.

"Six Cylinder Love," the Sam H. Harris piece, has been secured for over here by Charles E. Cochran. Mr. Cochran wants Ernest Truex to play his original role in the London production of the comedy and is making an effort to secure him.

BARON ROTHSCHILD'S "SIGN"

Paris, Feb. 21.

Manager Camoin will produce Baron Henri Rothschild's French version of Channing Pollock's "Sign on the Door" next summer.

The presentation is to be made at the theatre Renaissance and will

CANADA'S PICTURES

(Continued from page 1)

industry along many channels, providing it is properly regulated and placed on a fire foundation, were outlined in Mr. Lewis' constructive address.

Lewis discussed at some length the comparative properties of the nitro-cellulose film and the acetate cellulose film. He explained that he had revised his opinion regarding the displacement of the inflammable nitro cellulose film by the acetate cellulose film after studying the conditions of manufacture and quality of both articles. Until chemical science evolved a satisfactory safety film, prohibition of the inflammable nitro-cellulose film was not the proper treatment, and would neither be an antidote or panacea for the cure, or even relief of the motion picture film hazard.

The solution of the problem that was being seriously considered in various parts of the world was not to prohibit, but to regulate and control the use of the dangerous film in the safe and sane manner.

Emphasizing the need of co-operation and constructive action to remedy the film hazard, Mr. Lewis said: "It is easy to criticize, break down and destroy. Let us do something worth while. Let us be constructive, build up and promulgate legislation which will appeal to all the vast and diversified interests of the motion picture industry both in Canada and the United States. We will accomplish nothing if we adopt an antagonistic attitude. We must have unity of purpose and co-operation in action, we must seek for the best, and provide the most good to the greatest number, all the while working for the primary object of safety. We have penalized the industry for the purpose of making the business safe, and the industry has, speaking generally, co-operated with us and done whatever it has been asked without resentment. Whatever hazard now exists is one that has been created largely by those outside the legitimate confines of the industry.

Figures that strikingly illustrated the amazing growth of the motion picture industry in both the United States and Canada were given by Mr. Lewis. They revealed at a glance the colossal investment in an industry still in its infancy. There were no less than 15,000 motion picture theatres in the United States, and 900 in Canada. American theatres represented an investment of \$1,000,000,000, while \$30,000,000 were invested in Canadian theatres. There were 800 exchanges in the United States, with a total of \$8,000,000, while Canada had 30 film exchanges, of a total value of \$750,000.

The seating capacity of the 15,000 United States picture theatres for one show was 7,605,000; the average weekly attendance was 50,000,000; the admissions paid annually amounted to \$520,000,000; 105,000 people were employed in theatres. The number of persons permanently employed in picture production totaled 60,000, while there were no less than 300,000 persons permanently employed in all branches of the industry.

The investment in the motion picture industry was placed at \$1,250,000,000, and pictures produced annually cost \$200,000,000. Salaries and wages paid annually at studios amounted to \$75,000,000, while costumes, scenery and other material used in production annually cost \$50,000,000.

The average cost of one feature film was \$150,000, and the average number of feature films produced annually was 700. The average number of short reel subjects, excluding news reels produced annually, totaled 1,500. Taxable motion picture property in the States amounted to \$720,000,000. Of the pictures produced, 84 per cent. were made in California and 12 per cent. in New York. Ninety per cent. of American films were used in foreign countries. No less than 140,000,000 lineal feet of film were exported in 1921, as compared with 32,000,000 feet in 1913.

Expenditures incurred annually included \$2,000,000 by producers and exhibitors in newspaper and magazine advertising; \$2,000,000 by producers in photographs, cuts, slides and other accessories; \$2,000,000 by producers in lithographs, and \$3,000,000 by producers in printing and engraving.

FILM STAR DOING IMITATIONS

London, Feb. 21.

At Stratford this week Florence Turner, film star, commenced a vaudeville trip. Her turn consist of

AN OPEN LETTER

To Our Theatrical Friends:

Not entirely in the selfish spirit of self-preservation, but entirely in the spirit of truth, we adopt this method of talking to our many theatrical friends.

After having endured the vicissitudes of the greatest theatrical fiasco ever perpetrated upon producer, player or patron; having been victimized by false promises and false advertisements, and having reposed faith in men whose selfishness and dealings were largely the cause of the present condition of the so-called "Circuit of Opportunity" (Shubert Vaudeville), now comes the "passing of the buck."

The Shuberts blame it upon the producer, the producer blames it on the Shuberts, and in turn they both blame the actor, who thought in assisting to build another theatrical circuit he might create a new field of endeavor for his fellow artists; for in truth nothing succeeds like success, and, with no thought of "opposition" but with every thought of honest competition, we felt we were doing the proper thing.

But you cannot keep good men down, and we advise all vaudevillians to "watch your step" when approached by their bookers or agents, who have gone so far as to deduct commissions for a week, the salary for which was not actually paid because of illness of the performers—the said commission being deducted the following week, and on another occasion commission being deducted for weeks neither booked by the Shubert vaudeville circuit nor for playing in a Shubert theatre.

Investigation disclosed the Shubert auditors have no record of these commissions having been paid! WHO GOT IT?

It is very evident that there has been a case or cases of "Cheating Cheaters," but, after all, the actor, in spite of the hue and cry of inflated salaries, received the worst trimming of all.

As to the validity of the contracts issued there was no doubt. But subterfuges to avoid the

legality have been adopted. Convenient bankruptcy, incorporated companies, etc. The sum and substance is, a contract is only as good as the character of the man who signs it; and a circuit is only as good as the characters of the heads of the circuit.

This letter is not written to curry favor. We do not worship at the throne of the mighty. This letter was not inspired nor even suggested by anyone in a managerial capacity; or by anyone in any way affiliated with any vaudeville circuit whatsoever, but has been written by our two selves and another vaudevillian whom we called in consultation.

After the crash, we presumed restitution would be made, that obligations would be met, that actual indebtedness to actors for salaries in arrears and for violation of contract would be paid.

We think the entire theatrical world well knows the story. It is with all sincerity, after having learned our lesson, that we advise all artists not to allow themselves to be engaged by any circuit whose contracts do not mean what they say and that the amount therein mentioned will always be paid in full.

"Variety" did not solicit this adv. and is not making any reduction in advertising rates. We have paid for this adv. in full, but not with money earned from the Shubert Vaudeville circuit.

It is our regret that last fall we did not carefully read the editorials in this paper and heed their warnings; but once bitten, twice shy, and in the future you will see the act of *Gene Barnes* and *Henry Stremel* in real vaudeville houses, and we will be there because of our merit.

And now our story has been unfolded, we will quote the great Emancipator: "*You can fool some of the actors some of the time, most of the actors most of the time, but not all of the actors all of the time.*"

Sincerely,

GENE BARNES
and HENRY STREMEL

BILLS NEXT WEEK (FEB. 26)

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
Delyle Alda Co.
Baltimore Orchestra
Santos & Hayes
Combe & Nevins
Van & Corbett
Gretta Ardine Co.
Bobbie Gordons
Joe Quinlan
Fanny Brice
Three Lordens

CELELE HARRY D'ANDREA and WALTERS

Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Keith's Riverside
Rooney & Bent
Leedom & Stamper
Ona Munson Co.
Runaway Four
Bones
Dixie Hamilton
Gibson & Price
(Two to fill)

Keith's Royal
Ben Bernie Band
Fred & Austin
Victor Moore Co.
Sophie Kasimir
Lillian Shaw
Lela
G & H DeBres
Charles & Marion
(One to fill)

Keith's Colonial
Chas. Ahearn Co.
Harry Johnson
Juliet
Mabel Ford Co.
Ben Chalk
Murray & Gerriah
Gibson & Lange
The Vanderbilts
The Norvelles

Keith's Alhambra
The Show Off
Dooley & Morton
Elinore & Williams
Meehan & Newman
Louise Lovely
Margaret Hasler
Jl Stoddard Band
Rafayette's Dogs
(One to fill)

Keith's Broadway
G & H DeBres
Ernie Golden Orch.
Elkins & E.
Leavitt & Lockwood
Bob Albrigh
(Others to fill)

Moss' Coliseum
Frank Dixon Co.
Bl Da Bo
Dennis' Thib't & C
(Others to fill)

E. HEMMENDINGER, Inc.

JEWELERS
33 West 46th Street New York
Telephone Bryant 1543

2d half
Emma Hag Co.
Freda & Anthony
Newhoff & Phelps
John & Newman
(Two to fill)

Keith's Fordham
Franklin Ardell Co.
Eva Shirley Band
Warren Sis
Thomas & Aker
(Two to fill)

Keith's Hamilton
Jean Southern
Joe Browning
Son Dodgers
Harrett & Farnum

VARDON and PERRY

HEADLINING
PANTAGES CIRCUIT
NEXT WEEK (FEB. 26)
PANTAGES Theatre, TACOMA, WASH.

3d half
James Lucas
Josephine Dunfee
(Others to fill)

Keith's Jefferson
Howard & Clark
Sullivan & Barker
E. Raymond Co.
Stanley & Burns
Johnny Burke
Johnny Lucas Co.
(Two to fill)

Keith's Prospect
2d half (22-25)
Dolly Kay Co.
Mack & Stanton
Ben Meroff Band
Valdo Myers & V
(Two to fill)

Keith's 81st St.
Mabel McNamee Co.
Wade & Wyde
Russell & Marconi
The Rios
Alie Hamilton
(One to fill)

Proctor's 125th St.
Movie Mask

Moss' Rivera
Emma Hag Co.
Thornton & Flynn
Freda & Anthony
Meehan & Newman
(Two to fill)

ALBANY
Proctor's
Rosa & Foss
Jean La Cross
Taylor Howard & T
Lew & Body
McLynn & Sully
(Two to fill)

ALBANY
Proctor's
Rosa & Foss
Jean La Cross
Taylor Howard & T
Lew & Body
McLynn & Sully
(Two to fill)

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Proctor's
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ALBANY
Proctor's
Rosa & Foss
Jean La Cross
Taylor Howard & T
Lew & Body
McLynn & Sully
(Two to fill)

Roger Williams
Golden Gate Trio
"Stanley & McNab
Oddities of 1923

BOSTON
R. F. Keith's
B. Sherwood & Bro
Segal & Carroll
Mrs Gene Hughes
Jin McWilliams
Venita Gould
McLaughlin & E
D Humphrey Co
McCarthy Sis
Ben Beyer

BUFFALO
Shea's
Osborne Trio
Stone & Francis
Ray Ball & Bro
W Cross Co
Brown & Whitaker
Margaret Severn Co
Harry Burns
The Duttons

BUFFALO
Shea's
Osborne Trio
Stone & Francis
Ray Ball & Bro
W Cross Co
Brown & Whitaker
Margaret Severn Co
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Margaret Severn Co
Harry Burns
The Duttons

BUFFALO
Shea's
Osborne Trio
Stone & Francis
Ray Ball & Bro
W Cross Co
Brown & Whitaker
Margaret Severn Co
Harry Burns
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W Cross Co
Brown & Whitaker
Margaret Severn Co
Harry Burns
The Duttons

Holland & Oden
The Rancos
Follis & LeRoy
(Two to fill)
2d half
Eape & Dutton
Creations
McKissick & H
Nelson Sis
Gladys' Monkeys
Fred LaRaine Co

ERIE, PA.
Colonial
"Paul Sydel
Anderson & Burt
Hoskins & School
Powers & Wallace

THE BRAMINOS

With their wonderful musical instrument
Next Week (Feb. 26-28)
Loew's American
(March 1-4) Loew's Fulton, Brooklyn.
Direction: J. H. LUBIN

Wm Ebbs Co
"Dorothy Walters
GERMANTOWN, PA.
Orpheum
A & F Frabell
"North & South
"Schaefer W & C
Jans & Whalen
Southland Enter
Joe Laurie Jr
Ella Bradna Co

GRAND RAPIDS
Empress
Autumn Trio
"The Saytons
Joe K. Watson
Hymack
Murray & Oakland
Beban & Mack
GRANDVILLE, S. C.

Grand O. H.
(Augusta split)
1st half
Van & Tyson
Dorothy Ramer
Holman Bros
Elliott & Latour
Princeton Five

HAMILTON, CAN.
Lyric
Ryan Weber & R
Melva Foster
Anderson & Graves
Joe Rolly Co
Lady Teen Mel
The Brantia

HARRISBURG, PA.
Majestic
Jones & Ray
"Zahra Enter
(Others to fill)
2d half
York & Maybelle
Van Hoven
(Others to fill)

HAZLETON, PA.
Feely's
Dezo Retter
Amoros & Jeanette
"Edna Enter
(One to fill)
2d half
Turner Bros
H. E. Kuehn
Angel & Fuller
Rose Clare
Reynolds D'gan Co

JACKSONVILLE.
Arcade
(Savannah split)
1st half
Kennedy & Kramer
El Cleave
H J Conley Co
Ned Norworth Co
Wheeler Trio

KNOXVILLE
Bijou
(Chattanooga split)
1st half
Turner Bros
K & E Kuehn
Angel & Fuller
Rose Clare
Reynolds D'gan Co

LANCASTER, PA.
Colonial
York & Maybelle
Prozin
Ishikawa Bros
(One to fill)
2d half
Chas L. Shaw
Mason & Shaw
Juvenile Follies

CHAS. J. FREEMAN
BOOKING WITH ALL
INDEPENDENT CIRCUITS
SUITE 307, ROMAN BLDG.
245 West 47th St.
NEW YORK
Phone BRYANT 8917

LONG BRANCH
Broadway
Alanson
"J & J Challa
Shone & Squires
"Lorraine
(Others to fill)

LOUISVILLE
National
(Nashville split)
1st half
Gray Sis
Ed Morton
Viola May Co
Lions & Voss
"Lorraine & Gray

LOWELL
B. F. Keith's
James Thornton
Moore & Fred
Willie Schenck Co
Malinda & Dado
Frank Wilson
"Lorraine & Gray
"Brooks & Morgan
Samuel & Leach
Franklin & Hall

MOBILE
Lyric
(N. Orleans split)
1st half
Creations Washington

ELIZABETH, N. J.
Proctor's
"Sickman's Band

W & G Ahearn
Musical Gabriel Co
"Marie Russell Co
Three Renards
MONTREAL
Imperial
(Sunday opening)
B. Clasper & Boys
Bob H. Hodge
Allman & Harvey
Maxine & Bobby
"Brooks Sis
Stanley & Stevens

Princess
(Sunday opening)
Daily & Berwick

ROANOK, VA.
Roanoke
(Same 1st half bill
plays at Winston-
Salem 2d half)
1st half
John Regay Co
McCormick & W
Terra Drums
Sampson & Douglas
Gordon & Day
2d half
Lynn & Thompson
"Lorraine & Gray
Fulton & Burt

MT. VERNON, N.Y.
Proctor's
2d half (22-25)
Gus Edwards Rev
J & W Hennings
Montana
Oscar Martin Co
(Two to fill)
1st half (26-28)
Joe K. Watson
Dohovan & Lee
Louis Hart
(Others to fill)
2d half (1-4)
Craig Campbell
Hampton & Blake
Castling Campbells
(Others to fill)

NASHVILLE
Princess
(Louisville split)
1st half
Al Striker
"Stanley & Wilsons
M Montgomery Co
Laney & Morgan
Harmonyluna

NEWARK, N. J.
Proctor's
Toto
Haley & Cross
Clark & Dorgan
Van Cleave & Pete
Allen & Canfield
(Others to fill)
N. BROWN, N.J.

State
Zemater & Smith
Marie Sparrow
Frank Farnum Co
G. Yeoman & Lizzie
Henry's Melody
2d half
Great Johnson
Bernard & Leone
J & E J. Egan
Meredit & Snoozer
Son Dodger

NEW ORLEANS
Palace
(Mobile split)
1st half
Baggett & Sheldon
"Lorraine & Gray
Ormsbee & Remig
Joe Darcy
Clare's Minstrels

NORFOLK
Academy
(Richmond split)
1st half
Vee & Tully
Southern Revue
Howard & Lewis
Hanaoka Japs

PHILADELPHIA
B. F. Keith's
Herbert Clifton
"Rupert Ingalese
Olson & Johnson
Blossom & Reiley
Patricia & Truena
China Blue Plate

Keynote
Kanawaga Japs
Mason & Gwynne
Jack Kennedy Co
Marino & York
Flashes of Songland

Wm. Penn
J & E James
William & Taylor
Mason & Shaw
Yip Yip Y'phankers
(One to fill)

SHEPARDSON
Strand
Traps

SYRACUSE
B. F. Keith's
Howard Nichols
Lee & Cranston
The Reuters
Fenton & Fleida
Sheldon P'tine & H
Dooley & Storey

WILMINGTON
Aldine
Miss Ioleen
Stephens & Brun't
Delro
Thos J Ryan Co
Barrett & Cunneen
"Brown's Dogs

W & H Brown
Johnny Geelger
"Jones & Rao
Jas Stanley Co
Jartha Pryor Co
"Jane & Miller

DARL MacBOYLE
Exclusive Material of Every Description
ON HAND OR TO ORDER.
116 W. 40th St., N. Y. City: Bryant 2461

TAMPA, FLA.
Victoria
(26-27)
"Same Bill plays at
Petersburg 28-1
Oleander 2-3
Christy & W's
Buchanan & Chit
Ravels & Ven K
Loney Hawkell
Ed Jones Rev

TOLEDO
B. F. Keith's
R & W Roberts
Chic Sale

Duncan Sis
Bacon City Four
Ruby Norlon
"Phenomenal Co
Carter & Cornish
Barbette

READING
Corinne Arbuckle
Magic Tablet
Walsh & Ellis
Black & White B'd
(One to fill)
2d half
Reiff Bros
Black & White B'd
(Others to fill)

RICHMOND
Lyric
(Norfolk split)
1st half
Janis & Chaplow
Harry LaMar
Lillian Herlein Co
Hunting & Francis
Ilen Barton's Rev

ROANOK, VA.
Roanoke
(Same 1st half bill
plays at Winston-
Salem 2d half)
1st half
John Regay Co
McCormick & W
Terra Drums
Sampson & Douglas
Gordon & Day
2d half
Lynn & Thompson
"Lorraine & Gray
Fulton & Burt

TROY, N. Y.
Proctor's
Fridkin & Rhoda
Chas Harrison Co
Singer's Minstrels
2d half
Margie Coates
Zuh & Dreis
Singer's Minstrels
UTICA, N. Y.

Colonial
Williams & Daisy
"Whalen & McS
(Others to fill)

Don't Miss My Announcement in
Next Week's Variety
Very important to
Vaudeville Artists
MAX RICHARD
AGENCY
Booking exclusively with
W. V. M. A. B. F. Keith (West)
Capitol Bldg. (Masonic Temple)
CHICAGO
PHONE CENTRAL 0346

Pisano & Lindauer
Princess Wabietta
ROCHESTER
Temple
Haines & Beck
Lillian Leitzel
Walters & Walters
"Georges du Franne
Kerr & Weston
Patricia
Walters P't's & C

SAVANNAH
Bijou
(Jacksonville split)
1st half
R & B Brill
Rozellas
"Miss Vanity Co
Ronne & Gaut
Terry & Halls
Kenny & Hollis
(Others to fill)
2d half
Williams & Daisy
"Whalen & McS
(Others to fill)

W. PALM BEACH
Bijou
(Falfax, Miami,
split)
1st half
Roudini & Bernard
Dogg & Wells
Lew Coops
McLellan & Carson
Pepita Grandos Co
WHITE PLAINS
Lynn
Max Ford Rev

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

Pot Pourri
(Two to fill)
2d half
Dezo Retter
Amoros & Jean'te
Ardell Rev Co
(One to fill)

Rice & Werner
Allman & Howard
McFarlane & J
Norman & J'nettes
(One to fill)
2d half
Alleen Stanley
Porter J White Co
Young & Wheeler
L & B Dreyer
Sully & Thorne
I Chadwick & Dad

MISS Ioleen
Stephens & Brun't
Delro
Thos J Ryan Co
Barrett & Cunneen
"Brown's Dogs

W & H Brown
Johnny Geelger
"Jones & Rao
Jas Stanley Co
Jartha Pryor Co
"Jane & Miller

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Loney Hawkell
Ed Jones Rev

Owen McGivney
& J. Wheeler
Grace Hayes
TORONTO
Shea's
Three Danes Sis
Block & Dunlap
Harriet Rempel Co
Ernie Ball
Ibach's Band
Swor & Conroy
Mina Herman
TRENTON, N. J.

Capitol
Melodites & Steps
Merced & Snor's
Wm Edmunds Co
Presler & Klais
Juvenile Follies
2d half
Valentine & Bell
Williams & Taylor
Henry Melody Six
G Yeoman & Lizzie
Yip Yip Y'phankers

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Lillian Leitzel
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Kerr & Weston
Patricia
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"Miss Vanity Co
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Terry & Halls
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2d half
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1st half
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Dogg & Wells
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Pepita Grandos Co
WHITE PLAINS
Lynn
Max Ford Rev

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

Pot Pourri
(Two to fill)
2d half

LYNN, MASS.
Olympia
 Root & Nina
 Kelly & Rogers
 Johnson & Hayes
 slakos Revue
 2d half
 Beeman & Grace
 Tom Kelly
 (Two to fill)
MANCHESTER
 The Newman
 Furman & Evans
 Butler & Parker
 Mel Klee
DENIST
 Prices within reason to this profession.
Dr. M. G. CARY
 N. W. Cor. State and Randolph Sts.
 Second floor over Drug Store
 Entrance at W. Randolph St., CHICAGO

CHICAGO KEITH CIRCUIT
CINCINNATI
 Palace
 Eddy Wynne
 Taylor & Bobbe
 Williams & Clark
 Quinn & Caver
 Renie Roberts Co
 (Two to fill)
CLEVELAND
 Hippodrome
 Tyler & Crollus
 Billy Beard
 North & Holliday
 Fred Lindsay
 Stanley Doyle & R
 (Others to fill)
DATON
 B. F. Kelly's
 Dallas Walker
 Miller & Frear
 V Lopez Band
 (Two to fill)
 Harry Moore
 Andrew Three
 V Lopez Band
 (Two to fill)
DETROIT
 LaSalle Garden
 Harry Moore
 Rosher & Muffs
 Byal & Early
 Lillie Co
 (One to fill)
 (2d half)
 Frances & Frank
 Taylor & Bobbe
 "Yes Means No"
 Arthur Lloyd
 Happy Harrison
EVANSVILLE, IND.
 Victory
 Brocrose & Austin
 Rialto & Natalie
 Frazer & Bunce
 Murray Kline Co
 McDonald Three
 2d half
 Shannon & Gordon
 Barry & Whitledge
 The Arleys
 (Two to fill)
FLINT, MICH.
 Palace
 Humberto Bros

KALAMAZOO
 Regent
 Elliott & West
 Gene & Mignon
 Eddie Hill
 G Ayer & Bro
 2d half
 Humberto Bros
 (One to fill)
 Jerry Panno Girls
 (One to fill)
KOKOMO, IND.
 Strand
 Dlane & Grill
 Brown & Lavelle
 O Handworth Co
 Larry Comer
 Earl Rial Rev
 2d half
 Koban Japs
 Ruberville Four
 Gladys Greene Co
 Frazer & Bun
 Bernivico Bros
 (One to fill)
LEXINGTON, KY
 Ben All
 Roxy La Rocca
 Pender & Armstr
 Janet of France
 Andriette Trio
 (One to fill)
 Dallas Walker
 Miller & Frear
 Kline & DeMondo
 (Two to fill)
LIMA, O.
 Faurel O. H.
 Kline & DeMondo
 "Yes Means No"
 Tyler & Crollus
 Frances & Frank
 (One to fill)
 2d half
 5 Thompson Co
 Jada Trio
 Gerber Rev
 Creedon & Davis
 Ankard Trio
MIDDLETOWN, O.
 Gordon
 Ankard Trio
 J Thompson Co
 Gladys Greene Co
 (One to fill)
 Byal & Early
 (Others to fill)

COUNT
TRIX
PERRONE and OLIVER
 in a "Song Symphony"
ORPHEUM CIRCUIT
 Welser & Reiser
 Niobe
 Driscoll Long & H
 Jerry Panno Girls
 2d half
 G Ayers & Bro
 Elliott & West
 Gene & Mignon
 Eddie Hill
FT. WAYNE, IND.
 Palace
 Maxon & Brown
 Ned Nestor Co
 Bob Murphy
 Jada Trio
 2d half
 Songs & Scenes
 Calis Bros
 Lillie Co
 (One to fill)
INDIANAPOLIS
 Palace
 Bartram & Saxton
 The Comebacks
 Bobby Jackson

PADUCAH, KY.
 Orpheum
 Shannon & Gordon
 Roatone & Barrett
 The Arleys
 (One to fill)
 2d half
 Joe Clara & N'th
 Novelty Larkins
 Briscoe & Austin
 Stars & Stripes
RICHMOND, IND.
 Murray
 Koban Japs
 Ruberville Four
 Barry & Whitledge
 Bernivico Bros
 2d half
 Lawton
 Brown & Lavelle
 Ross Wyse Co
TERRE HAUTE
 Liberty
 Karl Gardner

HUGH HERBERT
 223 LEFFERTS AVENUE,
 NEW GARDENS, L. I.
 Phone Richmond Hill 9683
 W Marshall Co
 Newport Stiff & P
 Gladys Mott
 Goser & Lusby
 Bernard & Garry
 Jewell's Mannikins

ORPHEUM CIRCUIT
 Circumstantial E
 Pietro
 Spencer & Wms
DES MOINES
 Orpheum
 (Sunday opening)
 Flanagan & M'ron
 McKay & Arline
 J B Hymer Co
 Neal Abel
 Juggling Nelsons
 Adelaide Bell Co
 (Two to fill)
KANSAS CITY
 Main Street
 (Sunday opening)
 Letter Writer
 Alexandria
 Flirtation
 Quixote Four
 Dan Creations
 Wholman & A
 R Folson Band
 Four Yellersons
 (Three to fill)
DENVER
 Orpheum
 (Sunday opening)
 Billy Dale Co
 Tuscano Bros
 Flying Henry
 Langford & Fred's

LOS ANGELES
 11th Street
 Marc McDermott
 Love Lisa
 E J Moore
 Bobby Henshaw
 Perez & M'guerite
 Ethel Parlett
Orpheum
 Max & Moritz
 Carlisle & Lamal
 Aerial Valentines
 Whitefield & Fred
 Rogers & Allen
 Bert Howard
 Bert Lytell
 (One to fill)
MEMPHIS
 Orpheum
 Williams & Wolfus
 Bronson & Baldwin
 Meehl & Verne
 Clara Hovarth
 Lloyd Nelson
 Richard Kean
 Mikomette Kokin
 Rudel & Dunigan
 (One to fill)
MILWAUKEE
 Palace
 (Sunday opening)
 Theodore Roberts
 Glenn & Jenkins
 Hall Ermine & B
 Vincent O'Donnell
 V & E Stanton
 Beaumont St
 DeWitt Burns & T
 (One to fill)
MINNEAPOLIS
 Hennepin
 (Sunday opening)
 Dooley & Sales
 Land of Fantasie
 White Bros
 E & J Connely
 Lee Kellers
 Eric Zardo
 Clara Howard
 (One to fill)
NEW ORLEANS
 Orpheum
 Henry Santory Co
 Franklyn Chas Co
 Jack Morton
 Selbini & Grovlin
 L & A Seymour
 Bill Collins
 R & E Tracey
OAKLAND, CAL.
 Orpheum
 Lucas & Inez
 Davis & Darnell
 Carl Francis & C
 Crystal Bennett
 Bill Collins
 Marry Me
OMAHA, NEB.
 Orpheum
 (Sunday opening)
 Walter C Kelly
 Moore & Kendall
 Cummins & White
 Lou Tallagen Co
 Allen Shaw Co
 Scanlon Dennis & S
 Mayles
 (One to fill)
PORTLAND, ORE.
 Orpheum
 Steppes & O'Neill
 Dugal & Leary
 Ford Daniels
 Edwin George
 Jessie Busley
 Gautier's D'klayers
 J Amoroso Co
 (One to fill)
SACRAMENTO
 Orpheum
 (25-28)
 (Same bill) plays
 Fresno 1-3
 Harry Langdon Co
 Seattle Kings
 Farnell & Florence
 Johnson & Baker
 Jack Osterman
 Fries & Wilson
SAN FRANCISCO
 Golden Gate
 (Sunday opening)
 Yarmark
 Fred Hughes
 Wylie & Hartman
 Lamont Three
 Parrott Taylor & S
 Rath Bros
 (Two to fill)

4 DANCING MADCAPS
 This week (Feb. 19), Keith's Royal, N. Y.
 Next week (Feb. 26), Alhambra, N. Y.
 Produced by CUSKY MADDEN
 Direction: JIMMY DUNEDIN

SHUBERT CIRCUIT
 (Week of Feb. 19)
 Hayataka Japs
 Pelletier & R Sls
CINCINNATI
 Shubert
 (Sunday opening)
 Whirl of New York
 Florence Schubert
 Porella Bros
 Keno & Green
 Kyr
 Cummings & Shaw
 Ann Toddings Co
CLEVELAND
 State
 (Sunday opening)
 Rose Girl
 Louisa Simon
 Shon Camp
 Hattie Althoff & Sls
 Lippy & Sparrow
 Arco Bros
DETROIT
 Detroit O. H.
 (Sunday opening)
 Lola Chalfonte

NEW YORK CITY
 State
 Francis & Wilson
 Dorothy Wahl
 Bennett & West
 In Wrong
 Klein Bros
 Skelly-Helt Rev
 J & K De Maco
 Herman & Briscoe
 George Price
 Harry C Clarke Co
 H & G Ellsworth
BROOKLYN
 Crescent
 Snapshots
 Low Fields
 Wynne Gibson
NEW YORK CITY
 State
 Hayataka Japs
 Pelletier & R Sls
CINCINNATI
 Shubert
 (Sunday opening)
 Whirl of New York
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 Shon Camp
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 Lippy & Sparrow
 Arco Bros
DETROIT
 Detroit O. H.
 (Sunday opening)
 Lola Chalfonte

NEWARK, N. J.
 Shubert
 (Sunday opening)
 Fruit of 1922
 Herman Timberg
 Elae & Paulsen
 Darling & Thibber
 Nat Naztro

PHILADELPHIA
 Chestnut St. O. H.
 Spice of 1922
 Brendel & Bert
 Arman Kalls
 Sam Hearn
 Hasoura
 Johnny Berkes
 Florence Browne
PITTSBURGH
 Shubert
 Anna Chandler
 Francis Renault
 Phil Baker
SEATTLE
 Orpheum
 (Sunday opening)
 Julian Elling
 Cogan & Casey
 Charles Hovarth
 Lloyd Nelson
 Richard Kean
 Mikomette Kokin
 Rudel & Dunigan
 (One to fill)
ST. LOUIS
 Empress
 (Sunday opening)
 20th Century Revue
 Four Marx Bros
 Marie Rosal
 Merka Stamford
 Royal Ballet
 Morris & Campbell
 Wills & Duncan
 R & S Kelton
 (One to fill)
WASHINGTON
 Relasco
 Gables of 1923
 Nathal
 Harry Scranton Co
 Keating & Rose
 Kola Jackson Co
 Night Boat
ST. LOUIS
 Empress
 (Sunday opening)
 20th Century Revue
 Four Marx Bros
 Marie Rosal
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 Royal Ballet
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 (One to fill)
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 Relasco
 Gables of 1923
 Nathal
 Harry Scranton Co
 Keating & Rose
 Kola Jackson Co
 Night Boat

STANLEY
 O'Donnell & Blair
 O'Donnell & Blair
 A & M Havel
 H Holman Co
 (One to fill)
Orpheum
 (Sunday opening)
 Max & Moritz
 Carlisle & Lamal
 Aerial Valentines
 Whitefield & Fred
 Rogers & Allen
 Bert Howard
 Bert Lytell
 (One to fill)
MEMPHIS
 Orpheum
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 V & E Stanton
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 (One to fill)
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 Hennepin
 (Sunday opening)
 Dooley & Sales
 Land of Fantasie
 White Bros
 E & J Connely
 Lee Kellers
 Eric Zardo
 Clara Howard
 (One to fill)
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 Orpheum
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 Franklyn Chas Co
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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

With Van and Schenck topping one of the best running all-around vaudeville bills that ever played the Palace, all records at this house looked shattered from the first few days of business. From the first time since the Orpheum Circuit inaugurated Sunday openings, the theatre held capacity Sunday matinee. There were enough people in the lobby and on the sidewalk Sunday night to fill the house over. Monday afternoon was a repetition of Sunday, as was Monday night. Van and Schenck have not been seen in Chicago in vaudeville for many years, the first time seen in any theatre being at the Colonial with the "Follies." They were supported by an all-around crackjack vaudeville bill with every act preceding them having singing out-of-side of the opener.

May Wirth, scheduled for No. 5, failed to show due to illness. She was replaced by Dainty Marie. The Melvin Brothers, banjo-harp balancers, gave the show a fast start and received more than the usual applause for an opening act, not that they deserved less, but it proved the attitude of the audience. Moody and Duncan were spotted too early for their klud of act, but with the bill running as it did it was the only spot and helped the general running of the show. These two girls have replaced the Watson Sisters and the Courtney Sisters in regular big time vaudeville. Their interpretations of classic ballads and comedy songs are guaranteed show stoppers. The straight singing of Miss Moody and the clowning and humor of Miss Duncan tied up proceedings. The two young women dressed their act both artistically and are gowned to the last degree of modiste style.

Rubin and Hall have a few new gags since their last appearance here, and the comedy encore bit stimulated the audience to much approved applause. Bailey and Cowan, with Estelle Davis, have changed their act with a novelty interior setting that shows the spending of a great deal of money. The boys should be given a great deal of credit for keeping their act just a bit ahead of the times. They are using a trick-raised stage in the center of their back drop, the miniature curtain before raising, looking like a etched window glass. Their setting looks like the boys have been studying old Spanish drawings. The novel playing of Bill Bailey and the putting over of numbers by Cowan are still the nucleus of the act and could stand a little change, as some of the numbers are not suited to Cowan's style of delivery. Probably before the week is over their numbers will be switched.

Dainty Marie was the next to sing and does not have to take her hat off to any of them. She received strict attention for her few minutes of song, and when she went into her vocal work it was just as inspiring and astounding as always. Val and Ernie Stanton walked in for an easy bit. The boys have polish and style that is surefire. They clown, talked, danced, played like and mouth organ and the audience never seemed to tire. The taller one of the two has gotten to be a champion mouth-organ player and in the reviewer's mind, could challenge any one in the business. The boys were the hoke comedy punch for the show. Although having been seen here in the same offering several times, it went over like new material.

Van and Schenck next to closing were probably the last word in singing showmen. It is most likely that they will be held over for a

second week and can easily stand it. Plator and Natalie got the worst of the bargain by being forced to close. It is altogether too long and too much time was wasted in posing, which gave the audience a good chance to retire, which they took advantage of.

The Majestic has an excellent bill this week. Norris' "Springtime Follies," a novelty in the presentation of dogs, is a fine sight act and full of possibilities. Norris opens with a song and introduces 14 dogs and a monkey in a routine in which an assistant (man) is often on stage. Norris sings nicely but without a strong voice. The Scotch collies are very pretty. Leaping hounds do just a moment late in the act.

Billy Doss, blackface comedian, has a drop showing a freighter and a truck in front of this to give color to his character. He has some good material and a peculiar drool to his voice which is a factor in the satisfaction that his singing gives. His talk is entertaining.

Mack, Veimar and Co. in a comedy skit in which a cattle buyer from the West flirts with a girl in the writing-room of a hotel, and incidentally has the man singing in a pretty tenor voice and the girl dancing, has a surprise finish when a chap playing a bellboy turns out to be the attendant at an insane asylum.

Will J. Ward's pianoloop made a hit. It consists of snappy songs and a good line of stories, delivered in a big voice, enabling everyone to hear what is sung or spoken.

"Favorites of the Past," another of the old-timer acts numerous in Chicago recently, has May Hoey, Charles A. Loder, Catherine Marco and Harry Bartlett in individual specialties.

Cecilia and Verdi were in extra for Sunday with their combination of violin and cello playing.

Faber and McGowan in "The Compass" have bright material, not all appreciated, as it is a little too smart. The act was next to closing in contrast to second place recently at the Palace. It is a dandy act, with the girl of exceptional charm.

Gladys Delmare and band closed the show nicely, though it is not such an imposing organization as others seen in vaudeville recently.

The girl, who is little, has a five-piece jazz orchestra composed of young-looking fellows, all rather small, dressed in Eton costumes. Miss Delmare does a Sis Hopkins song, sings and dances, and the orchestra plays selections in which the cornetist stands out.

The eight acts witnessed at the last show at the Rialto Monday night proved splendid entertainment. The bill had an abundance of comedy, with Archer and Belford taking hit honors, though there were several acts that got their full quota of laughter. There are eight acts to a show at the Rialto, though ten play the house. Two acts are out of each show until the last performance on the opening day, when the bill is made up of the acts which are yet to give a fourth show. This arrangement does not always develop as smooth running a bill as that seen Monday night.

The Arleys opened with a perch act, first class. Frank Mullane followed and displayed a splendid singing voice, with his Irish stories. Reck and Reckton combine hand balancing, foot balancing, display and have worked out an act of this nature which is out of the ordinary. Jack Merlin does magic, getting laughter from his kidding of a plant.

Lester and Vincent have somewhat of a novelty in blackface acts, and the comedy of the man, especially his eccentric dance, created enthusiasm.

Archer and Belford hit the Rialto crowd a real wallop, and few acts this season have scored a bigger success. Roach and McCurdy, another standard comedy turn, caught on almost as well.

"Dolly's Dream" closed the bill, a flash but nothing more. There is a very noticeable absence of talent, but that it is girls and carries a special set may make up in a measure for this. The boy is expected to be dancer and comedian; he does a few steps fairly well but there is no comedy in him. The leading girl is fair. The other four girls are ordinary, though two do a harmony number which won applause for the reason that it stands out amongst the mediocre matter that composes the bulk of the act.

There is another straight vaudeville show at the Garrick this week, filling in when unit attractions are not available. It is a better running show than has been booked previously under such circumstances, but it is not to be compared to the big time straight vaudeville shows which are being seen in Chicago. There was only one change in the bill as originally laid out—Monahan and Monahan placed to open the show instead of a skating act booked.

Monahan and Monahan open with a roller skating display in which

cludes many different styles of entertainment and which is presented so nicely that it is surefire with an audience. The barrel jumping stunts brought biggest applause, first to Peru and then to Parish.

The De Wolf Sisters, with a third girl at piano, presented their elaborate song and dance revue, which is cleverly constructed and highly entertaining throughout. The plan of carrying the idea of a trip to various places where dancing is encountered gives the offering a touch worth while.

Frank Fay, who has been absent from Chicago for three years, started off just a little slow at the Sunday matinee, but soon had the audience leaning his way, and when encore time came he grew stronger and stronger. He has a charm which is irresistible and a comedy which has a surer foundation than the craziness of most of the comedians of that type. He has a splendid voice and those who enjoy his performance are pretty certain to wish for a little more of his singing.

The Haytack Japs brought the performance to a close with five minutes of breakaway ladder into perch and risley. The feet-to-feet somersault of a rather small man manipulated by a slightly larger one won the biggest appreciation, but the risley work throughout is remarkably well done.

The Englewood is doing a nice business under Orpheum management, and the change from one show a night to two performances

the Englewood has known or will ever know.

Senator Murphy, next to closing, put over his splendid material in fine form, and from his first word to his last had the crowd just where he wanted them.

Daly, Mack and Daly closed the show, but failed to hold the people at the last performance Sunday night, which may have been due to the lateness of the hour, for their routine is well done and the comedy is exceptionally good. Those who remained for the act in its entirety were well pleased.

Benjamin H. Ehrlich, theatrical lawyer, will assist actors in making out their income tax statements again this season and will be found at the Chicago office of Variety in the State-Lake building (Room 522) from 2 until 5 every afternoon and all day Saturdays from Feb. 26 on. There will be no charge for this service. Mr. Ehrlich gave assistance to a great number of professionals last year and the service was greatly appreciated. The income tax statements must be filed by March 15.

Anita A. Lawrence is suing William Henry Pett for divorce. The case came up Monday in the Chicago courts.

The Chicago Civic Opera Co. only had a short season on the road this year following the Chicago engagement, but the plan is to make a tour of 10 or 11 weeks following next year's Chicago engagement.

The American Theatrical Hospital benefit will take place on Sunday, April 8, at the Colonial. Aaron Jones will be general chairman of the committee again this year. The annual election of officers and directors will be held shortly.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
FANTAGES THEATRE BUILDING

A standard act bill topped by William Faversham provides excellent entertainment at the Orpheum. The legit star with a dignified and finished interpretation was well received.

However, it was to Jack Osterman the honors of the performance fell. His natural gift for ad libbing easily gave him the big send off of the schedule. Garnet and Lucille made a most pleasing picture with attractive costumes before a sicken drop and this combined with their harmonizing and graceful stepping make them desirable for any twice daily bill. Frank Davis scored twice when initialing in "Birdseed" with Miss Darnell and again as the announced substitute for the Francis and Claire skit. The latter was formerly used by Davis but has since been brightened up with new material. The acts are booked together and it's a corking idea, for



REGINA CONNELLI

(Gibson & Connelli)
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Mother In Ireland

GERALD GRIFFEN
By HERMAN KAHN &
TOMMY LYMAN

Valse moderato

Voice

Moth .. er. in Ire - land I want you to know, I've
Moth - er Ire - land thru years that are gone, To
walked in the path that you taught me to go. And
know you were wait - ing has car - ried me on. There's
when I'm in doubt and don't know what to do, I
moth - ing worth while in the things that I do, Un -
call to my mind the last fare - well to you.
less I am sure it is pleas - ing to you.

Chorus

Moth - er in Ire - land, I see you thru tears, Try - ing so brave - ly to
hide all your fears, Since I've been a - way ver - y plain - ly I see, How
great was the bur - den you bore all for me. You smiled thru the dark years of
troub - le and care, The troub - le you nev - er al - lowed me to share; But now I've e -
nough of the world's goods for two; — Moth - er in Ire - land I'm com - ing to you. —

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AT
**B. F. KEITH'S
PALACE**
THIS WEEK
FEB. 19th



EDDIE

WEBER AND RIDNOR

in "JUST A COUPLE OF NIFTIES"

*The Fastest and Neatest Singing and
Dancing Act with a Great Comedy Punch*

Claimed by Managers, Press and Public to Be One of the
Season's Outstanding Hits

This Week (Feb. 19), B. F. KEITH'S ALHAMBRA, New York
Next Week (Feb. 26), NIXON'S GRAND, Philadelphia, Pa. (Playing
for Joe Dougherty)

Direction LEWIS & GORDON

Staged by EDDIE WEBER

Billing by TRACEY & McBRIDE
WEBER AND RIDNOR

THEATRE—Broadway, New York.

STYLE—Dancing, songs.

SETTING—Full.

SCENERY—Special blue drop, in one, parted to reveal stage set full;
figured back drop in blue fabric, with sides to match.

WARDROBE—Burlesque "Floradora" costume, changing to Bowery toga,
closing with man in tux. and girl in eccentric garb of jazz
motive.

ROUTINE—Opening with song and dance-burlesque of "Floradora," fol-
lowed by Bowery dance and song; man returning for solo
while girl comes back for song and dance
specialty, in which she is joined by man, closing with fast
exhibition of whirls.

REMARKS—A cleverly staged act, with a strong element of comedy and
some uncommonly good stepping, which runs to the eccentric
style. Neither is strong vocally, yet both display consider-
able ability in getting their songs over. A first-rate turn
for a first-rate bill.

—BILLBOARD, NEW ACTS



MARION



Assisted by

"GOOLEM"

(Dan Wilson)

and

"WOW"

(John

McAllister)

Booked

Solid

Jan. 1st

1924

Norfolk

and

Richmond



*The Most Talked Of Act
in New York*

Direction PETE MACK

both incidents registered emphati-
cally. Lucas and Inez held the
entire house to fine returns in the
closing spot. Berm and Englis
pushed off to an excellent start with
their novel acrobatic offering. Wil-
liams and Vanness (New Acts)
were also included.

The current lineup at the
Pantages falls below the average of
the past weeks, although Lillian
Burkhardt proved rather an im-
portant feature and scored nicely.
Thalero's Circus, closing, supplied
a fast routine to appreciation while
Kltner and Reany, who preceded
the dogs, gained a few laughs with
their ocean episode. Pierce and Goff
finished to solid applause after
playing various musical instru-
ments.

Bettie Hart did fairly in putting
the show under way and Major
Ithodes following, took the applause
hit with his violin selections.

The week's program at the Golden
Gate failed to arouse the throng
until Marc McDermott appeared.
The picture star, on No. 4, revealed
himself to be at home on the
boards and backed by adequate sup-
port, registered well up. Bob Hen-
shaw walloped across for the most
marked appreciation. Madelon and
Paula Miller were a dainty addition
and Crystal Bennett opened wherein
the boxing and wrestling attracted
attention.

E. J. Moore, the talkative
trickster, assisted by a plant hoked
it up for an average total. Jones
and Elliot, with a five piece band,
closed and did splendidly with their
dancing. The orchestra is but fair
and it would seem that a piano
player should suffice as the accom-
paniment for this couple.

T. C. Reavis, manager of the
theatre in Santa Rosa announces
that he is preparing to build a new
house-seating 2,000 and will retain
the old one as well.

Harold Kirby, baritone has been
signed by Manager Lionel Keene

of the Loew's Warfield and will ap-
pear in conjunction with Adolphus,
another added attraction!

H. W. Pierrong, house manager
for Pantages recently in Spokane
for four weeks returned to San
Francisco a few days ago and is
now said to be slated for a berth in
the Pantages offices in Los Angeles.

Two of the three men who cracked
the safe at the State, Oakland, and
got away with \$3,000 last week were
arrested.

The O'Connor Twins will close at
the Palais Royal this week to open
at the Marigold Gardens, Chicago.

Two all-colored theatrical pro-
ductions are holding down the
stages of San Francisco's principal
theatres this week with "Struttin'
Along" at capacity at the Century
and the Georgia Minstrels attract-
ing at the Curran. This is the first
time, incidentally, the Georgia
Minstrels have been able to get
time in the bigger local legitimate
theatres. The Georgia Minstrels
will remain at the Curran but one
week.

The installation of the Rex
Reynolds Light Opera Company in
the Oakland Pantages theatre, with
the idea of bolstering up bad busi-
ness, has not been a success either
financially nor in pleasing artists
playing that circuit. When the en-
gagement of the opera company
opened the number of acts on the
regular bill was cut down and much
dissatisfaction was voiced by many
performers who found their time
at this stand cancelled.

DETROIT

SHUBERT-DETROIT — James
Barton & Co.; Kramer & Boyle;
Janet Adair; Bedini's Horace; Milo;
Haskie & Osie; Chappelle & Stun-
nette; Skating Hamiltons; Ford &
Goodrich. This bill includes several
repeats, acts using same material as
on previous appearances.

SYRACUSE JOURNAL

Eddie Weber and Marion Ridnor,
"Just a Couple of Nifties," take off
the "tough" dances in clever style.
It is one of the speediest dancing acts
ever seen here, and Miss Ridnor's
twirling from the arms of her partner
is dazzling. There is no time wasted
with "chatter," and for a 10-minute
act it contains more action than many
others twice its length.

WEBER and RIDNOR
Song and Dance
15 Mins.; One and Three (Special)
Jefferson

The combination is not new, but
the routine looks new since last seen.
Striking blue drapes in "one," de-
picting a castle-in-the-air effect part
to "three," disclosing Weber and Rid-
nor in eccentric get-up. The couple
represent the present-day idea of old-
fashioned comedy tin-types. His hair
is slicked down and he sports a gro-
tesque full evening dress get-up,
which includes yellow army shoes and
ludicrously misfit dress clothes. The
woman is in a tight-fitting costume
that would make anyone look horrid
excepting for undeniable facial charm
which sets it off effectively. A com-
edy dance number is executed in this
get-up.

A tough song and dance double to
a "Saturday Night" number was fol-
lowed by a hard shoe dance by the
man. She soloed with a neat jazz
solo and finished double with a neat
whirling dance.

The team is good for a spot in fast
company.
—VARIETY.



vaudeville and pictures, put out
50,000 passes last week.

Senator Steele's picture censor-
ship bill has been reported out with
amendments, without recommenda-
tion by the Senate Committee on
Public Morals, and advanced to
second reading, which may come
late this week. The bill has not
been through the House. There are
but two weeks of the session left.

The Montgomery, at Cynthiana,
Ind., the home of the owner, Al
Montgomery, and the Methodist
church were burned last week, with
estimated loss of \$10,000. The fire
started when a film was ignited
during a show. Spectators fled out
in orderly fashion.

Because English's has been dark
or had nothing but a picture during
the past month and the Murat has
been dark much of the time in what
should be the height of the season
the Indianapolis Star inquired on
its Sunday dramatic page whether
the Shubert-Erlanger combine is
going to do this city any good. The
dramatic editor expressed the fear
that theatrical powers of the east
have relegated Indianapolis to
"hick" status.

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Follies."

ENGLISH — White's "Scandals."

BROADWAY — "Monte Carlo
Girls."

RIALTO — "Don't Weaken."

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"ROSE'S ROYAL MIDGETS ARE CROWDING LOEW'S STATE THEATRE"

EXTRACT FROM

THE NEWARK LEDGER, TUESDAY, FEBRUARY 13, 1923

MY SHOW

Last week (Feb. 12) broke the record of Marcus Loew's State Theatre, Newark, William A. Downs, Manager

Biggest Business since the opening of this house. Over 63,000 actual paid admissions on the week, including Ash Wednesday (beginning of Lent). Turned away 1,000 people daily. ALSO BROKE EVERY OTHER LOEW THEATRE RECORD.

ROSE'S 25 ROYAL MIDGETS

with the wonderful Midget Band, Marvelous Acrobats, and the Extraordinary tiny men and women vaudeville stars. Will play several return engagements on the Loew Circuit after concluding my 17 weeks.

MANAGERS, don't overlook the best piece of show property in the United States today, with my bally-hoo and stunts that the midgets do.

We MUST pack your theatres all over.

Refer you to MR. J. H. LUBIN as to verification of the above statements.

25 OF THE SMALLEST AND HANDSOMEST MIDGETS IN THE U. S.

IKE ROSE

SEYMOUR FUERTH, Musical Director

Permanent Address, 565 WEST 189th STREET, NEW YORK

SYRACUSE, N. Y.

By CHESTER B. BAHN.

WIETING—First half, dark. Last half, "Ladies For Sale."
STRAND—All week, "Tess of the Storm Country."
ROBBINS-ECKEL—"Ninety and Nine."
EMPIRE—"Hearts Aflame."
CRESCENT—"Kick In."

Maybe it was just coincidence, but the fact remains that the Robbins-Eckel and the Empire were quick to capitalize the "fire interest" that followed the \$2,000,000 Eastable Theatre fire. Both "The Ninety and Nine" at the Eckel and "Hearts Aflame" at the Empire are fire pictures, pure and simple.

Cancelled once, the Fiske O'Hara booking at the Wieting is back again. O'Hara will bring "Land O' Romance" here for the last half of next week. The Wieting has "The Cat and the Canary" in for the full week of March 5.

Syracuse theatregoers apparently want male stars. While Mrs. Fiske, Marjorie Rambeau, Nance O'Neil and others have failed to draw

locally this season (Julia Sanderson was the only outstanding exception), Walker Whiteside, George Arliss and Otis Skinner drew well. In spite of icy weather, Skinner had a satisfying and enthusiastic house at his opening Friday night at the Wieting, and Saturday's business was equally good.

The Syracuse premier of Constantine Binney's "The Crooked Square," scheduled for the Wieting next Monday, has been scratched.

Singer's Midgets broke the house record at Keith's during their second Syracuse visit last week, but according to Rialto gossip, the house failed to make much, if any, on the engagement. The extra advertising, newspaper, billboard and dodgers, cut in heavily. The Eastable fire affected business to some extent Monday, limiting anticipated profits.

Supreme Court Justice Jerome L. Cheney Saturday granted the application of the Syracuse Morning Musicals, Inc., for an order directing Manager George A. Chenet of the Wieting (Shuberts) and Attorney William Rubin, attorney for the Shubert Theatrical Company of New York, to bring into court all

bank books, Federal and State income tax returns and records of all tickets sold during the seat sale for the called off Wieting concert of the Cincinnati Symphony Orchestra over a year ago.

The order was issued following three suits started by the musical society against the Shuberts which grew out of the alleged condemnation of the entresol of the Wieting by the Department of Public Safety.

As a result of the action by the city, the concerts scheduled for, transferred to Keith's. The Syracuse organization charges that it has been unable to secure the money obtained by the sale of the tickets or a refund of the amount paid for the lease of the Wieting on the concert date.

The Kodeco Company's new Strand theatre in Endicott, one of Binghamton's suburban "shoe towns," opened on Sunday. The house, seating 1,000 will operate with matinees on Saturdays and Sundays. Otherwise, the house will open at 5:45 P. M. Paramount features will be presented.

The Syracuse Telegram (Hearst), is now printing a daily pink Drama and Screen page. An art layout, embracing Syracuse and other theatrical photos, illustrates each page. This is a new idea in these parts, and seems to be a circulation builder.

Firemen, black-faced and decked out in startling costumes, ran from the stage of a Warsaw, N. Y., theatre where they were giving a minstrel show and assisted in the rescue of a man, his wife and two children from a burning home. Not a fireman stopped to remove his make-up when the siren was sounded.

The Crescent, managed by Frank Sardino, is the first house to capitalize the anti-dope agitation. Last

half of this week it has a double bill, "Thirty Days," the Wally Reid film, and "Life in Chinatown."

The Ukrainian National Chorus, now hitting the upstate territory, is slated for the Wieting Sunday.

Boar's Head Dramatic Society of Syracuse University, elated over the success of its production of "The Rivals," may break precedent and do a second play this year.

Vaudeville acts are being booked as entertainment features at the Merchants' Exposition, scheduled for the Jefferson street State Armory, March 17-24, under the auspices of the Veterans of Foreign Wars and Disabled War Veterans.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Ladies for Sale," first half; dark, last half.

FAY'S—Hayden's English Daisies, Hart and Rubini, Kawana Duo, Australian Woodchoppers, Lillian Boardman, Wallace Galvin; "Ninety and Nine," film feature.

EASTMAN—"Dr. Jack," Eastman Symphony Orchestra. Wednesday evening, concert, Ukrainian National

Chorus, and Mile. Oda Slobodskaja, soloist.

Pictures—"Knighthood," Piccadilly, second week. "Thirty Days," Regent.

The extreme cold of the past week cut down theatre attendance.

Daily musical concerts one hour in length are the newest feature broadcast by the Eastman theatre and Eastman School of Music radio station. This station, one of the most complete in the country, was installed and is maintained by the "Democrat and Chronicle" and the "Times-Union." Mr. Eastman has taken keen personal interest in it with the idea of so developing its broadcasting that all concerts and musical events will be available to persons in this section who own even the humblest kind of receiving set.

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TRIXIE FRIGANZA

in "MY LITTLE BAG O' TRIX"

By NEVILLE FLEESON and ALBERT VON TILZER

NEXT WEEK (FEB. 26)—MARYLAND, BALTIMORE

AN OPEN LETTER

Allow me herein to extend my thanks to the following executives and officials of the Columbia Amusement Co., to wit: Mr. R. K. Hynicka, Mr. Sam S. Scribner, Mr. J. Herbert Mack, Mr. Chas. H. Waldron, Mr. Tom Henry and Mr. Jess Burns, for the courteous and equitable treatment accorded me in my first season on the Columbia Circuit.

I further beg to announce I have renewed my agreement with Mr. R. K. Hynicka to star in stage and produce the "Beauty Revue" again next season.

Sincerely,

Jimmie Cooper

Beyond Compare!

Glance, if you will, into the windows of the various shoe shops—and then come to the Showfolk's Shoeshop at 1554 Broadway. Note the difference. See the new Styles. Examine the fineness of finish, the perfection of material, the sheer novelty and originality of the styles—and you will join others in knowing that I. Miller's manufacturing resources produce a slipper that is beyond compare.



Silver Ribbed Cloth
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Broadway at Forty-Sixth Street

Open until 9 p. m.

In Chicago—State Street at Monroe

BALTIMORE

By ROBERT F. SISK.

AUDITORIUM—"The Bat."
FORD'S—"Maytime."
LYCEUM—"Up in Mable's Room," stock.

ACADEMY—"Able's Irish Rose," 9th week, stock.

MARYLAND—Keith Vaudeville.
HIPPODROME—Loew Vaudeville and motion pictures.

GARDEN—Pop vaudeville and motion pictures.

PALACE—"Maids of America," Columbia Burlesque.

GAYETY—"The Bathing Beauties," stock burlesque.

FOLLY—"Miss New York, Jr.," Mutual Burlesque.

RIVOLI—"Peg O' My Heart," NEW—"One Exciting Night," second week.

CENTURY—"Down to the Sea in Ships."

CENTURY ROOF—Cabaret.

Mrs. Leslie Carter and John Drew in "The Circle" proved a good draw at the Auditorium last week and struck a gross of \$12,500. The

last three days of the engagement brought big business. Their joint appearance here received the most favorable newspaper publicity and it was noticeable that even when there were a few empty seats in the orchestra, the balconies were packed and jammed. "Peaches," the George W. Lederer musical show at Ford's, played to good houses throughout the week, but its business was hurt somewhat by malicious newspaper reviews, evidently written by reviewers who had gone to the theater just after reading Euclid or Aristotle. The show opened here in good shape and was an above the average musical production, both as regards costuming, settings and music, but several gentlemen of the press, with all the finality of an authority, declared that it wasn't up to the notch. The public seemed to disagree with them, however, for each performance went over to hearty applause.

"Able's Irish Rose" played one more near capacity week at the Academy and struck off another gross ranging between \$12,000 and \$13,000, while "Open All Night," the melodrama which Kilbourn Gordon tried out at the New Lyceum, missed fire entirely and played to scant business. With the opening of "Up in Mable's Room" this week, every indication points to big business, such as "Ladies' Night" and "Gertie's Garter" enjoyed during their long stays at the North Charles street playhouse.

Immediate bookings in sight for Baltimore include "Ladies For Sale," the Porter Emerson Browne production, at Ford's next week, with Mary Ryan in "The Slavemaker" to follow and "Good Morning Dearie" to come in later. The Auditorium has "Blossom Time" to follow "The Bat" this week, while "Kempy" and "The Green Goddess" are immediately underlined. "The Passing Show," which was first booked for March 5, and then February 26, has apparently been scratched for the time being.

"Maytime" at Ford's this week

TO THE MANY FRIENDS OF

DAVID (Dad) POWELL

We wish to acknowledge with sincere thanks the kind expression of your sympathy.

POWELL FAMILY

will mark the first instance where the Erlanger-Shubert merger booking plan has been used in Baltimore. "The Hotel Mouse," another Shubert attraction, was booked for Ford's last year, but a change in arrangements came before the week of the engagement.

Vaudeville business at the Maryland for the past few months has been little short of phenomenal. This Keith house, which is owned by Fred C. Schanberger, and managed by his son, J. Lawrence Schanberger, has been putting on exceptionally good bills for quite a stretch and as a result, their ticket rack is cleaned long before the performance. The matinees at 55 cents, with the \$1.50 top prevailing at night, reveal the house invariably packed and it is not an uncommon sight to see the third floor boxes occupied. Subscription customers have the front rows taken in advance constantly.

BUFFALO

By SIDNEY BURTON

Buffalo's newest night life center was christened Monday when Nate Fenton opened his Palais Royal restaurant. The place is scaled at a \$1 cover charge, the first time anything of the sort has been attempted here. Fenton is widely known for his former Pekin places in New York and Buffalo. The latter, for long the town's most notorious cabaret, was purchased by the City Mission, and is now given over to religious purposes. Jim and Betty Morgan's Entertainers are at the Palais Royal.

The two-year legal battle between the Golde Clothes Shop and Loew's State over the possession of the present Main street site of the theatre was renewed again this week, when counsel for the clothes shop appeared in Supreme Court requesting an order setting a date for immediate trial of the action determining the restoration of the Golde company to the premises. Attorneys for the company contend the theatre is delaying the trial so that the lease in question will have expired before it is reached. Justice Hinkley recently refused to grant the Golde concern judgment on the pleadings on the ground that Loew interests had an equitable defense because in ousting the clothes shop two years ago they had relied on the city court's decision and had improved the property at an outlay of several hundred thousand dollars.

Lewis Eisenberg, formerly man-

ager of the Columbia, has been made manager of the Elmwood, succeeding Elmer Winegar, who goes back into newspaper work.

he appeared at the Hotel Flamingo Sunday evening, where he gave a cello concert by special request.

Herman Schultz, musical director at Shea's, who is in Florida recovering from a collapse, is reported greatly improved. According to word received at the theatre here,

Harold B. Franklin, formerly manager of Shea's Hippodrome and now head of the Paramount theatre department, has been elected a director of Famous Players, according to word received here this week.

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**M. E. G.
LIME TRIO**

IN THEIR LATEST NOVELTY

"THE GOLLYWOG"

Direction H. B. MARINELLI

THIS WEEK (Feb. 19), Keith's Orpheum, B'KLYN
NEXT WEEK (Feb. 26), Keith's Bushwick, B'KLYN

DE LYONS DUO

TOURING PANTAGES CIRCUIT

Direction ABE I. FIENBERG

Publishers of "BLUE" The Season's Sensation

AL JOLSON

IS STOPPING SHOWS

WITH

WANITA

WANNA EAT?
WANNA EAT?
WANITA

By COSLOW & SHERMAN

A COMEDY SONG WITH CLEAN COMEDY
A COMEDY SONG WITH REAL MELODY
A COMEDY SONG WITH A SPANISH FLAVOR
A FANDANGING GOSHENDING COMEDY SONG

YOUR ACT NEEDS IT

MAXIE JONES

(KING OF THE SAXIEPHONES)

A RED-HOT COMBINATION

OF

WIT, HUMOR, RAG, PEP, SWING AND MELODY
THAT WILL FIT ANY ACT

AND A GENUINE CLARKE-LESLIE-WENDLIN SONG

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By LESLIE WARREN & GORMAN

A PICTURESQUE BALLAD OF THE BORDERLAND THAT WILL BEAUTIFY YOUR
ACT WHETHER YOU SING IT PLAY IT WHISTLE IT OR DANCE TO IT

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CLASSES NOW BEING FORMED FOR INSTRUCTION IN ALL
STYLES OF DANCING

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Mr. Lee, who produced the dances and ensembles in "THE GINGHAM GIRL," "PEACHES," "LITTLE MISS CHARITY," "THE LITTLE WHOPPER" and other successes, will also stage routines for musical comedy, vaudeville and revue artists.

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There's a reason?
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ED LOWRY

in this season's
biggest comedy hit
I don't know
that's what they say

ACT WITH SAVAGES

Ned Lincoln, a South African dancer, is doing a new act in this country assisted by an African savage, Congo Montino. One of the big time agents has proposed framing a ten-people novelty act with specially imported "savages."

NEWS OF THE DAILIES

Jack Norworth failed to appear last Friday before Vice Chancellor John Bentley in Chancery Chambers in Jersey City to defend a divorce action brought by his wife, Mrs. Mary Norworth. The actor was married to the present Mrs. Norworth in 1913. According to testimony, five years ago he was named as co-respondent in a divorce suit in England, with a separation from his wife following and a reconciliation later. They separated again two years ago. The plaintiff testified her husband made \$1,000 a week and gave her \$200. She asked the court to order him to continue the payments. Norworth was at one time the husband of Nora Bayes.

John Golden is in receipt of an offer to send a company to appear in "Lightnin'" at the South American Exposition, opening March 18 in Rio de Janeiro.

Frank Keenan returned to the speaking stage this week, opening Sunday at Toledo in "Peter Weston," produced by Sam H. Harris, with Marie Nordstrom, the leading woman.

A slight fire in a room over the main entrance of the Rialto, New York, Saturday afternoon attracted a large crowd, but failed to become known to the audience. It was extinguished before the fire apparatus arrived.

The first news of a robbery three weeks ago in the home of Morris Geat became known last week. The thieves escaped with jewelry valued at \$7,500, a fur piece and \$75 in cash belonging to Mrs. Geat.

The Chelsea Producing Co. is the name of the firm producing John (Continued on page 36)

COUTHOU'S EMPLOYEES

(Continued from page 13)
tickets to the Couthou agencies, is said to have checked up and found that more than 100 bore the stamp of outside brokers when they came in, leaving but 50 which could have been sold by the Couthou agencies proper.

It is said Mrs. Couthou has no direct knowledge of this placing of tickets with outside brokers and that employees of her agencies have been disposing of tickets to outside brokers at a premium of 25 to 50 cents, while the outside broker had added this cost to his charge with an additional profit rounding out a dollar.

There is no question in the mind

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General Manager, Manhattan Circuit
(How lovely it is around here now)

of observers of theatrical conditions out here that outright buys and the centering of the demand all in one agency has ruined theatre business in Chicago, and this has been recognized by stars like Eddie Cantor, who have important financial interest in their companies, and by Flo Ziegfeld, who is both producer and house owner. It is decided that Eddie Cantor discovered the means employed to place Couthou tickets with outside brokers and made such a strong complaint to J. J. Shubert, Cantor was authorized to handle the situation in regard to "Make It Snappy" as he saw fit. It is reported Mrs. Couthou cut down her Cantor order 60 per cent, but is permitted to sell on orders now which allows the theatre to keep tickets in the box-office.

The Cantor business was hurt as much as \$5,000 a week until Cantor learned what was wrong. The outside brokers would get tickets direct for the Cantor show and this would leave Mrs. Couthou with her buy on her hands.

Although theatre managers claim

that patrons do not know and fail to appreciate direct buying at the box-office it is notable that "Sally" at the Colonial, and "Partners Again" at the Selwyn belle this belief. There always is a line at the box-office of either house, and tickets are being sold as long as four weeks in advance.

LEFT SON NOTHING

(Continued from page 11)

and effects that I may become heir to, and all that I will become heir to.

"To my son, Hugo Hill, I bequeath the sum of five dollars (\$5) to be given to him or to his heirs, as he did not retain his name—Hugo Hill—but accepted and was known by a name he did not have a right to use, and which was a wrong and injury to me, which he could have altered had he desired.

"All personal effects and matters to be bequeathed to individuals are confided to my wife, Meta Sophia Hill, in whom I have the most implicit faith and confidence."

Mr. Hill, survived also by a

daughter, Laura Hill Breyer, the latter residing with her mother, had been ill for about a year. He was born in New York about 76 years ago, and moved to Michigan as a boy. When the Civil War broke out he enlisted in the Grand Army as a bugler. After the war he went to Europe and toured that country as a trapeze performer. From there he returned to New York and was a big attraction at the old Olympia on the Bowery.

He next managed successfully a theatre in Erie, Pa., the Capital Square Theatre, in Detroit, Mich., and, following this, was for 15 years stage director for Hyde & Behman, in Brooklyn, N. Y. He also managed a theatre in Newark, N. J., the Grand Opera House, in Brooklyn, N. Y., the Park Theatre, in Youngstown, Ohio, in 1901; the Imperial Theatre, in Providence, R. I., and was associated with the Harris theatrical interests in Pittsburgh, Pa.

The value of the estate left by him will not be known until, under the direction of the court, his property is appraised for inheritance taxation.

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If you expect to get anywhere in vaudeville. JAMES MADISON'S MONTHLY COMEDY SERVICE furnishes brand-new and original laughs that have never been laughed at before. It is quite small in size, but to any entertainer getting \$200.00 per week and over it is supreme good value. COMEDY SERVICE No. 11 is in active preparation. Will send the first ten numbers for \$11; or any 4 for \$5. Single numbers, \$2. Yearly subscriptions (12 numbers), \$15. Each number contains monologue and cross-fire patter and smart gags.

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WITH

WILLIE CREAGER

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B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (FEB. 26)

Direction MORRIS & FEIL

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Bat."
GAYETY—"Town Scandals."
GRAND—"Follow Me" (colored).
second week.
GARDEN—Bridge Musical Comedy Stock in "Mama Love Papa."
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"Nero," Liberty; "Omfar," Royal; "My American Wife," Newman; "Drums of Fate," Twelfth Street; "Headless Horsemen," Apollo.

The annual automobile show this week brought the coldest weather of the season which had its effect on the amusement business, receipts being some what off at most of the houses. At the Gayety it was the reverse, business showing capacity at all the night performances and most of the matinees. The Billy Watson show was the attraction and without any extra advertising broke the season Sunday business and came right back doing the same thing for the Monday matinee.

The "Wheel of Life" with Elsie Ferguson, proved the biggest kind of a draw for the two matinees.

TICKETS

WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

COUPON AND BOOK STRIP

both being turnaways. In spite of the heavy matinee play the night business was never capacity, but satisfactory. A matinee every day with only a couple of night performances might be quite practical, from a business standpoint, for this attraction.

The West Side Bank, one of the small banking institutions, closed its doors here last week and it is reported that some of the local stage mechanics and musicians were caught for small amounts. It is also stated the Musicians Union had some \$1,800 on deposit.

Sickness and colds caused the management of the Mainstreet much grief last week and the bill was shot to pieces most of the time. Bobby Folsom, featured with her band, was out all week, only getting in one performance. Ed Foley, of Foley and Letture, was stricken with ptomaine poisoning and could not work. Friday night this gap was filled by Mr. Brown, of the team of Brown, Gardner and Treehairn, who was laying off here. Even "Senlo," trained seal, could not be made to work for one performance and Bernard & Garry, were called from the Orpheum, to substitute. Dainty Marie proved a real trouper and worked where ever wanted even opening the show once.

There is a report that the Drama Players Stock, now playing in Oklahoma City, as the Warfield Stock, will return here to open Easter. No positive announcements.

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as to what house will be used have been made.

Jake Martin, manager of the Green Room Club, catering to theatrical people only, was released in Justice Court Thursday, from a charge of having liquor in his possession. The club, admission to which is by card only, was raided last December by a squad headed by Police Commissioner Wilson. Officers testified they found several bottles of liquor in a meter room. Martin denied the ownership, claiming it had been left by some of the guests. The justice held the evidence against Martin was inadmissible because the officers had no search warrant. The club rooms are in the down town district close to the big hotels and theatres.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Old Dumbells Company in "Full O' Pep."
GAYETY—"Flashlights," burlesque.

PICTURES—Capitol, "Beautiful and Damned"; Allen, "Thorns and Orange Blossoms"; Strand, "Grand Larceny"; Plaza, "Monte Cristo"; Belmont, "The Man Who Played God"; Midway, "Oliver Twist"; System, "The Ghost Patrol"; Maison-neuve, "The Valley of Silent Men"; Mount Royal, "The Strangers Banquet"; Regent, "The Valley of Silent Men"; Crystal Palace, "Yellow Men and Gold"; Papineau, "Hurricane's Gal."

"Robin Hood" has been booked for Capitol for two weeks in April.

Paul Specht, the New York band director, is presenting Harold Oxley and his Mount Royal Hotel Orchestra at the Plaza.

H. M. Thomas, of the Famous Players, and director of the Capitol theatres in Canada, has resigned from that organization and will return to the States shortly. Harry Dahn, lately house manager of the Capitol, but now in Toronto, may return to Montreal to take charge of the Capitol theatre here.

Ralph Madison, of the Canadian Booking Agency, is negotiating for the control of the string of theatres throughout Eastern Canada. Madison has heretofore been booking acts over an independent circuit.

The Alberta Motion picture troupe

are transferring some of the marvellously beautiful scenery found in the vicinity of Victoria to the films for production on the silver screen.

The picture, upon which they are working is "The Scarlet Keeper," a tale of the Royal Canadian Mounted Police. Outside views are being taken in Victoria, B. C., and the interior scenes will be shot at the studio in Portland, Ore. Special sea pictures, called for in the scenario will be taken on the Canadian National steamship Prince George while en route from Victoria to Seattle.

The scenario is by Arthur Guinness, author of "In France," "The Price of Knowledge," "Idle Tears," and "The Stranger." Mr. Guinness is also directing the production and playing the leading male role of Jack Manners, trooper of the Royal Canadian Mounted.

WASHINGTON, D. C.

By HARDIE MEAKIN

John Drew and Mrs. Leslie Carter in "The Circle" are sharing interest this week with Laurette Taylor in "Humoresque."

The opening Sunday at Poli's of "The Circle" had the house well over three-quarters filled, while Miss Taylor brought about half the capacity of the National to that theatre Monday night.

"Kempy," although listed third, comes here with a great deal of interest shown at the Garrick. Last traveling attraction of the season

for this house. Garry McGarry's stock opening Monday.

"Buddies" opened as the new attraction of the President Players Sunday, with George Sweet added to the cast. It put the piece across with a punch.

COSMOS AND STRAND—Vaudeville.
GAYETY—"Hello, Good Times."

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DISCOVERY OF NEW "STAR" CAUSES SENSATION

Word was received early this week from Prof. F. Schanberger of the B. F. Keith's Maryland Observatory that a new luminary was sighted there last week. The new "Discovery" caused great excitement and consternation among the Baltimoreans. Reports emanating from there are officially declared correct. One of these is to the effect that this new piece of stardom threatens to assume such proportions of magnitude as to completely outshine all the present day satellites. According to Prof. John Collins of the B. F. Keith's New York Observatory, the new star is headed astronomically north in the general direction of Broadway, and will be discernible to the naked eye the week of

MARCH 5TH at B. F. KEITH'S COLONIAL OBSERVATORY

The new star is known to all B. F. Keith Astrologists as

MAUREEN ENGLIN

"SCINTILLATING SONGSTRESS"

BURLESQUE ROUTES

(Feb. 26-Mar. 5)

COLUMBIA CIRCUIT

"American Girl" 26-28 Cohen's Newburg 1-3 Cohen's Poughkeepsie 5 Casino Brooklyn.
"Beauty Review" 26 Miner's Newark 5 Orpheum Paterson.
"Big Jamboree" 26 Orpheum Paterson 5 Majestic Jersey City.
"Big Wonder Show" 26 L O 5 Gayety St. Louis.
"Bon Tons" 26 Gayety Milwaukee 5 Gayety Columbia Chicago.
"Broadway Brevities" 26 Grand Worcester 5 Hurtig & Seamon's New York.
"Broadway Flappers" 26 Empire Brooklyn 5 Yorkville New York.
"Bubble Bubble" 26 Gayety Detroit 5 Empire Toronto.

"Chuckles of 1923" 26 Gayety St. Louis 5 Gayety Kansas City.
Finney Frank 26 Casino Brooklyn 5 Miner's Newark.
"Flashlights of 1923" 26 Gayety Boston 5 Columbia New York.
"Follies of Day" 26 Casino Boston 5 Grand Worcester.
"Folly Town" 26 Colonial Cleveland 5 Empire Toledo.
"Giggles" 26 Star & Garter Chicago 5 Empress Chicago.
"Greenwich Village Revue" 26 Gayety Rochester 5-7 Colonial Utica.
"Hello Good Times" 26 Gayety Pittsburgh 5 Colonial Cleveland.
"Hippity Hop" 26 Gayety Montreal 5 Casino Boston.
"Keep Smiling" 26 Gayety Minneapolis 5 Gayety Milwaukee.
"Knick Knacks" 26 Casino Philadelphia 5 Palace Baltimore.
"Let's Go" 26 Hurtig & Seamon's New York 5 Empire Providence.
"Maid of America" 26 Gayety Washington 5 Gayety Pittsburgh.
Marion Dave 26 Miner's Bronx New York 5-7 Cohen's Newburgh 8-10 Cohen's Poughkeepsie.
"Mimic World" 26 Empire Providence 5 Gayety Boston.
"Radio Girls" 26 Empire Toronto 5 Gayety Buffalo.
"Record Breakers" 26 Empire Toledo 5 Lyric Dayton.

Reeves Al 26 Empress Chicago 5 Gayety Detroit.
"Rockets" 26 Yorkville New York 5 Casino Philadelphia.
"Social Maids" 26 Gayety Kansas City 5 L O.
"Step Lively Girls" 26 Majestic Jersey City 5 Miner's Bronx New York.
"Step On It" 26 Columbia New York 5 Empire Brooklyn.
"Talk of Town" 26 Olympic Cincinnati 5 L O.
"Temptations of 1923" 26 Lyric Dayton 5 Olympic Cincinnati.
"Town Scandal" 26 L O 5 Gayety Omaha.
Watson Billy 26 Columbia Chicago 5 Star & Garter Chicago.
Watson Siding Billy 26 Gayety Omaha 5 Gayety Minneapolis.
Williams Mollie 26 Palace Baltimore 5 Gayety Washington.
"Wine Woman and Song" Gayety Buffalo 5 Gayety Rochester.
"Youthful Follies" 26-28 Colonial Utica 5 Gayety Montreal.

MUTUAL CIRCUIT

"Band Box Revue" 26 Howard Boston.
"Chick Chick" 26 Broadway Indianapolis.
"Flappers" 26 Garden Buffalo.
"French Models" 26 People's Cincinnati.
"Girls a la Carte" 26 Star Brooklyn.
"Girls from Follies" 26 Olympic New York.
"Girls from Reno" 26 Majestic Wilkes-Barre.
"Hello Jake Girls" 26 Band Box Cleveland.
"Jazz Time Revue" 26 Gayety Louisville.
"Jersey Lilies" 26 Gayety Brooklyn.

"Jingle Bells" 26 Lyric Newark.
"Kuddlin' Kittens" 26 Bijou Philadelphia.
"Laughing Thru 1923" 26 L O.
"Midnight Maidens" 26 New Empire Cleveland.
"Miss New York" 26 Penn Circuit.
"Rosey Posey" 26 Lyceum Columbus.
"Round the Town" 26 Majestic Scranton.
"Step Along" 26 Majestic Albany.
"Sweet Bay Bees" 26 Empire Hoboken.
"Town Follies" 26 Folly, Baltimore.
White Pat 26 L O.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Dean Cal
Deane Phyllis
Devitt Olive
Dexter J M
Egan Jack
Faber Warren
Farley Jack
Gady James
Granstaff Earl B
Greenwood Leo
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Grooney Ernest
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Harrah Roy
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Macue Jim C
McMull Estelle
McNilton Charles
Moore Dean
Morrisey Will
Murray Paul J
Myers Jesse
Naimoli Eva
Nelson Bobby
Nelson I L
O'Connor Ariel
O'Mellan Blanche
Onli Dolly
Owen Alice
Owens A M
Padden Ida
Pearl Buehla
Pinkus Lew
Pitts Leonora
Ragilly Billy
Rollins R
Ross Rita
Roy Dorothy
Starke Marie
Stearns M M
Stevens Millie
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Wiloschat Gus
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O'Hara Fiske
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Regan Sydney R
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NEWS OF DAILIES

(Continued from page 32)

Murray Anderson's new musical show scheduled to open at the Globe, New York, March 19.

The complaint of Katherine Donovan, a Boston newspaper reporter, against Howard E. Potter, press representative for Mary Garden, was dismissed by Chief Justice Bolster in the Boston Municipal Court last Wednesday.

Earl Carroll is organizing a company to be known as the Matinee Players to appear in special matinees of new plays at the Earl Carroll.

Rheba Crawford, former captain in the Salvation Army, who gained considerable prominence through several clashes with the police while making speeches from the steps of the Gaity, New York, was reported last week as preparing to appear in a stage production under the title of "My Gal Sal." The day

following the announcement Miss Crawford denied it to announce she was to start an evangelical tour with a free meeting at the Selwyn Feb. 25.

The \$200,000 suit against Herbert Rawlinson brought by Mrs. Ethel E. Clark on behalf of her daughter, Dorothy Clark, a dancer, was settled out of court last week in Los Angeles, according to Mrs. Clark. According to her statement, her daughter, who is 17, will receive \$50 a week until she is 21. Rawlinson asserting his innocence, admitted negotiations for a settlement were under way.

Evelyn Nesbit was arrested Monday night at the Palais Royale, Atlantic City, on a warrant ordered by City Recorder Joseph A. Corio when she failed to appear before him Monday on a disorderly conduct charge. It was alleged she had struck a Pittsburgh physician two nights previous and had been released under \$10 bail to appear before Recorder Corio Monday. She furnished \$200 bail for appearance Friday.

Tom Meighan is to appear in a stage play by George Ade entitled "Back Home and Broke," in which he also appeared in as a picture.

August Janssen, the restaurant man, succeeded Oliver Morosco as president of the Morosco Holding Co. this week. Morosco will remain as a director of the company.

Archie Selwyn in Paris this week announced he would meet Arthur Hopkins, Sam Harris, Adolph Zukor and Gilbert Miller in Nice to formulate plans to combat the



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amalgamation of the Erlanger and Shubert legitimate interests.

The Lord's Day Alliance, under the direction of Rev. Harry L. Bowly, employed 20 detectives to visit local theatres in which performances were given last Sunday. It is reported the organization is preparing to take legal steps to stop performances on Sundays, and will direct its blue law campaign against the theatres visited by its representatives last Sunday.

All of the local Keith theatres have been placed at the disposal of clergymen for noonday meetings during Lent.

Miner's Bowery, New York, has been taken over by a Yiddish co-operative company headed by Mae Simon and will be reopened as the Royal Union Art theatre.

Dr. L. L. Jacobs, a physician at Camp Kearney, Cal., was arrested last Saturday under an indictment charging him with having murdered Fritz Mann, a San Diego dancer. Her body was found on the beach at Torrey Pines four weeks ago.

Florence M. Glover, a dancer with the Metropolitan Opera Co., was awarded a verdict of \$25,000 by a jury before Supreme Court Justice Erlanger Tuesday in her suit against Dr. Oswald C. Stackhouse and the John H. Woodbury Co., Inc., charged with having disfigured her face by treatments to reduce the length of her nose.

Sidney E. Samuelson, owner of the Park, Newton, N. J., started suit for \$150,000 in the Supreme Court of New York Tuesday against Will H. Hays and all members of the Motion Picture Producers and Distributors of America, Inc. The plaintiff charges a conspiracy exists against theatre owners whom the corporation is "trying to make subservient to the interests of a motion picture trust." He alleges conspiracy to ruin his business by injuring his credit.

Robert T. Rasmussen of the Freeport theatre, Freeport, L. I., was indicted by the Nassau County Grand Jury on a charge of presenting a theatrical performance on Sunday. Witnesses against the theatre manager were two agents of the Lord's Day Alliance and a local policeman.

Harry Tierney and Joseph McCarthy are to write the music and lyrics for a musical version of "Forever After," originally produced as a starring vehicle for Alice Brady.

A fire on the roof of Loew's Broadway, Brooklyn, Tuesday afternoon failed to become known to the audience. Firemen extinguished the fire, which was confined to the supports of the water tank, and left the premises without the audience becoming aware of their presence.

Peggy Marsh was subpoenaed on her return to London this week in the suit of Thomas Stephenson Furness against Elizabeth Fae Furness, who names Maurice, the dancer, and Captain Gray, an officer in the British Guards.

UNIT LOSSES \$1,550,000

(Continued from page 1)

of money to the Affiliated Theatres Corporation.

With a capitalization of \$500,000, \$250,000 of which was paid in in cash by its 10 directors before the season opened, the Affiliated issued in December a call for more money. The same 10 directors responded with \$100,000. Of that amount \$90,000 is said to have been advanced by Lee Shubert in addition to his own portion of \$10,000. Shubert accepting a note from each of the other nine directors for their \$10,000 apiece. The directors subscribing to the \$100,000 fund for assistance to the Affiliated were the same who invested \$25,000 each in the original pool. Most of the 10 directors were Shubert unit producers and have suffered losses as such with their shows on the Shubert vaudeville circuit.

The biggest loser connected with the Shubert vaudeville venture is the Affiliated. Of the \$350,000 it dissipated through the unit project, considerable is said to have been used in payment of theatre rent for the houses the Affiliated secured as additions for Shubert vaudeville, other than those houses playing the unit shows operated directly by the Shuberts.

The Affiliated's suite of offices was leased for \$8,000 yearly. It was headed by I. H. Herk as president. Lee Shubert is vice-president with E. Thos. Beatty as secretary and Max Spiegel treasurer. It

was formed for the purpose of operating the Shubert unit circuit, much like a burlesque wheel with which Herk formerly was identified. Herk is said to have asked for but a modest salary, \$10,000 for the first year. The Affiliated's income was to have been derived from franchise royalty payments by unit shows and theatres, \$50 weekly from each. With the 30 shows and 30 or more theatres the unit circuit started with it was calculated the income would be \$3,000 weekly (Continued on page 37)

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THREE LORDONS

In a Novel Production Entitled "LIGHTS OUT," by Arthur Brooks
Next Week (Feb. 26), B. F. KEITH'S PALACE, New York
 Direction BERNARD BURKE

BOSTON

By LEN LIBBEY

Little indication at the matinee at the local Keith house Monday the Lenten season was with us. The house was capacity downstairs and even the upper boxes were occupied, something rare for a Monday matinee except when it falls on a holiday. The increase in patronage could probably be traced to the fact that the Boston schools have a holiday this week. When the youngsters of Boston are to be the guests of their parents at the theatre, the old reliable, dependable Keith house is their mecca.

The show as it was constructed was inclined to be a bit heavy to consistent followers of vaudeville, due to seven out of the nine acts being musical in one form or another. This effect would not be so noticeable if it were something new or unusual, but the past few weeks the bills have ranged about the same way.

The Duncan Sisters, an ideal spot act for this week, had easy going all the way, as has always been the case with them here. One of the sisters seemed to be suffering from a cold, but the cold hadn't affected her comedy work.

Burns Brothers opened the show with an acrobatic act that went along in about the same manner opening acrobatic acts have gone for years.

Bob Carleton and Julia Baller were next with their song act, finishing with a bit of dancing. The house did not warm up to this turn at the start, but when they realized that Miss Baller could put over the blue numbers in a most unusual manner they thawed somewhat.

The Maddock "tab," "Fifty Miles From Broadway," featuring Harry B. Watson and Reg B. Merville, was next. The novelty opening got the house in good spirits at the start, and while the work of the cast with the exception of Watson and the dancer Olga Woods was a bit ragged, the close of the scene, when all in the company do their bit on bass drums, was enough to push it over to a screaming climax. It was by far the liveliest number on the bill.

Butler and Parker followed and Madeline Collins, the prima donna, in full stage and with a special conductor, was next. She sang three semi-classical numbers, closing with

a ballad that was just what the house wanted. Moore and Freed introduced some real comedy work into the show with their novelty musical bit.

After the Duncans came Leavitt and Lockwood, and they had to plug hard all the way to overcome the handicap they were in by following the spot act. Only good showmanship got them out of this hole to a strong finish.

Ed and Jennie Rooney in an aerial act closed the show.

MINNEAPOLIS

By FRANK W. BURKE

The usual Lenten slump is being recorded by all the theatres here although as a whole business is much improved over what it was at this time a year ago.

At the Shubert the Bainbridge Players will repeat "Main Street" next week. It was the opening attraction for the stock. Bertha V. Olson, known as the "Bedtime Story Girl" from the local radio broadcasting station, has joined the company, after making her professional debut last week.

The Hennepin-Orpheum had Theodore Roberts in a sketch last week. He was entertained by the picture interests while in town. The bill also contained Osborne's Novelty Orchestra, an act composed of local musicians. It was the first time in history that the house has permitted anything local to be given a tryout. The Pantages house is using five-reel thrillers to good advantage with its regular vaudeville program.

The legit situation revolves around "The Bat" at the Metropolitan, securing an abundance of publicity through a tieup with a local newspaper man representing himself as the title role who distributes tickets to anyone identifying him in the "loop" district. Eugene O'Brien is a coming attraction with his four-act comedy "Steve," headed for Chicago.

"Robin Hood" will close the best run any film has had in Minneapolis during the past year when it terminates next Saturday at the Garrick. The picture had a four week's engagement and is to be followed by "The Christian."

As regards the Little Theatre movement here it seems dormant

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SAN ANTONIO

ROYAL—Edna Park Players in "Welcome Stranger."
 MAJESTIC—Vaudeville.
 EMPIRE—"Nero" (Film.)
 PALACE—Opening March.
 PRINCESS—"30 Days."
 RIALTO—"Light in the Dark."
 RIVOLI—"While Satan Sleeps."
 GRAND—"Take It from Me."

Lent does not seem to have effected San Antonio for the Royal is playing to the largest business in the history of that house where the Edna Park Players are this season. "Welcome Stranger" was a turn away through "Welcome Stranger Week."

L. Earl Abel, organist, is leaving for the east next month.

The new Palace has again postponed its opening and it now looks doubtful if it will be ready in the early part of March. The theatre is claimed by its promoters to have cost \$1,000,000, although the total amount of its building permits and licenses called for less than \$200,000. It is dubious whether it will make out so well as it is in the old Alamo part of town and not in the upward trend like the Majestic and Empire. It is making the syndicate houses clean up, however, which many of them were very much in need of doing.

UNIT LOSSES \$1,550,000

(Continued from page 36)

for 35 or more weeks a season, reaching a total of over a million dollars. The Shubert end held one-half and the Herk group the remainder of the stock, with the net income to be divided through dividends on the basis of stock holdings.

"Commission" Attracted Shubert.

It was reported at the time of the formation of the Affiliated this aspect of additional revenue, known as "commission," together with the "commission" proceeds from the Shubert vaudeville agency, largely acted toward the favorable attention of Lee Shubert when Herk outlined his weekly rotary show plan. The Shubert vaudeville agency with Arthur Klein in charge exacted from all principals with Shubert vaudeville units, whether signed as individuals or acts, a 5 per cent. commission fee, payable directly to the Shubert agency, regardless of by whom booked. This left the Lee Shubert connection as securing attractions for 12 or 13 of its theatres, most of which the Shuberts made no investment in, besides procuring a share of the commission from the Affiliated and the commission from the vaudeville booking agency. The vaudeville booking agency is owned by the

SHUBERT UNIT LOSERS FOR THIS SEASON

Estimated losses by members of the Shubert unit and vaudeville circuit since it started this season last September:

Affiliated Theatres Corp.	\$350,000
I. H. Herk.....	300,000
Weber & Friedlander.....	200,000
E. Thomas Beatty.....	125,000
Max Spiegel.....	120,000
Barney Gerard.....	60,000
Jack Singer.....	60,000
Jack Reid.....	55,000
Butler Estate.....	50,000
George Gallagher.....	40,000
Eddie Dowling.....	35,000
Arthur Pearson.....	30,000
Jennie Jacobs.....	30,000
Joseph M. Gaites.....	30,000
James & Green.....	20,000
Finkelstein & Ruben.....	25,000
Marx Bros. (Chas. Moy).....	10,000
Jimmy O'Neill.....	10,000
Total.....	\$1,550,000

Shuberts with Klein participating in the receipts.

Shortly after the unit circuit started and losses to producers, also some of the theatres, commenced to accrue, the \$50 weekly payments were omitted to the Affiliated. When unit producers commenced to skip salary days with their shows, its principals lost the habit of remitting the commission to the vaudeville agency. As the circuit simmered down to about only the Shubert theatres playing Shubert units or Shubert straight vaudeville, hardly any payments were made to either of the booking offices.

Herk is listed as the largest loser individually. His losses are represented by liabilities consisting of guarantees or endorsements, and also cash invested. Herk had about four units at the outset and was interested in others which he financed in part. He is said to have personally guaranteed theatre leases in addition.

Weber & Friedlander, the second largest producing loser, also had out four unit attractions. Their operation together with production investments comprise their losses. E. Thos. Beatty, the third of the individuals on the list, also operated the Englewood, Chicago, which

played unit shows up to recently, when Beatty leased his house to the Orpheum circuit, ousting the unit shows from it with scant notice.

The loss of Max Spiegel, treasurer of the Affiliated, also a unit producer, is included in Spiegel's liabilities as recited in his bankruptcy proceedings, filed against him in an involuntary petition after Spiegel had been committed to an insane asylum outside the jurisdiction of the New York criminal courts. The only outside investor with Spiegel on his unit shows is said to have been one Saul Meyers who lost \$5,000.

Actors Also Invested

One producer, George Gallagher, listed as losing \$40,000, had about \$15,000 of that amount invested with him by Joe Towle and DeHaven and Nice, two vaudeville acts appearing in the Gallagher unit, since closed. Nearly all of the units belonging to producers in the "lost list" also have closed.

While Jennie Jacobs had a partner in her unit venture that cost Miss Jacobs \$20,000, the partner lost none of that amount. Miss Jacobs' partner was Jack Morris, secretary to Lee Shubert. Miss Jacobs let Morris have a 25 per cent interest in the Jacobs unit at "the suggestion" of Lee Shubert. When losses accumulated and Miss Jacobs asked Morris to advance his share of her Morris replied he had been given an interest of the profits only, not the losses. It is said that when Miss Jacobs appealed to Lee Shubert for aid in enforcing her one-quarter loss claim against Morris Shubert upheld Morris.

The three last losers named on the list lost their money in one unit that changed hands. Finkelstein & Ruben were the original investors in "The Hollywood Follies," a unit quickly withdrawn after opening for revision. Jimmy O'Neill is then said to have invested \$10,000 more, and the show again went out. While travelling the Four Marx Brothers, featured in the revised edition, gained possession and invested \$10,000, secured by them from a

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All the individuals on the "Lost List" excepting Weber & Friedlander, Dowling, Jacobs, Gaites, Jones & Green, and the "Hollywood" tangled unit, are burlesque men.

Jones & Green produce the "Greenwich Village Follies." Interested with them in the unit is Joe Leebang, the cut-rate ticket agent, who contributed \$100,000 toward the losses of the first season of Shubert vaudeville. Jos. M. Gaites also is a legitimate producer.

Other burlesque men produced units covered by the losses of those listed.

Couldn't Get Back Production

The units that remained on the Shubert circuit other than Shubert's own are said to have about broken even on weekly overhead, while failing to recover their production investment. These have been the Davidson & Le Maire unit, "Troubles of 1922," Arthur Klein's unit, "Hello, Broadway," and Herk & Beatty's "Frolics of 1922." The Klein unit is now off the Shubert unit circuit, travelling as a road attraction, a course pursued by the Jacobs unit some months ago.

Arthur Pearson, now in Europe, left for the other side shortly after his unit closed. Included in his loss of \$30,000 is \$9,000 invested by his unit company manager, Emmett Callahan, formerly with the Chamberlain Brown Agency.

Odd About Reid's Show

The oddest theatrical happening in connection with the operation of the Shubert unit circuit was when Jack Reid's "Carnival of Fun," after playing four months on the Shubert unit time, switched its bookings to the Columbia burlesque circuit, opening at the Yorkville, New York. On its opening week as a burlesque attraction the Reid show was ordered to strengthen itself, and an added attraction was placed in the repertoire during its week at the Yorkville.

Ten units and three straight vaudeville bills comprise the Shubert vaudeville circuit for this week. Of the units two are new. Lew Field's "Snapshots" at the Harlem opera house opened on the unit circuit last week at Newark. "Spice of 1922" opened this week at the Chestnut street opera house, Philadelphia.

The remaining eight units playing the current week are "Blushing Bride," Central, New York; "Midnight Rounders," Crescent, Brooklyn; "Frolics of 1922," Shubert, Newark; "Gaites of 1922," Washington; "Rose Girl," Cleveland; "Whirl of New York," Cincinnati; "20th Century Revue," St. Louis; "Troubles of 1922," Majestic, Boston.

Straight vaudeville bills at Pittsburgh, Chicago and Detroit round out the 13 weeks which seem to be about the number of houses intended to finish the season on the unit circuit.

No estimate has been heard as to the profits or losses of Lee Shubert through his conduct of the unit circuit. The Shuberts have had several of their theatres playing the units. Through the terms given the producers it has been figured the theatres could not have lost on their share of the gross though often that share was meagre. The possible exception among the Shubert unit houses may have been the Garrick, Chicago, which is looked upon as a loser, also the

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Shubert house in Baltimore where the receipts were too small to admit of either the theatre or unit, making a profit.

SHUBERT EXTRA

(Continued from page 6)

rect connection he could name, bringing in the Shubert Advanced Vaudeville Corporation with the playing of the Shubert unit circuit this season, the producer could only reply he knew the Shubert Vaudeville Corporation had operated the Shubert vaudeville of last season.

The latest report has been the attorney advised the producer to take in with him on the proposed suit the other unit producers he had spoken to about it, with a view of making the amount intended to be recovered a large one. To a Variety representative the attorney stated he contemplated including as defendants, besides the corporation, Lee Shubert and all directors of both corporations, the latter to be sued as individuals, with the allegation Lee Shubert directed all of the added attractions be played or authorized that they be added to the shows. All of the added acts placed in unit shows are said to have held either Shubert production or vaudeville unexpired contracts, and that the time spent with the unit shows was taken off the term mentioned in their Shubert agreements.

The Affiliated franchisees issued to the unit producers carried a clause giving the Affiliated the right to strengthen a unit show by adding special attractions after the show had been censored, with instructions given to repair it, the added act to cost not over \$2,000 a week and to remain with the unit not longer than three weeks, the period allowed the unit production to reconstruct or strengthen. The cost of all added attractions, when so ordered after censoring or with the show considered requiring additional strength by the Affiliated, was to be equally borne between the theatre the unit played in and the show's management.

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GEORGIE PRICE "WALKED"

Name Not in Lights—Violation of His Shubert Contract

Georgie Price was out of "The Blushing Bride" (Shubert unit at the Central) Monday matinee because of a dispute on billing. His name not in the lights caused Price to complain. Although he remained in the theatre until 2.30 no change was made, so he declared himself out.

Price was booked in with the show as an added attraction and claims to have a contract calling for headlining in whatever house scheduled.

According to Price's statement, he is playing under a guarantee, and with the Monday rumpus the management issued the ultimatum that it would deduct one week's salary, which means a week off the guarantee as well, if he failed to put in an appearance. Up to Wednesday he had yet to show.

GARRICK, CHICAGO, CLOSING

Chicago, Feb. 21.

The Shubert vaudeville season at the Garrick will close March 31 and "Tangerine" follows immediately. There is a Shubert straight vaudeville show at the Garrick this week and "The Rose Girl" next week.

Klein's Unit Going Into Boston

"Hello Everybody," the Gertrude Hoffman Shubert vaudeville unit, will open a four weeks' engagement at the Majestic, Boston, next Monday. The unit has been off the Shubert vaudeville circuit for several weeks, Arthur Klein, the producer, preferring the independent bookings to repeat engagements.

"Hello Everybody" is playing the New England split week, Springfield and Worcester, this week.

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AGENT CONFESSES

(Continued from page 1)

Edith Livingston-Horwitz in her suit for divorce against Arthur Horwitz, the vaudeville agent, whom she alleges to have found sojourning at Atlantic City early this month with another woman, whom Mrs. Horwitz swears her husband has been maintaining in an apartment on West 85th street, New York, since the first of the year.

"You know I only pay those people I want to pay," Horwitz told his wife, according to her affidavit. "Those I don't get judgments against me and have me up for supplementary proceedings. Then every once in a while I clean up in bankruptcy." Horwitz is known to have "whitewashed himself of debt" in that manner in 1919, and it was reported he also went through bankruptcy in 1912.

The wife declares Horwitz told

her he earned \$67,200 last season, and since then his income has increased. Horwitz is known to have had 150 acts on his books, booked on small time and largely with Loew's. He was served last Thursday in the wife's motion for temporary alimony and counsel fees, the action coming up for hearing Tuesday. The order to show cause was signed by Justice Nathan Bijur. Mrs. Horwitz alleges they pay \$3,000 rent for their apartment and that her husband spent \$30,000 a year on their home, of which about \$5,000 was spent in summer trips.

The commissions of Horwitz amount to from \$1,200 to \$1,500 weekly for 40 weeks and \$750 during 12 weeks of summer, is another allegation of the wife. She also declares he spends \$500 a month on himself for dinner and theatre parties, taxicab hire, etc.; that he is

lavish in expending money on his wearing apparel.

Regardless of the reports of having showered her with gems, Mrs. Horwitz claims he has given her but \$5,000 in jewelry since they were married.

Benjamin Spellman, on behalf of Mrs. Horwitz, asked for temporary alimony of \$300 a week, \$5,000 counsel fees and \$1,500 for disbursements. Mrs. Horwitz says her husband offered to settle \$100 weekly on her for life recently when he told her she could go ahead and get a divorce. She demanded \$300 weekly, which he refused. She alleges he threatened to "put a bullet in my head" if she "made a fuss" about the divorce, meaning if it reached the newspapers.

Dorothy Clare (whom the agent placed in "Queen of Hearts"), of the vaudeville team of Mooney and Clare, is the co-respondent named by Mrs. Horwitz. Miss Clare is alleged to be the wife of Arthur Wristen, whose home is at Alameda, Cal., and who is of the team of Wristen and Doyle.

The complainant avers, Horwitz rented an apartment at 159-161 West 85th street in December and took possession Jan. 1, accompanied by Miss Clare, whom he introduced as Mrs. Horwitz. The lease was taken out in his name, the rent calling for \$75 per month, but the name on the bill was "Clare." Horwitz explaining that was his "wife's" professional name. The 85th street place is less than

half a mile from the Horwitz home in an apartment at 97th street and Broadway.

Mrs. Horwitz's statements are supported by the affidavits of Harry D. Turner and Joseph Flannigan, private detectives. Also by Alexander Negy, superintendent of the 85th street house, and Edward Livingston, who identified Miss Clare entering and leaving the 85th street house and also at Atlantic City. Turner saw the couple together in a picture show at 89th street and Broadway, which was closer to home than ever.

The Atlantic City incident dates from Feb. 5. Horwitz joined Miss Clare at the Breakers hotel there. It is stated, she being registered under her own married name for several days before Horwitz arrived. After Horwitz reached the resort Miss Clare's room was moved from the eighth floor to the fourth floor, close to the room Horwitz was occupying.

Though Horwitz told his wife he was going to the mountains he wrote a long letter to his wife from the shore. In the letter, he asked for forgiveness, saying other men had done worse things than he. A private detective advised her by telephone to come to the Breakers. Mrs. Horwitz registered their without being seen, but her brother was recognized by two men with Horwitz in the hotel lobby. There were words between the couple in the lobby and with the detective and Livingston, Mrs. Horwitz entered

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Miss Clare's room to identify her.

Tuesday night of last week Horwitz returned to New York. Refused admittance at his home, he yanked the fire nozzle from the house fire hose and proceeded to pound on the door, breaking the lock. Mr. Spellman, attorney for the wife, arrived with a detective, and a policeman was also called. Horwitz finally left the building after the detective entered the apartment and got him some shirts and other apparel.

Mrs. Horwitz first learned of her husband's actions with Miss Clare, it is said, through two manicurists who worked in Mrs. Horwitz's beauty parlor, opened last summer under the name of "Mme. Edythe" and located on 46th street between Fifth and Sixth avenues. Horwitz managed to worm that information from her and demanded the girls be discharged. The manicurists said they got their line on the agent's alleged illicit relations from Leo, a colored man employed in Horwitz's office. He, too, was dismissed.

Mrs. Horwitz opened the beauty parlor at the continued urging of her husband. She had secured about \$4,500 from an insurance policy on her late father's life. Part of the money was bequeathed to Arline, the adopted daughter of the Horwitz couple. Her mother also was a policy beneficiary to the amount of \$3,000. Mrs. Horwitz borrowed \$2,000 from her mother and pledged her jewelry to finance the beauty shop venture, which she is now willing to dispose of to anyone who will assume the obligations, the business never amounting to as much as the salary list weekly.

During the fall Mrs. Horwitz gave the agent a number of bank checks on the "Mme. Edythe" shop account, presumably to permit him to take care of the bills. On getting back the cancelled checks she found one made out to Miss Clare and indorsed in that name. Another check was paid to the superintendent of the Landseer apartments wherein it is alleged Miss Clare lived at the time. The wife's first inkling of her husband's action came when she was asked to make the payments on a talking machine billed at \$150. The phonograph is believed to have been sent to the pseudo "Mrs. Horwitz" and the agent in some way trapped himself in making the purchase. In addition to the money lent her daughter, Mrs. Horwitz's mother also lent the agent \$4,100 out of her insurance money.

Terrence McManus of the law firm of Olcott, Bongyne, McManus & Ernst, is representing the agent. It is said Horwitz nearly fainted when the attorney asked for a \$2,500 retainer, but he came too and promised to pay \$500 by Wednesday.

It seems to be pretty well understood that Horwitz's wife, who is Edith Livingston, was a former vaudevillian, greatly helped him in his agency business. He admitted her good influence counted for a great deal but now that she "walked

out" on him, Horwitz appears to have gone back to his old habits. One possible cause of his present "jam" is the possession of an automobile—a factor that has counted in making bad boys out of other agents. Horwitz once had two offices in the Putnam building. In one he carried on an agency and in the other some stock promotion scheme. The latter place was outfitted with expensive furniture—on the installment plan. One day the furniture dealers carried it all out because of non-payment and Horwitz quit promoting.

In the complaint it is stated the Horwitzes were married in Hempstead, L. I., in June of 1915. It is understood there was a re-marriage. Once before when they were on the verge of splitting, Horwitz entered a defense they were not legally wed, as the ceremony was held two weeks before the divorce

obtained by Mrs. Horwitz from her first husband became final. When the trouble was patched up they went to Long Island and were remarried. Thereafter Mrs. Horwitz went to Cincinnati and adopted Arline, now about eight years of age. She declares her husband was against the adoption plan and that he displays but apasmotic affection for the child, who is a pretty youngster.

Douglas J. Wood of the Hotel Bristol, West 45th street, New York, giving his business as that of an actor, has filed a voluntary petition in bankruptcy, listing liabilities of \$5,725.33 and assets of clothing (except) worth \$100 and \$25 cash. The liabilities consist of small judgments and indebtednesses for loans, sundry bills and money due for professional services.

NEW YORK THEATRES

SAM H. HARRIS Attractions
43d St., W. of B'way.
Evens at 8:30.
Mats. Wed. Sat. 2:30.
OWEN DAVIS New Play
"ICE BOUND"
NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 46 St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.
The Sweetest Love Story Ever Told
SAM H. HARRIS Presents
MARGARET LAWRENCE
in the New York and London Success,
"SECRETS" By Rudolf Basler &
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 HANSARD SHORT.
WITH A GREAT CAST!

GAIETY B'way & 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. 48th St. Eves. 8:15.
Mats. Wed. and Sat. 2:15.
MERTON
OF THE MOVIES
with Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by
Geo. S. Kaufman and Marc Connelly

LYCEUM West 45th St. Eves. at 8.
Mats. Wed. & Sat. at 2.
DAVID BELASCO Presents
DAVID WARFIELD
as **SHYLOCK**
IN SHAKESPEARE'S
"MERCHANT OF VENICE"

EMPIRE Theatre B'way, 40 St.
Evens at 8:30.
Mats. Wed. and Sat. at 2:30.
BILLIE BURKE
in BOOTH TARKINGTON'S
"ROSE BRIAR"
ALLAN DINEHART & FRANK CONROY

BELASCO W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
"Sensational Success"—Dramatic Eve World
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD

LITTLE Theatre, W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
F. Ray Comstock & Morris Geat present
POLLY PREFERRED
A New Comedy by GUY BOLTON
with GENEVIEVE TOBIN
Staged by WINCHELL SMITH

HENRY MILLER'S THEA. W. 43d St.
East of Broadway.
THE SELWYN'S Present
(In Conjunction with Adolph Klabner)
JANE as **"JULIET"**
THE GREATEST
TRIUMPH OF
HER CAREER.
Nights \$1.00 to \$2.50. Thurs. Mats. 7:50 to \$2.00

GLOBE B'way & 46th St. Eves. at 8:30.
Mats. Wed. and Sat. at 2:30.
Good Balcony Seats at Box Office: \$1.50, \$2.25, \$3.50
OLIVER MOROSCO'S MUSICAL COMEDY
"LADY BUTTERFLY"
"THE MOST BEAUTIFUL CHORUS"

New Amsterdam Theatre—W. 42d Street
Evens 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.
Evens 8:15. 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"

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY. 2:15; EVENS, 8:15

ELTINGE Theatre, 42nd St. West.
Mats. Wed. & Sat. 2:30.
A. H. WOODS Presents
HELEN MacKELLAR in
"THE MASKED WOMAN"
With **LOWELL SHERMAN**

GEO. COHAN B'way at 43d St.
Mats. Wed. & Sat. 2:30.
By **HENRY HATAILLE**
Adapted for the American Stage
By **MARTIN BROWN**
With a Notable Company, including
SIDNEY BLACKMER
JANET BECHER
LEE BAKER

TIMES SQ. Theatre, W. 43d St. Eves. 8:30.
Mats. Tues., Thurs. and Sat.
THE FOOL
The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 39th St. Eves. 8:15.
Mats. Wed. & Sat. 2:30.
HENRY W. RAVAGE Offers
A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
with **PEGGY WOOD**
Entire Ork., \$2.50; entire first Bal., \$1.50; entire
2d Bal., 50c—every night, incl. holidays and
Saturdays. For Mat.—All Ork. \$2; all Bal., \$1.
Best Seats NOW at Box Office.

EARL CARROLL Theatre, 7th Ave.
at Fifty-fifth Street
Eves. 8:30. Mats. Thurs. & Sat. 2:30.
SCHWAB & KUSSELL Bring You
THE GINGHAM GIRL
with **EDDIE BUZZELL**
Helen Ford Bertie Beaumont
Louise Allen Russell Mack
Alan Edwards Amelia Summerville
and the BEST CHORUS ON BROADWAY

REPUBLIC 42d St., W. of B'way.
Evens 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"

WILLIAM A. BRADY'S MUSICAL
COMEDY TRIUMPH
"UP SHE GOES"
"Takes first prize among musical plays."
—Stephen Rathbun, Sun.
W. 48th St. Eves. 8:15.
Mats. Wed., Wednesday
and Saturday

WILLIE AND EUGENE HOWARD OSWALD
STARRING IN
"PASSING SHOW OF 1922"
Direction MESSRS. SHUBERT
OLIVER WALLACE
WORLD'S PREMIER MOTION PICTURE ORGANIST
SECOND YEAR
GRANADA THEATRE, SAN FRANCISCO

JOHN SIDNEY
RUCKER and PERRIN
A SMASHING HIT
with **"STRUETTIN' ALONG"**
The All-Colored Revue—A Phenomenal Success at
THE CENTURY THEATRE, SAN FRANCISCO, INDEFINITE

BILLS NEXT WEEK

(Continued from page 25)

Pearson Newp't & P
Semon Conrad Co
Three White Kuhns
P Bremen & Bro

NORFOLK, NEB.
Auditorium
Three Ambler Bros
Wild & Sedalia
Pair of Deuces
2d half
Martini Singers
Hayes & Lloyd
El Rey Sisters

OMAHA, NEB.
Empress
Sealo
Hayes & Lloyd
Lloyd & Goode
Herbert Lloyd Co
2d half
Harrison & Scott
Harry Bowley Co
Don Lanning
Pair of Deuces

OSHKOSH, WIS.
Grand O. H.
(22-24)
Mabel Harper Co
Current of Fun
(Three to fill)

PEORIA, ILL.
Orpheum
Foley & Le Tour
Billy Miller Co
Leo Beers
Sully & Houghton
Cliff Nazario Band
(One to fill)
2d half
Lady Alice's Pets
Royal Venetian &
Faber & McGowan
Burns & Lynn
(Two to fill)

QUINCY, ILL.
Orpheum
Ward & Van
La Filia Trio
(One to fill)
2d half
O'Neal Sisters & B
Cleveland & D
Great Leon Co

RACINE, WIS.
Rialto
2d half
Coclea & Verdi
Norris' Follies
(Three to fill)
2d half
Rockford, ILL.
Palace
Seymour & Healey
Mack & Velmor Duo
Jack George Duo
Belle Montrose
Birds of Paradise
(One to fill)
2d half
O'Connor Girls
Chamberlain & Earl
Redington & Grant
(Three to fill)

ST. JOE, MO.
Electric
Raymond Wilbert
Grindell & Esther
Milton & Lehman
Tints & Tones
2d half
Irene Trevette
Three Ambler Bros
(Two to fill)

ST. LOUIS, MO.
Columbia
Novelty Larkins
Harvey Heney & G
Stranded
Christy & Bennett
Four Erotics
2d half
Lambert
Berri & Bonni

CRITERION Theatre
Broadway and 44th Street
Every seat (all reserved) for every presentation
during next two weeks on sale now

STARTING NEXT SUNDAY MAT.
TWO WEEKS ONLY
BEN BLUMENTHAL Presents
EMIL JANNINGS
In Shakespeare's Immortal Drama

OTHELLO
Directed by Dimitri Buchowetzki
WERNER KRAUS as "Iago"
ICA LENKEFFY as "Desdemona"
Eves. Sat. and Sun. Mat. 5:00 to 5:30
Other Mats. 8:00 and 8:30

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
Allen & Taxi
Burke & Betty
Dummies
Princeton & Vern
Pasquall Bros

ST. PAUL
Pantages
De Lyons Duo
Jim & Jack
Lafine & Emery
Marriage vs Divorce
Regal & Moore Co
Hori Trio

WINNIPEG
Pantages
Sensational Togo
Five Chapins
David McCoy
2d M in Chinatown
Finley & Hill
Willie Bros

REGINA, CAN.
Pantages
(Same bill plays
Saskatoon 1-3)
Quill Bros
"Chick Supreme"
Ross & Roma
Lewis & Norton
Joe Jackson
Bob La Salle

SO. BEND, IND.
New Palace
Lawton
Edith Clifford Co
Bluebird Rev
Green & Burnatt
(One to fill)
2d half
Chong & Moey
Will J Ward
Little Cottage
(Two to fill)

SPRINGFIELD, ILL.
Majestic
Tango Shoes
Fawley & Louise
La Graciosa
(Three to fill)
2d half
Vernon
Green & Burnatt
"Demarcos & Band"
(Three to fill)

SPRINGFIELD, MO.
Electric
Patty Rest & Bro
(One to fill)
2d half
Moore & Shy
Three Weber Girls

TERRE HAUTE
Hippodrome
Vernon
Daly & Burch
"D Ferguson Co"
Will J Ward
Little Cottage
(One to fill)
2d half
McGoode & Lenson
G & P Hickman
Earl & Rial Rev
(Three to fill)

TOPEKA, KAN.
Novelty
"Dave & Tressie"
"O'Malley & Max"
Milton Pollock Co
Lambert & Fish
Teddy
2d half
Wright & Sidel
Grindell & Esther
Tints & Tones
(One to fill)

WICHITA, KAN.
Miller
Primrose Four
Palace
Geo Lovett Co

SAN FRANCISCO
Pantages
Clark & Story
Noodles Pagan
Josie Heather
Paolo & Palet
Kate & Wiley
Richardson Twins

OAKLAND, CAL.
Pantages
Pierce & Goff
Lillian Burkhardt
Klimer & Reaney
Betty & Lou Hart
Thalero's Circus
Major Rhoads

LOS ANGELES
Pantages
Ward & Dooley
Darnes & Hamilton
Norton & Minnette
Jack Goldie
Seven Algerians
Rinaldo Bros

SAN DIEGO, CAL.
Pantages
The Gladiators
Wilson & Addie
Walter Brower
Chor Ling Poo
Canadian Band

L'G BEACH, CAL.
Pantages
Nelson's Catland
Jan Rubin
Weston & Elise
Reynolds Opera Co

SALT LAKE
Pantages
(1-3)
Rowland & Meehan
McFarland Sisters
El Cota
Cheyenne Days
Bright & Glick

OGDEN, UTAH
Pantages
Arnold & Florence
Jewell & Rita
Miss Nobody
Harry Tighe
Havem's Animals
Gibson & Betty

DENVER
Pantages
H & J Chase
Chernoff
Exposition Four
Spectacular &
Bobby Lehman
Ryan & Ryan

COLORADO SPRINGS
Pantages
(26-28)
(Same bill plays
Pueblo 1-3)
Leach & Valerio
Morgan & Gray
Cecil Cunningham
Byron Bros Band

OMAHA, NEB.
Pantages
Alex Bros & Evelyn
Ridiculous Ricoe
Maude Earle
Fashion Plate Mins
Britt Wood
Fashion Promenade

KANSAS CITY
Pantages
Weldons
Buddy Walker
Chisholm & Breen
Bronson & Renee
Great Blacktons

MEMPHIS
Pantages
Tollman Revue
Benace & Baird
Charbot & Tortoni
Little Pipifax
Blake's Mules

WOODSIDE KENNELS
WOODSIDE L. I.

ARNAUT BROS.
IN ENGLAND

GEO. KALALUHI'S HAWAIIANS
PRESENT
"EKELA," the Tropical Beach
Dancer
in "PASTIMES OF HAWAII"
Direction: SIMON AGENCY

Jimmie's Jazz Band Tan Arakis
2d half
Wilber & Adams
Harry Gilbert
Saxon & Grima
Elaine & Marshall
Jimmy's Joys
OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
El Rey Sisters
Huston Ray
Thank You Doctor
Swift & Kelly
Keno Keyes & M
SAN ANTONIO
Majestic
The Nagytys
Coffman & Carroll
Emilie Lee Co
Edwards & Beasley
Olcott & Mary Ann (One to fill)

POWELL LEFT \$4,000
David (Dad) Powell, manager of the Jack Powell Sextet (in private life David Goodman), left an estate not exceeding \$4,000 in personality and no will when he died of pneumonia Jan. 16 at the New York hospital. His wife, Dorothy Goodman, 922 Madison street, Brooklyn, N. Y., was granted letters of administration in the Kings County Surrogate's Court. The deceased was 51. Seven children survive, six of whom comprise the Jack Powell Sextet.

VETERANS' INDOOR SHOW
At Armory in New York During March

The Veterans of Belleau Wood who are former marines serving in the memorable battle in France as a unit of the A. E. F. will hold an indoor circus at the 104th Field Artillery armory, Broadway at 68th street, during the eight days starting March 17. Officers who led the famous "Devildogs" in action are in charge. The proceeds are to be used for the building of a marines' memorial home in New York.

Col. Rodney Benjamin, brother of Mrs. Enrico Caruso, is general manager for the indoor show. Many persons in society are box-holders. A number of novel stunts will be worked to promote interest among the public, including an army tank parade along Broadway.

OBITUARY

(Continued from page 9)
Tim Myers (Stone and Myers), died in Jackson, Mich., Feb. 3. He is survived by his wife and six children.

Mrs. Nellie Klingberg, mother of Will Herman King, died suddenly of apoplexy Feb. 15 in San Francisco. She had gone to the Coast a month ago to attend her son's wedding.

Harvey Back at Headquarters Chicago, Feb. 21.
R. M. Harvey, who has been giving most of his time recently to the Sells-Floto winter circus, returned to his headquarters in Chicago last Saturday.

Kelly Buys in Florida
I. Austin Kelly owner of the Rye Beach Pleasure Park, Rye, N. Y., has purchased an interest in a Florida park of a similar nature. The Rye resort opens its summer season May 30.

MARK STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett
CHARLES CHAPLIN
in His Best Laugh, "THE PILGRIM"
STRAUD SYMPHONY ORCHESTRA
CARE ROUARD

In the midst of their trouble comes an old lady who offers them \$5,000 a year if they'll give up the child. They almost consent, but the mother love wakes at last in Mr. St. John's heart, and she runs away with the child. Later she gets a job as a mannequin, while St. John drives a hansom cab. When they meet, he is pushed enough to vulgarize, but he values her more than any auctioneer's value, reveals himself as the uncle. Of course he was never ruined and merely did it to teach them a lesson.

There are some exceptionally good sporting scenes and the interiors are excellent. The photography is very good and great attention has been paid to the lighting. As Mrs. St. John, Margaret Bannerman shows a good deal of ability. Her performance is the best seen here. As the mother, Mrs. Gaymon is excellent as her friend, Reginald Owen is responsible for an easy, finished performance as St. John, and Douglas Munro is capital as the discreditable uncle. Cora

PATSY

Truett release starring Zasu Pitts with Wallace Beery and Marjorie Daw featured. A melodramatic comedy in five reels, directed by J. B. J. McDermitt. Shown at Loew's Circle, New York, Feb. 19, 1923. Patsy..... Zasu Pitts
Cook..... Wallace Beery

This would have been a big picture had the story been a little differently handled and the melodramatic portion jazzed a little in a comedy vein instead of seriously. Then with some real direction and a cast a picture could have been made of it that would have been able to go along in real fast company. As it is, however, just a mediocre independent program feature is the result. It is a picture in its present shape that can go along in the cheap houses and deliver fair entertainment value.

It is a story of an orphan who runs away from a woman who has adopted her with an idea of making her a "man of all work" on the fact she starts tramping it and heads for California. When within a day's ride of Los Angeles she crashes her way aboard the limited and lands in the tourist mecca of Southern California.

Here she runs into no end of adventures, masquerading as a boy. On the train a kind hearted passenger has paid her fare for the trip into the town when the conductor wanted to throw her off the train. A young woman and her mother who were aboard offer her a home, but she misses them at the station and in her wanderings about the town meets an aged scientist, who takes her to his adobe shack, believing her to be a boy at first. He lives in a tough neighborhood and she has to fight her way into "the gang," which she does so successfully as to become leader.

Finally she manages to defeat the aim of several crooks, who frame to use the old man as their tool in a swindling scheme, and reunites the old scientist with his long-lost family. There is a lot of picture license taken and coincidence plays a tremendous part in working out the story, but as it is all in fun one cannot take the producer to task for this.

In direction there are three or four bits of comedy that are the things that save the picture from being an out-and-out meller of the rawest sort.

Zasu Pitts puts over the masquerading walt in pretty fair shape and gets away number of laughs. Wallace Beery is himself as the heavy. The balance didn't amount to very much, with Marjorie Daw playing a role far from important.

Fred.

PADDY, NEXT BEST THING

London, Feb. 5.

This latest Graham-Wilcox production is an excellent screen version of the play which ran at the Savoy for such a long time. In every way it is a fine feature. For once the story has obtained additional power from the screen instead of losing it.

The exterior locations are exceptional, notably those of a hunt meet, and the interiors possess all the ornate grandeur of the American school. Among them is a beautiful but somewhat incongruous ballet on the grand staircase of an ancestral hall.

The photography by Rene Gulsart is some of the best seen here.

The story opens with a yachting episode in which Paddy very nearly gets drowned. Rescued, she meets Laurence Blake and conceives an imaginary dislike for him. This grows when she discovers her sister, Ellen, has fallen in love with the immaculate young man. This love is not returned, and when she discovers Blake loves herself there is a row which drives Blake into exile.

Jack O'Hara is also in love with Ellen and goes abroad to seek his fortune. The death of the girl's father breaks up the home. When Blake returns he finds Paddy working as a dispenser for her uncle in London. He again declares his love without success, but later, after he has been knocked out in a street row, Paddy realizes she does love him. Jack O'Hara returns with a fortune and is accepted by Ellen. Paddy returns to Ireland, and feeling out of all the happiness, wanders off alone into the hills. She is reported lost and Blake heads the search-party. He sinks into a morass where Paddy already is, and the situation brings the usual happy ending.

Graham Cutts has done his work admirably. Mae Marsh as Paddy is at her best, doing all the heroine's many moods with art and realism. The strong supporting cast includes Nina Boucicault, Haldee Wright, Marie Ault, Sir Simeon Stuart, George K. Arthur and Darby Porter.

The film is preceded by a short playlet by Jack Wilcox, entitled "The Banshee," in which Miss Boucicault and Herbert Langley appear, while

Langley opens each show with the prolog from Leoncavallo's "Pagliacci."

This is one of the best British films yet made.

A WHITE BARBARIAN

London, Feb. 8.

Although this picture has not yet been shown, trade reviewers saw it privately. The feature is practically the record of the Baron Bartholomew by big game hunting expedition in equatorial Africa, into which a melodramatic story has been written. Three white men and two white women play the leading parts and are supported by natives from half a dozen different tribes.

As well as acting, the whites had to turn to and do other jobs, the most important of which was providing the meat food daily for the camp and watching that tribal quarrels did not break out among the mixed crowd of natives. The picture itself was actually made with rifles close at hand. For some time the late Captain George Outran was the guide and chief hunter, and it was shortly after leaving the expedition that he met his death through being almost torn to pieces by a wounded lion after he had gone to the rescue of a native boy.

The story concerns a legend of the Songora tribe, who possess a white royal family, supposed to have sprung direct from some wandering Carthaginians. An English hunter falls in love with their princess and compels her to free some slaves she is about to sell to an Arab caravan. She threatens him, but he has fallen in love with her and follows her into her own country. Here the adventures start and gradually work up to the burning of a entire native village. In the end the hero gets his princess.

The locations used are of exceptional interest, one being the top of a mountain which has the head of the legendary king of the Songora, M'Intu, carved on its face. This head is supposed to keep watch over the tribe, and it is said that no man had ever trodden the summit of the mountain before. Another fine series of shots show the Nairobi falls and rapids. The photography is excellent, considering the climatic conditions. The members of the company were John L. Baron, Herbert Leonard, Daphne Wynne and Leal Douglas. An almost human chimpanzee which attached herself to the men of the party returned with them to England and is now in the Zoological Gardens.

As a proof of how the government authorities help the film industry in England it is interesting to note that the negative was hung for months while the owners filled in forms proving that they were British, and when they did get their property, it was discovered that the zealous customs officials had scratched their signatures in many places, choosing for preference important scenes or the faces of the players.

Gore.

THE PRODIGAL SON

London, Feb. 5.

In this production of Sir Hall Caine's novel A. E. Coleby has proved that a big film can be made in England, or rather by an English company. The thing now is, will the Stoll Film Co., responsible for the production, keep it up or return to mediocre melodrama and penny novelities?

Despite its inordinate length, the trade show lasted something over four hours and a half, the picture is full of interest and held the packed house throughout.

If it has any great fault, it rests in the remarkably generous supply of sub-titles, many of which could be dispensed with. Much of the work has been done amid the bleak scenery of Iceland and the photographic representation of bleak moorland, storm-battered coasts and mighty glaciers is fine and effective, while other scenes have been made in different parts of the Riviera and in Paris. The photography is exceptionally good.

Coleby's idea has been to present the novel as it is; hence the mileage of the feature, and with the aid of his copious sub-titles he has left nothing untouched. Sticking carefully to the book, he tells the story of Magnus and Oscar Stephenson and of the theft of the elder brother's sweetheart by the younger; of the hate which filled Magnus' heart; and of his oath that should Oscar ever cause Thora pain he would kill him. Inevitably Oscar does cause Thora pain and leaves to make his fortune. The young wife dies and Magnus rears and tends her child. Anon Oscar returns rich and famous and in time to atone.

The acting is exceptionally good and the cast has been much more carefully chosen than is usual in native pictures. Henry Victor and Stewart Rome give two very good performances as the brothers; Colette Bretel is excellent as Thora, as is Edith Bishop as her rival in Oscar's affections. Frank Wilson and Mrs. Hadyen-Coffin are alike good as the parents, and many small parts are capably played.

When "The Prodigal Son" is shown publicly it will be in two sections—the first, "The Prodigal Son"; the second, "The Return of the Prodigal."

LONDON

(Continued from Page 3)

music by Phillip Brahan. Alfred Lester and Gertrude Lawrence will head the cast.

Odetta Myrtle has entered the "Midnight Follies" at the Hotel Metropole.

A. B. Limpus will produce at Brighton, March 5, a new play by Edward Percy, author of "If Four Walls Told," called "Trespassers." Lynn Harding will have the principal role and Doris Lytton will be the heroine.

Henry Ainley will produce at Brighton, Feb. 19, John Drinkwater's play, "Oliver Cromwell," and will be supported by W. J. Rea, Mary O'Farrell, Irene Rourke, Clare Harris, Milton Rosmore, Harcourt Williams, Mr. and Mrs. George Drinkwater.

Cyril Maude sails for America Feb. 23 to star in "If Winter Comes," taking with him a company of English principals.

A new play by Herbert Thomas, "The Law of Moses," will be produced at Folkestone next week.

Just prior to the war Sir Oswald Stoll paid £100,000 for a plot of ground near the sea front at Brighton and intended to erect a mammoth music hall thereon. For the past two years he has been

seeking bids for the construction of the house, but the cost of building has not yet been reduced to a point where he cares to go ahead. Building permits have been granted and full licensing privileges voted by the local authority.

The most popular man in theatrical circles this week is Charles B. Cochran, due to his efforts in breaking every record for securing contributions to the Actors' Benevolent Fund. The total amount of subscriptions he secured at the annual dinner of the Fund held last Sunday, including Cochran's personal solicitations in America, totaled over £5,600. Among those who contributed from the United States were Hartley Manners, Laurette Taylor, Irving Berlin, A. H. Woods, Messrs. Schubert, Messrs. Selwyn, Duncan Sisters, Sam H. Harris, M. S. Bentham, David Belasco.

Loie Fuller recently underwent an operation in Paris, but is expected to come to London to give final supervision to a new ballet which she is presenting next week at the Coliseum.

Fred Barnes arrived this week after a six months' tour of Australia and South Africa.

Sylvia Rosen, in private life the wife of the son of the proprietor of the Kennington theatre, and who

has booked the house for a number of years, retired from the establishment after a business tiff with her father-in-law. She has joined the Sidney Burns agency and expects shortly to make a trip to America in search of vaudeville material. Miss Rosen is a sister of Jack Ross, the American "nut" comedian, now playing in England.

Nothing definite has yet been settled with regard to the production by George Grossmith and J. A. E. Malone of the late James Elroy Fleckers' play, "Hassan," at His Majesty's.

Maude May Murray died in South Africa Jan. 4. She will be chiefly remembered for her dances at the Loie Fuller, which brought her into topline vaudeville prominence some years ago.

Leo Stormount, once a well-known vaudeville star, died the other day, aged 62. He was a regular item in the programs at the Tivoli, Oxford and Pavilion, and later played parts in the spectacles which were the big feature of the Hippodrome's early days. After leaving the stage he devoted himself to teaching singing.

The Joe Elvin tribute fund has now reached a total of £1,290.

Although Martin Harvey's production of "Via Crucis" at the Garrick is hardly expected to last out the three weeks allotted to it, yet it is serving a good purpose by employing a good many unemployed actors.

"Bluebeard's Eighth Wife" will (Continued on page 43)

ADOLPH ZUKOR PRESENTS

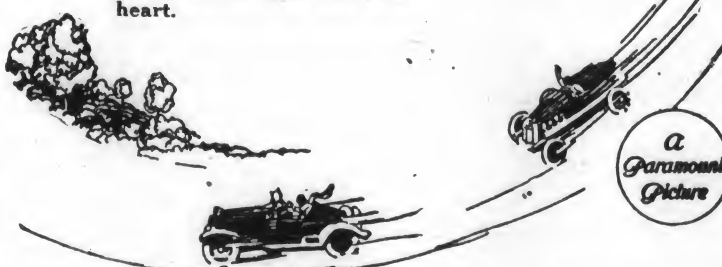
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A Paramount Picture

(8-column adv. mat.
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COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Feb. 21. Mary Miles Minter goes east next month.

William Duncan will do one more production for Vita before assuming his new Universal contract.

Richard Stanton, the director, has arrived on the coast. He is expected to make an announcement within a few days.

J. L. Frothingham will star Marcia Manon in his first production this year, "The Dice Woman," an original story by Harvey Gates.

Edward Martindale has been confined to his home for several days with a severe case of the dread "Klieg eyes," contracted while playing in "The Eleventh Hour."

Louis B. Mayer gave a dinner to the press in honor of his signing Irving Thalberg as general manager.

Doug Fairbanks' "Robin Hood" entered its 18th week at Grauman's Hollywood. According to reports, it is nearing an attendance record of \$300,000, with prices as high as \$1.50.

Barbara La Marr was the host the other evening at a dinner given at one of the local cafes. Many notables of the film colony attended. Miss La Marr immediately after the dinner left for Dallas, Texas, where she will be crowned queen of an auto show.

Ralph De Lacy, technical director for Fine Arts Studios, who was hit on the head by a falling timber while helping to fight the fire at the Chester Bennett Laboratories, has returned to his work, after being confined to his home for several days.

After months of rumors and denials, Colleen Moore affirmed the report of her engagement to John McCormick, western representative of a large firm of film distributors. Miss Moore is at present playing in "April Showers."

Emphatic denial that the Vitagraph Co. intend to retire from the production field was made by General Manager W. S. Smith, who has been identified with the studio for many years. "We have three companies working," he said. "One picture is practically completed, and we will start on another next week. So far as I know, Vitagraph, which is the oldest existing picture organization, will continue to make films. I have been told that there are many rumors afloat concerning the alleged impending dissolution of the company, but these have no foundations in fact. There have been some changes in personnel, but we do not contemplate curtailing our activities in the least."

George Fitzmaurice is preparing to say good-bye to the Famous Players-Lasky Corporation, by whom he has been employed for almost five years. With Mrs. Fitzmaurice, known professionally as Quida Bergere, scenarist of the productions in which Pola Negri is starring, he will conclude his services at the big film factory not later than May 1, at the conclusion of the making of "The Cheat," second of the American Pola Negri films, and now under somewhat delayed production. Activities of both Mr. and Mrs. Fitzmaurice in the film world hereafter will be as joint producers, in co-operation with Samuel Goldwyn. Incident to this both will sail for Europe about June 1 for the purpose of filming in Italy exterior scenes of the first of a projected series of ten-reel features.

No sooner had Guy Bates Post severed his business relationship with Richard Walton Tully, the stage and film producer, than he affixed his signature to a contract with Sol Lesser, of Principal Pictures Corporation. Post will be starred in a series of big productions, the first being a James Oliver Curwood story entitled "The Man from Ten Strike." This will mean that Post will forsake the costume play for the time being and portray the rugged outdoor American type of hero. The new contract, which is a notable one in filmdom, was brought out through the efforts of Robert T. Thornby and E. B. Newman, head of the Cortland Pictures Corporation of Los Angeles. The

Principal Pictures Corporation will distribute all of the Post productions, according to Lesser. While the exact figures that exist in the new Post-Lesser contract are withheld, it is inferred that the money Tully arranged to give Post was equalled in the Lesser transaction. This was approximately \$50,000 a picture for salary and a 50-50 sharing arrangement on profits. According to Lesser, each Post production will cost approximately \$250,000.

Hal Roach, who directs the destinies of Harold Lloyd, in addition to a string of comedy productions, arrived home from a month's business trip to New York. While in New York, Roach negotiated contracts which will practically double the present production of his Culver City Studio and add more than \$1,500,000 annually to his present expenditures. Roach is purchasing ten acres in the foothills just back of Culver City, which will be known as the "Hal Roach Ranch," and will construct an addition to his present studio.

The ranch will be used for the shooting of a majority of exterior scenes, and will have a new studio, which is expected to be erected in the near future. The most important deal closed by Roach while in the east was the signing of Will Rogers, the eccentric comedian, who is to produce comedies for Roach exclusively during the next two years.

Rogers, who is still under contract with Ziegfeld's "Follies," is expected to arrive here about the first of March. Roach made arrangements for the production of five-reel dramas. Roach recently signed Norma Shearer to star in his forthcoming features. Miss Shearer, of Montreal, recently won a Canadian beauty contest. She is the find of the Pathe Pictures Corporation, through whom all the Roach pictures are released.

SCHROCK, GENERAL DIRECTOR

Raymond L. Schrock, veteran scenario writer, was named director-general of Universal. Schrock succeeds Irving Thalberg, who left to join the Louis B. Mayer organization. The appointment of Schrock is said to have been made after a lengthy conference personally presided over by Carl Laemmle. Robert H. Cochrane, vice-president of Universal, also was present at the conference.

Forte With Nixon-Nirdlinger Philadelphia, Feb. 21.

Announcement has just been made here that Joseph H. Forte has been appointed assistant general manager for all the Fred G. Nixon-Nirdlinger moving picture interests west of the Schuylkill river.

This appointment marks the affiliation of Earl and Joseph Forte, who were pioneers in the picture business in West Philadelphia and who have operated for a long time the Sherwood and Baltimore theatres, both on Baltimore avenue.

Earl Forte will continue to direct the Baltimore avenue division of picture houses which will now include the Sherwood, Baltimore and Ambassador. Joseph Forte in addition to his duties as assistant general manager to Nixon-Nirdlinger will have active charge of the Sixtieth street interests (which will include the Imperial, Cedar and Coliseum) and Harry Smith will continue as general manager of the Fifty-second street houses, Nixon, Rivoli, Belmont and Locust.

Program for Children

Ithaca, N. Y., Feb. 21.

Ithaca High School became a movie theatre last Saturday when a film program for children was presented in Foster Hall. The try-out bill called for "The Real Roosevelt," "The Battle Hymn of the Republic," "The Children's Hour" and a geographical film.

Post in Curwood Film

San Francisco, Feb. 21.

Sol Lesser, head of Principal Pictures Corporation, while in San Francisco last week announced that he had signed up Guy Bates Post to play the lead in a James Oliver Curwood story written especially for this star. It is to be called "A Man from Ten-Strike."

Charles Gold held two notes aggregating \$5,500, signed and endorsed by the Select Pictures Corporation, Lewis A. Selznick and his wife, Florence A. Selznick. They have remained unsatisfied so this week Gold took judgment for \$5,563.52 against the trio.

IN LONDON

(Continued from page 42) register 200 performances Feb. 16, on which occasion it will be entirely redressed.

The C. B. Cochran production of "Partners Again" is due at the Garrick Feb. 28.

In the Chancery Division Feb. 8 the authors and composers of "The Scarlet Runners" revive brought an action against Fred Karno, the producer, for an accounting of royalties. They had agreed to write the lyrics and music and supply the orchestration for £25 down and a royalty of three per cent. This royalty was paid for a time, then defendants took their work out of the revue, saying it was not a success and he required cheaper material. Later it was pleaded that the work was bad and unsuitable. In the end the court gave judgment for plaintiffs, saying that they were entitled to their three per cent, according to their contract, as long as the revue ran.

Marie Lohr will start a provincial tour with "The Laughing Lady" about the end of August. It will last for about three months, after which she will return to the West End.

Anthony Prinsep has acquired a new farce by Eric Hudson for production in the West End. This is temporarily known as "Reckless Reggie." Robert Courtneidge also has a new piece by the same author entitled "The Unfair Sex."

"Robin Hood" at the London Pavilion registered 100 performances Feb. 8. It is estimated that something like 110,000 people have paid for admission since the season started.

Herbert Thomas is principally known as the author of weird plays, one of which in four acts only had two characters. It was produced at the Kingsway and did not become the rage. He is about to have another shot with "The Law of Moses," a play dealing with condemned cells and capital punishment.

Margaret Cooper, the most popular entertainer here and an artist who was rarely out of the bills at the leading houses, left property at the gross value of £5,032 with net personality £113.

The annual meeting of the Actors' Association, held at the Aldwych Feb. 4, with A. Harding Steerman in the chair, rather gave away the membership strength of the association and the enthusiasm of the existing members. Pursuing the fight with the managers, a vote was taken in support of the council in whatever action they took in the dispute with the managers over the Standard contract; 795 voted for it and 126 against.

Before the end of the month Peggy Hyland, who went out to America some years ago and returned to England a film star, will appear in a revival of Walter Ellis' farce, "A Little Bit of Fluff," at the Ambassadors.

John Drinkwater's "Cromwell," with Henry Ainley in the name part, is due in the provinces (Brighton) Feb. 19. Milton Rosmer, W. J. Rea, Irene Rooks and Mary O'Farrell are his principal supporters.

Baptista Schreiber's haute école performance from the Olympia Circus, now playing the Coliseum, suffers from being on a stage. It is not nearly so effective as when in the arena. Moreover, the methods employed by the lady in making her animals answer to her signs will almost certainly feed the cranks, who are always on the watch and only too ready to allege cruelty in animal performances.

Sir Gerald du Maurier's new play, "The Dancers," now almost ready for production, is said to beat anything he has ever done for vividness. The action starts in a Canadian drinking den and passes on to Paris and London.

Edward Laurillard has secured a lease of the Prince's from the Melvilles and will reopen the house Feb. 26 with "The Cousin from Nowhere," recently produced in the provinces. It is a musical comedy and ran as a Christmas attraction in Birmingham for five weeks. The cast will include John E. Coyle, Walter Williams, Jimmy Godden, Roy Royston, Helen Gilliland and Stella St. Audrey. Laurillard is paying £400 a week for the four weeks.

Both the Cabaret Follies and the Queens Hall Roof company registered 150 performances. Newcomers to the Roof are Money Woolf and Ennis Parker. The latter will sing numbers of her own composition.

PARIS

Paris, Feb. 13. The artistic stage group under the direction of Ch. Dullin known as the Atelier (studio) at the Theatre Montmartre is presenting this

week a French version of "Monsieur de Pygmalion" by the Spanish author Jacinto Grau, translated by Francis de Miomandre. "Hun de Bordeaux" melodrama of Alexandre Arnoux, will form the next program in a fortnight, according to present arrangements.

"L'Amour Masque" is the title of the musical comedy by Sacha Guitry, music by Andre Messager, which is now being rehearsed at the Theatre Edouard VII, with Urban (who created "Phi-Phi") in the lead. The Goode Sisters are engaged for the Folies-Bergere revue in the spring. Cynthia Goode made herself remarked by her panto-work with Severin in "Chand d'Habits" at the Theatre des Champs-Elysees last year.

"The Skin Game" of Galsworthy will be presented this season at the Theatre de la Porte St. Martin under the title of "Le Jeu d'ecorche." "Madame Sans-Gene" with Mme. Cassive in the title role still holds this stage after the flop with Maurice Rostand's "Le Phenix."

A private performance of "Six Americans," A. E. Thomas' production of "Her Husband's Wife" was given in Paris recently under the patronage of Mrs. Richard Mansfield, Ralph Lawton, former director of the school of music at the Iowa University, gave the first public recital of Five Fantastic Serenades by T. Mather Spelman, the young American composer now in Paris, at the Wednesday musical matinee of the Comedie des Champs Elysee.

Miss Clare West, recently in France to select costumes for Cecil B. de Mille's "The Ten Commandments" has now returned to the

United States by Sa. President Adams.

William Elliott at present in Paris, confirms he has booked young Douglas Fairbanks. Doug's son by his first wife, who was a daughter of Daniel Sully, cotton trader, and now Mrs. Beth Evans. She has signed the contract on behalf of the 13 years' old boy who is in France. The youth will do picture work in Los Angeles, for which a popular playwright is preparing the scenario.

The Dolly Sisters have returned to Europe and are now fulfilling a month's engagement for Cornuchet at his hotel-cabaret at Cannes.

Helen and Josephine Trux inaugurated their Trux Sisters Blues room cabaret, Abbey de Theleme restaurant, Paris, on Feb. 2 with success. After there engagement at the Clover Club they appeared at the Jardin de ma Soeur cabaret (My sister's garden) prior to opening their own select resort.

"DIVORCE" FILM TIE-UP

"Is Divorce a Failure?" is the title selected for the first Leah Baird special of 1923. It is to be released through Associated Exhibitors.

Frank C. Payne, who is handling the publicity, is tying the picture up with the movement for a uniform divorce law for the entire country. The National Federation of Women's Clubs is starting a campaign in every State to bring about a uniform divorce law.

At present there is already a bill before the National Senate, introduced by Senator Capper, advocating a law that would bring about a national uniform divorce measure.

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BIG GROSSES FOR STRONG BROADWAY PICTURE LINE-UP

Holiday Contributed to Result—"Adam and Eva" Brings \$26,000 to Rivoli, Best in Long Time—\$40,000 for "Christian" at Capitol

Lincoln's birthday gave the business in the picture houses along Broadway a boost that managed to make the figures at the end of the week look somewhat like those of the olden days before the slump set in. It was the holiday crowds combined with the fact that all the houses had strong screen attractions that sent the receipts skyward.

The surprise of the week was the business that was done at the Rivoli, the house for the first time in months getting a long line outside daily during the week, without having a picture that had been plugged to death with either a Broadway advance run or a terrific advertising campaign. The week showed almost \$27,000 which was about \$9,000 better than "Java Head" did the week previously, although this same picture during last week at the Rialto managed to lift the business there about \$5,000 over what that house showed the week before.

The Capitol with "The Christian" did a big week's business going a little over \$40,000 and the picture has held over for the second week. The Strand with "Fury" also showed high in the business average, getting above \$34,000.

"Driven" a U. feature came into the Criterion for a two week's engagement and got the benefit of the holiday business which did not, however, continue for this the second week of the picture. At the Lyric the "Hunting Big Game" film is still holding out crowds for the night performances and being rated as the social picture of the down with the evening clothes element giving it a strong play.

An estimate of the business last week is:—
Capitol—"The Christian" (Goldwyn). Seats 5,300. Scale 55-55-51. Was set for a two-weeks run before the opening. The picture drew heavily during the holiday and finished the week with a little better than \$40,000. Not standing up on the second week.

Criterion—"Driven" (Universal). Seats, 608. Scale: Mats., \$1 top; even, \$1.50. Universal put this one in for a two weeks' advertising flash, and with a lot of heavy advance publicity managed to get a fairly good week, something over \$7,300, but the picture is not holding to the pace for the second week, although accorded good notices.

Lyric—"Hunting Big Game" (J. J. McCarthy-Eugene Roth). Seats, 1,400. Scale: Mats., \$1 top; even, \$1.50. Pulling the society element of the sporting set. Still getting a good play from the regular theatre-goers, with last week touching \$11,000.

Rialto—"Java Head" (Famous Players-Lasky). Seats, 1,960. Scale, 85-99. Moved down after a week at the Rivoli, where it got \$18,000, and did \$23,200 at this house. This will give some indication of how much the holiday business meant on the week.

Rivoli—"Adam and Eva" (Cosmopolitan-Paramount). Seats, 2,200. Scale, 55-85-99. This is the first Marion Davies program release to follow her "Knighthood" production and it showed unusual strength at the Rivoli last week, the house doing the biggest line-up on the outside that it has had in months. The gross on the week was \$26,750.

Strand—"Fury" (First National). Seats, 2,900. Scale, 30-50-85. This Richard Barthelmess feature proved a knockout for the house, the gross going to \$34,500 on the week.

Phil Ainsworth Released

Los Angeles, Feb. 21.

Phil Ainsworth, film actor, has been released in San Francisco of a bogus check charge preferred against him. He is the husband of Barbara Lamarr. They recently separated.

LOS ANGELES BUSINESS SPURTS FROM HOLIDAY

"Broadway of West" Houses Drawing Capacity—New Met. Has \$25,000 Week

Los Angeles, Feb. 21.

Cinematically speaking, the west's "Broadway is hitting on all kilgels." Business starting with the holiday—Lincoln's birthday—was good all week. The pictures drew packed houses Monday. Paramount seemed to have the edge on all competitors. Grauman's "Met." with George Meiford's "Java Head," and Loew's State with William De Mille's "The World's Applause," got the prize crowds, taking an early lead and maintaining a safe margin all week. C. B. DeMille's "Adam's Rib," at Grauman's Rialto; "Robin Hood," at Grauman's Hollywood, and "Nobody's Money," with Jack Holt and Wanda Hawley, at Grauman's Third and Broadway house, along with Jackie Coogan's "Oliver Twist," at the Kinema, followed right behind the leaders. The takings:

California—"Mad Love" (Goldwyn). Seats 2,000; nights, 35-75; mats., 24-55. Pola Negri starred. Elinor's music. A widely advertised feature. Estimated gross, \$14,250.

Kinema—"Oliver Twist" (A. F. N.). Seats 2,000; nights, 35-75; mats., 25-55. Jackie Coogan's best production. Advance notices clipped from eastern papers, magazines, etc., gave opening impetus. Frank Lloyd's direction mentioned in billings. Grossed \$22,500 in five days.

Grauman's Third and Broadway—"Nobody's Money" (Paramount). Seats 2,200; nights, 40-55; mats., 25-35. Jack Holt and Wanda Hawley given equal break in lobby and newspaper space. Usual Grauman prolog and vaudeville features. Got \$13,000 on week.

Grauman's Metropolitan—"Java Head" (Paramount). Seats 4,000; nights, 50-65; mats., 30. Leatrice Joy's name in the biggest type, though film virtually boasts no star. Wright Ballet and Waring Jazz band heavily programed as they were opening and second weeks. Got \$25,000.

Grauman's Rialto—"Adam's Rib" (Paramount). Seats 800; nights, 55-85; mats., 35-55. Cecil B. De Mille, director, gives the play. Now in third week. Grossed \$12,000.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Seats 1,800; nights, 75-115; mats., 50-71. Just when the wise ones get to predicting that the Fairbanks masterpiece will be yanked off, the press department gets a new idea and bang, up go the receipts. Took \$11,000.

Loew's State—"The World's Applause" (Paramount). Seats 2,500; nights, 40-55; mats., 25-35. Bebe Daniels and Lewis Stone split the starring honors. Belcher's Dancers and Max Fisher also headlined. Box drew \$18,400.

Mission—"One Exciting Night" (opening Wednesday; Griffith). Seats 900; nights, 35-75; mats., 25-50. This Griffith film came to town with less heralding and hullabaloo than any since Griffith first came into prominence as producer. Got \$12,000 five days.

TOO COLD IN DETROIT

Business Last Week Ordinary—No Film Cuts

Another cold spell last week helped to keep down the receipts of the first-run picture houses, although all the owners declare that business was profitable. There were no outstanding successes.

Estimates for last week:
Fox-Washington—"Face on Barroom Floor." Went over better than expected; second week. Around \$10,000.

Broadway-Strand—"One Exciting Night." Special advertising and exploitation. Business very good and holding for third week. Fleischman said to be paying \$10,000 for first-run engagement.

Madison—"The World's Applause." Bebe Daniels. Did nothing unusual. Around \$10,000.

Adams—"Fury." Richard Barthelmess. Best since "Tollie David." Got a profit.

Capitol—"Beautiful and Damned." Caused interest due to popularity of book and did excellent business, about \$21,000 on week. Very good business considering weather conditions last week.

GOOD RETURNS FOR CHICAGO HOLDOVERS

"Knighthood's" Successors Helps Marion Davies in New Film Feature

Chicago, Feb. 21.

"Mighty Lak' a Rose," which made a fine impression at the Chicago theatre last week, is at the Riviera and Tiroll, outlying Balaban & Katz houses, this week, and "What a Wife Learned," a Thomas H. Ince production featuring Milton Silla, John Bowers and Marguerite De La Motte, is at the Chicago. McVicker's has Betty Compson in a Hawaiian story, "The White Flower," and there is a presentation, "Sunset in Honolulu," which is creditable. The stage features at McVicker's are now running satisfactorily to all concerned. H. L. Spitznagel is musical director, Boris Petroff has charge of the ballets and dancing, and C. E. Niegemeyer is stage director. Douglas Fairbanks in "Robin Hood" continues at the Roosevelt, and Priscilla Dean in "The Flame of Life" is on its second week at the Randolph; Gloria Swanson in "My American Wife" is at the Orpheum, and will give way Saturday to Harold Lloyd in "Dr. Jack."

Last week's estimates:
Chicago—"Mighty Lak' a Rose" (First National), with singers and Abbott dancers in a winter presentation and Misses Holt and Leonard in songs; about \$31,000, weather holding big takings back.

McVicker's—Marion Davies in "Adam and Eva" (Paramount); believed to have profited by wide publicity given Miss Davies in connection with "When Knighthood Was in Flower"; gross in excess of \$24,000.

Roosevelt—Douglas Fairbanks in "Robin Hood" (United Artists) continues to be a real drawing card with fact emphasized in all advertising that it is the same production recently seen at Cohan's Grand at \$2 prices; business in excess of \$16,500.

Randolph—"The Flame of Life," with Priscilla Dean; second week opened last Saturday; business about \$6,000 for eight days.

Jack Holt in "Nobody's Money" comes to McVicker's next week, and DeMille's "Adam's Rib" (10 reels) comes the week following. Next week that theatre will have a Russian offering which will be interesting in connection with the Russian Opera at Auditorium. The feature will be Nine Ukrainians with Serge Borowsky, formerly of the Moscow opera.

UP IN WASHINGTON

Everything Favorable Last Week in Capital

Washington, Feb. 21.

Things took a decided upward trend with the four downtown houses last week. Weather conditions were ideal and the attractions seemingly held added interest.

Griffith's "One Exciting Night" was held for but one week at the Columbia, the only thing not quite understandable. This house, which always holds the bigger features for at least two weeks, while some have run as long as five, announced this for but one week and stuck to it.

Both the Palace and Metropolitan had comedy pictures and ran neck and neck with the Metropolitan, possibly getting a little the better of it when the final count was taken.

Rialto had "Ebb Tide," a Robert Louis Stevenson story remarkably well done, and got a goodly share of the week's business with it.

Estimates for last week:
Loew's Columbia—"One Exciting Night" (Griffith). (Capacity, 1,200; scale, 35-50 evenings). Had everybody guessing. Seemingly got steady play throughout and looks to have hit little above \$12,000, little off for first week's showing of new picture here.

Grandall's Metropolitan (Capacity, 1,700; scale, 35-50 nights)—Leatrice Joy in "Minnie" (Marshall Neilan). Comedy that went over big. Easily \$10,000.

Loew's Palace (Capacity, 2,500; scale, 35-50 nights)—"A Daughter of Luxury" (Paramount) and "Mud and Sand" (Metro). This double feature of light and low comedy boosted gross. Grossed little under \$10,000.

Moore's Rialto (Capacity, 1,900; scale, 50 nights)—"Ebb Tide" (Paramount-Melford). Caught on, with general rise in receipts and brought \$1,000 over previous week. Around \$9,500.

Slight Jump for a Film

Syracuse, N. Y., Feb. 21.

You never can tell what those producers will do with a scenario. Mrs. Mary Seany Hall, Canastota housewife, wrote a film story, "The Half Breed," laying the scenes in Northern New York.

It reached the screen, and, as flashed on the silver sheet at the Avon, Canastota, had an Arizona locale.

MUSICAL TAX SUITS FILED

Newark, Feb. 21.

The American Society of Composers, Authors and Publishers has begun in the United States district court against the proprietors of the Ironbound theatre, the Bellevue, the Grand, the Bergen and the Clinton Square for \$250 for damages each. They are accused of using the copyrighted songs of members of the society without license.

In the Irvington district court suit was also brought by the society against the Washington Restaurant Co. of Newark and the Steeplechase pier of Atlantic City for non-payment of royalties as provided by their franchisees. S. M. Hollander represented the society in all the suits.

NEIGHBORHOOD HOUSES HURT DOWNTOWN BIZ

Fans Wait for First Runs Near Home—Auto Show Failed to Help Box Offices

Kansas City, Feb. 21.

The biggest advertising splash ever put over for a picture in this city can easily be credited to the publicity department of the Pantheatre for "The Third Alarm," which opened Saturday. For the new month billboards, tack cards, mailing lists and heralds have been freely used. Columns of readers have been given by the press, and the enthusiastic support of the fire department and city administration lent added strength to the campaign.

Last week was a disappointment to most of the film house managers. Strong pictures were offered, together with numerous extra features, but the many extra patrons expected from out of town to the auto show failed to come, and business was just ordinary. Most of the houses report good business for the night shows, but the mats were badly off.

At the Liberty "Herpes of the Street" was the featured picture. The Parent-Teachers' Association was interested in its presentation and members of the sixty-five local organizations were enlisted to sell tickets for it, but the results were not as contemplated. It looks as though someone overlooked a publicity bet on this one.

The big theatres in the residential sections are continuing to offer some first runs and a couple of the leading outside houses are getting the same pictures shown by the downtown theatres shortly after their first runs, and the "folks" are wising up to this fact and waiting for them, all of which makes it hard for the big houses in the high rent district. The managers of the residential houses are right on the job and, giving their downtown competitors a run for their money. As an illustration, the Isis theatre last week had "When Knighthood Was in Flower" and secured for the picture the approval of the Woman's City Club, which brought considerable extra business. The picture had been "first run" at the Royal a few weeks ago.

Last week's estimates:
Newman—"The Hottentot" (First National) (Seats 1,980; scale 35 mats., 50-75 nights). Douglas MacLean and Madge Bellamy starred. Extra feature was "Elementary Dacey" and Jean Stanley. The critics pronounced the feature one of the best comedies of the screen. Egbert Van Alstyne, popular song composer, and company, from vaudeville, well received. Business held up strong for the evening performances, but there was no trouble to secure seats at the matinees. Gross around \$12,225.

Liberty—"Heroes of the Street" (Warner Bros.) (Seats 1,000; scale 35-50). Wesley Barry starred. If the indorsement of the Parent-Teachers, but for some inexplicable reason failed to get 'em in. The mat. failed to get the kids and the night business could not hold up the average for the week. Takings around \$6,000.

Twelfth Street—"The Deuce of Spades." (Seats 1,100; scale 30, children 10.) Charles Ray featured in the billing over the title of the picture. It doesn't seem to matter much what the picture is here, business, mostly drop in, is just about the same—close to \$2,000.

Royal—"The World's Applause" (Paramount) (Seats 890; scale 35-50). Bebe Daniels in the lead role. Several other Newman features on the bill. Matinees badly off, with the night shows drawing just fairly. Receipts on the week in the neighborhood of \$6,500.

Opposition first runs at the vaudeville houses were "The Wilderness of Youth," Pantages; "The Love Letter," Globe, and "If I Were Queen," Main Street.

SIGMUND LUBIN ILL

Sigmund Lubin, one of the most prominent picture producers some years ago, is seriously ill at his home on North Vassar square, Atlantic City.

LENTON SLUMP HITS FRISCO HOUSES HARD

Unusual Number of Holdover Films—Business on Down Grade for Most

San Francisco, Feb. 21.

The usual Lenton slump was very noticeable last week. Three of the theatres had holdover attractions and business from a box office standpoint was as good when compared with the take at the other theatres housing new attractions.

The Portola held over "One Exciting Night," and business looked quite healthy in this small house.

At the Warfield Ciccolini was an added attraction, and with the Singing Sherwood's orchestra a fine program was offered. The tenor served to help business materially, and in line with Marcus Loew's adopted policy in bringing big features (musical and dance) the Warfield is now rated the topnotcher of the downtown houses.

Estimates for last week:
California—"Dark Secrets" (Paramount). Seats, 2,700. Scale, 55-90. Dorothy Dalton. Played to \$13,000 on the week.

Granada—"The Hero" (Paramount). Seats, 2,840. Scale, 55-90. Got the top money of the town with \$15,000.

Imperial—"The Stranger's Banquet" (Goldwyn). Seats, 1,425. Scale, 35-75. Touched \$8,300 on the week.

Portola—"One Exciting Night" (United Artists). Seats, 1,100. Scale, 50-75. Second week. Down to \$7,100.

Loew's Warfield—"Thorns and Orange Blossoms" (Metro). Seats, 2,800. Scale, 55-75. Ciccolini added business, the gross being \$14,000 on the week.

Tivoli—"The Voice from the Minaret" (First National). Seats, 1,800. Scale, 40-75. Second week. Got \$9,900 gross.

Strand—"Suzanna" (United Artists). Seats, 1,700. Scale, 50-75. Second and final week. Did \$6,000.

Frolic—"The Scarlet Car" (Universal). Seats, 1,000. Scale, 10-30. Herbert Rawlinson. Got \$2,700.

8 WEEKS FOR "HOOD"

Fairbanks' Film Ends in Boston; "Christian" Succeeds

Boston, Feb. 21.

"Robin Hood" wound up an eight week's engagement at the Park Saturday, grossing \$10,000 on the final week. The house has been taken over by "The Christian" with a big publicity campaign. The first night, Monday, was more than capacity, a big turnout being registered.

At the State last week the "Frolics," the special amateur "tab" vaudeville act used to such good purpose at the Orpheum the previous week, was enough to bolster the business at the house to \$18,000.

Estimates for last week:
Loew's State (capacity, 2,400; scale, 25-50). Did \$18,000. "Adam and Eva" and "Drums of Fate" this week.

Park (capacity, 1,100; scale, 50-115). Did bit better than \$10,000 on final week of "Robin Hood." "The Christian" this week.

Modern (capacity, 800; scale, 28-40). \$6,000 last week with "The Little Church Around the Corner." "The Kingdom Within" this week.

Beacon (capacity, scale and attraction same as Modern).

SYRACUSE FIRM BANKRUPT

Super Distributing Co. Owes \$31,000. Assets, \$1,125.

Syracuse, Feb. 21.

With assets of \$1,125 and unsecured debts of \$31,254, the Super Distributing Company of this city filed a bankruptcy petition on Tuesday in U. S. District Court for Northern New York. The assets include films worth \$600, fixtures worth \$200 and accounts totalling \$325. The board of directors voting to file the petition included W. M. Jones, E. A. Devereese and J. P. Goettel.

A. J. Sardine, another local film concern manager, is a creditor for \$3,239. All creditors with one exception are Syracusans.

J. HERBERT FRANK FREED

Los Angeles, Feb. 21.

The daughter of the woman who had J. Herbert Frank, the film actor, arrested for disturbing the peace, came to his rescue at the hearing and Frank was freed.

Frank had been in jail for several days. The daughter was Lou Conley, a dancer.

DIETRICH "LET OUT"

Theodore Dietrich, acting as publicity representative for Cosmopolitan pictures, is no longer connected with the Hearst picture organization.

CAN EXHIBITORS AFFORD TO LOSE HAYS?

Taking exceptions to the expressions regarding the status of Wm. H. Hays as the professed head of the entire motion picture industry which has appeared in these columns during the last month, William Brandt, former president and one of the founders of the Theatre Owners Chamber of Commerce of Greater New York, which organization was the first exhibitor-body to formally recognize the advent of Hays in the industry, seeks to take up the defense of Hays, the Hays organization and the measure of good that the former cabinet member has achieved for the industry as a whole.

"Does the exhibitor of the country want the industry to resume on a basis on which it operated prior to the advent of Hays? I ask that question with the certainty the answer will be a most emphatic 'No' on the part of the exhibitors of the country. One needs but to recall the general condition the business was in from the exhibitor's viewpoint at the time of the arrival of Hays. The Arbuckle matter was hanging over our heads, the Taylor murder with its attendant scandal was fresh in the air and the box offices of the country were suffering from the two untoward events. Public confidence in the picture industry was broken down and its expression took the form of staying away from the theatre."

"The advent of Hays changed this almost immediately. A renewal of confidence on the part of the public was noticeable with the announcement the biggest man in the country other than President Harding himself had consented to step out of a position in the Presidential Cabinet, and take up the toga of the picture industry."

"Hays came to the industry not particularly because of the money there was in it for him, for those who were at the dinner tendered to him will recall that one of the speakers stated he had offered Hays a greater amount than that which the picture industry was to pay him, if he would have consented to head one of the larger automotive organizations of the country. Hays, however, refused, and came to the films, and the only reason that one can assume that he felt there was as he so aptly has stated time and again 'a cause with a capital C.'"

HAYS' TALK TO THE BANKERS

"I know for a fact that one thing alone Hays achieved in the early weeks of his tenure of office was worth his salary for his entire three years to the exhibitors of the country. That was his address to the American Bankers Association. It was delivered at the time the bankers of the country were losing faith in the picture industry, and particularly in the exhibiting branch of it. They were not only loathe to grant any further loans, but in a great many localities were on the verge of calling loans and mortgages. Where would half of the exhibitors of the country have been had the bankers proceeded with this plan? It was Hays' speech to their convention that restored confidence and made it possible for many a little exhibitor in a great many of the small towns to obtain either a new loan or an extension of one standing, to carry him over the period of depression."

"I grant that the restoration of banking confidence in the industry may have also worked out for the benefit of the producer as well as the exhibitor, but when it comes down to brass tacks where would the exhibitor be if there was no production?"

"Then as the formation of the Hays organization progressed its head outlined progressive steps that he hoped to take that would work out for the general good of producer and exhibitor. He has kept his promises fully in this particular. The advent of the uniform contract which has just come to pass is the greatest earnestness of his sincerity of purpose. The defeat of censorship in Massachusetts has given the entire industry a record upon which they can go to the legislatures of the country at large and plead their cause against censorship with renewed confidence. They have behind them the fact that the most conservative of all states in this country voiced itself through the medium of the referendum as opposed to censorship. And the result of that election was brought about wholly through the activities of the Hays organization which went into the field and lined-up the various organizations of the state so effectively."

GOT REFORM ELEMENTS TOGETHER

"The Hays effort to bring together the reform elements of the country as an advisory committee for the industry instead of going out and fighting them was another master stroke. Hays is human and all humans are prone to err. I grant that he erred in rescinding the Arbuckle ban, but that has since worked out in a measure that has brought about a greater and better understanding between the members of the advisory committee and Will Hays personally, which in the future will undoubtedly manifest itself in such form as to work out still greater benefits for the industry."

"In the matter of censorship alone there is a record irrefutable. It plants with great effect the confidence Hays has inspired. In 1921 there were 39 states in the Union where censorship measures were proposed or where existing censorship regulation was to be broadened in its scope. As against this the record for 1923 shows there are but nine states where new censorship measures are proposed. That speaks for itself. Who will deny the exhibitor as well as the producer gets the benefit of this? And who gets the benefit in greatest measure? The exhibitor, for his box office is the greatest sufferer from censorship, either extant or the fear of what the censors might do to a production, which reacts on the producer who stands in fear of placing a scene into a picture that might be cut by them, and thus ruin the entire value of a production."

EXHIBITOR'S PRESENT POSITION

"Today the exhibitor is in the position of going to one man with any complaint that he may have against any of the 12 producers who are part of the Hays organization. These 12 producers are the biggest in the business and with the exception of possibly one distributing organization, are entirely representative of the industry as a whole."

"Does the exhibitor want to return to the days and conditions that existed prior to the coming of Hays? I'll say that he don't, and I speak as an exhibitor, certain that my fellow exhibitors on reflection and thought will agree with me."

"Hays came to pictures at a time when a big man was needed. He has proved himself a big man as far as the needs and ills of the industry could be doctored to within a single year. He did not get the cooperation that should have been his, and would have been extended to him had he entered any other industry other than that which he chose to align himself with. For though 'tis a pity to say it, our industry seems to thrive on the petty jealousies it is beset with, thrives not only on them but despite them."

"Again I reiterate 'The industry cannot afford to lose Hays,' who has done all that was humanly possible for its general betterment in the first year he has held office, and the exhibitors of the country should be the first to realize what great good he has accomplished and stand by him, even in face of whatever certain exhibitor leaders may set forth to the contrary, which may be all for their personal gain and aggrandizement."

STORY AND PLAY PRICES CONTINUING TO MOVE UP

U Sets Record With \$50,000 Buy—Other Story Sales of Week

The story and play markets are still on the upward trend as far as prices are concerned, with several of the bigger companies bidding actively against each other for available material.

During the past week rather sharp activity has been noticed on the part of Fox, which is in the field for big material. Its bidding caused First National and several others after story material to compete, with the result that prices took an additional upward tilt.

The outstanding sales during the week were to Sam Goldwyn, First National and Universal. Goldwyn secured the rights to "The Eternal City," originally done about seven years ago by Famous Players. George Fitzmaurice is to direct and the production is to be made in Rome. First National secured "Black Oxen," the new Gertrude Atherton novel, while the surprise of the week was the Universal purchasing "The Acquittal" from Rita Weiman at a price greater than it ever previously paid for anything in the play or story line. The reported price was in the neighborhood of \$50,000.

Other sales of the week were:

"North of 36," Emerson Hough's new Saturday Evening Post serial, to Famous Players, by Jay Packard. "The Purchase Price," "John Rawn," "Way of a Man" and "The Way Out," all by Emerson Hough, to George B. Seitz, Inc., by Jay Packard, for release through Hodkinson.

"The Mississippi Bubble" and "54-30 or Fight," also by Emerson Hough, to the Cosmopolitan through the same agent.

"Black Oxen," a novel by Gertrude Atherton to First National through Alice Kauser agency by Larry Giffen.

NO ORGAN; NO HUSBAND

Wife Promised \$45,000 Instrument in Home—Walked Out Twice

St. Louis, Feb. 21. Count Armand Harold d'Aleria, alias Stuart Barrie, divorced husband of United States Senator Nixon's widow, is organist at the Missouri (pictures). He was located here by detectives hired by his millionaire wife in an effort to make him return to her. Barrie admitted he was the person referred to in the court order and added that he "fell" for the aged but rich widow because she promised to buy him a \$45,000 organ. Barrie is 24 years old and his former wife, at the time of marriage in 1920, was 53.

According to Barrie, they met in a picture house in Los Angeles, where he was playing. She occupied a seat in the front row every night in the week. She loved his music and wanted him to play for her alone. She had millions, lived in a mansion and said she would install a \$45,000 organ for him. He was "ramped." They lived together three months, and when the organ did not show up he left to get a job in another picture house.

Shortly after he was traced to a hotel in Los Angeles by detectives hired by his wife. He was arrested on a charge that grew out of his relations with another woman, which Barrie says was a "frame-up." He was fined \$500 in a police court. He returned to his wife and waited patiently four months for the organ, which again failed to put in an appearance. He left, this time going to Chicago, where he obtained a position at the Chicago theatre, but which he lost shortly after, because of the detectives. He came from Chicago to St. Louis and things were going nicely when the deputy sheriff served the final papers on his divorce and spoiled everything.

His title of "count" comes from his father having been of Spanish nobility.

Goulding Goes With Warners

Edmund Goulding, the screen author, has been placed under contract by the Warner Bros. Goulding leaves for the coast this week and will remain in Los Angeles for several months, making the adaptations of the David Belasco plays which the Warners have secured.

FAMOUS DROPS

(Continued from page 3)

mixed. Certain pools forced their favorites into new high ground around mid-week, while others—and the amusements seemed to be in this class—seemed content to stand aside and let outsiders rule prices.

The public was in two minds. One view was that a reaction was inevitable at this time, following the swift advance of prices for three weeks, and the fear was widespread that it might be allowed to go too far. This opinion was supported by the fact that the spring climb had apparently gotten under way prematurely and a reaction was badly needed to correct the situation. Those of this mind took flight at the first sign of softness in prices and got out from under, but selling by nervous longs was generally well absorbed either by pools or speculators ready to take on commitments on the setback.

The contrary aspect of the situation—and the view that seems to find the majority of followers—is that the market is headed for a period of distribution, and the powerful interests behind the advance would not allow prices to fall disastrously enough to frighten out the public following that has been so painstakingly attracted to the list. The argument is that outsiders who have been drawn into the market will have the courage to stick through a three or four-point drop, and the recession will encourage other speculators to get aboard the movement.

These conflicting attitudes are further complicated by the varying maneuvers of the multitude of pools and the daily tables are hopelessly mixed with advances and declines without any definite tendency discernible. The amusements are believed to be in complete control. If Famous Players sells off, it is only because the clique behind it is willing to let it do so for reasons of its own—probably to shake off the weak following and get the stock in a stronger position—while the steadiness of Loew and Orpheum would indicate a waiting attitude on the part of their partisans. In a long upward movement such as predicted, for these two issues it is always desirable to arrange waiting stages on the way up, so that the position of the stock may be stabilized and the market be given an opportunity to get accustomed to new high levels.

For the long pull, however, conservative authorities are beginning to sound a note of warning. It is noted that big financial interests have been accumulating stock for a long time—certainly since last October—and the time must come inevitably when they will begin to take profits. This may not apply with especial force to Loew and Orpheum, but when the rest of the market suffers a break at whatever point the spring advance reaches its top, the amusements must give way with the general list. This point probably is a month or two away, but when it comes speculative players will have to be nimble to get out from under.

Goldwyn went its accustomed way inspired as usual by insiders, while the Curb issues were entirely neglected.

The summary of transactions Feb. 18 to 21 inclusive:

STOCK EXCHANGE									
Thursday	Sales	High	Low	Close	Chg.	Friday	Sales	High	Low
Fam. Play-L.	8000	90%	80%	80%	+	Fam. Play-L.	1600	90%	80%
Do. pt.	100	90%	80%	80%	+	Do. pt.	100	90%	80%
Goldwyn	800	85%	75%	75%	+	Goldwyn	800	85%	75%
Loew, Inc.	2400	21%	20%	20%	+	Loew, Inc.	2400	21%	20%
Orpheum	2700	21%	19%	20%	+1%	Orpheum	1400	21%	20%
Boston sold 102 Orpheum at 19 3/4.									
THE CURB									
Saturday	Sales	Open	High	Low	Chg.	Sunday	Sales	Open	High
Technical, w. l.	200	7	7	7	-	Technical, w. l.	200	7	7
Monday						Monday			
Triangle	1000	34	34	34	-	Triangle	1000	34	34

TWO SPECIALS IN PHILLY FINISHED GOOD AND BAD

"Robin Hood" Keeps Up Gait—Fox Film Flops and Is Taken Off

Philadelphia, Feb. 21.

The coldest weather of the year, together with two heavy storms hit the film business a jolt here last week, especially in regard to evening trade. The higher priced houses lacked their usual slice of trade from Main Line and outlying suburban points. Some minor railroad schedule tie-ups on the local branches also hurt.

The one picture which did not feel the decline in business was "Robin Hood." The Stantons long lines recalled the days when this was the big film house in town, before the opening of the Stanley. In addition to the bad weather breaks and Lent, a number of houses suffered last week by having mediocre program films which were dwarfed beside the spectacular "Robin Hood."

The biggest flop was registered by "The Town That God Forgot" at the Karlon. This Fox special—the first to be booked at this elite Chestnut street house—was intended for two weeks and copy to that effect was already out last Tuesday when it was evident the feature was a flop. Despite big advertisements there was never the slightest hope of the picture catching on with this theatre's clientele. Wednesday announcement was made that "Hearts Afire" would be this week's feature.

The Stanley was also decidedly off last week, its second week of less and average gross. "The World's Applause" was given a rather cold send-off in the dailies and apparently had nothing to recommend it to the Stanley patrons. There were several musical and dancing features, but these were not played up especially and did not help the draw.

More weakness was noticeable in the Aldine which had "Making a Man," a nice feature and well liked by the critics, but more suitable to the Palace or the Arcadia than this 1,500-capacity house in its off-the-rail-to location.

The Arcadia was another house under its usual standard of business. "Conquering the Woman" did not prove a draw. Griffith's "One Exciting Night" did mediocre business at the Palace, proving apparently that it had exhausted its downtown draw in its extended run at the Stanton prior to "Robin Hood." "My American Wife" was suddenly shown in on Saturday at the Palace. "Fury" did not prove the drawing card expected at the Victoria, following its sensational week at the Karlon. The consensus of opinion was that this feature was too high class for this drop-in house of rather flashy film reputation.

This week's features show more promise, but it is too early to make claims on their business. "Quincy Adams Sawyer" is at the Stanley, the first Metro at this house in long time. It will be followed next week by "Java Head" and then by "The Christian." The last named was figured to try for a run here, but won't if played at this house, which sticks to single week runs.

"Salome" at the Aldine, frankly advertised for the intelligentia, is another question mark this week. Nazimova's last picture, "A Doll's House" at this same theatre proved a very weak draw, but the house has improved in drawing power since then and the sensational qualities or "Salome" may draw some of the hot pot of curiosity.

Estimates for last week: Stanley—"The World's Applause" (Paramount). Apparently felt Lent and bad weather as much as any, with gross around \$22,000, considerably under average of house. (Capacity, 4,000; scale, \$0-75 evenings).

Stanton—"Robin Hood" (United Artists). Continued at capacity gait, and gross again around \$20,500. Stay now indefinite. (Capacity, 1,700; scale, 75 evenings.)

Aldine—"Making a Man" (Paramount). Only fair business though well liked. Bad weather hindered building business. Around \$8,000. (Capacity, 1,700; \$60. scale.)

Karlon—"Town That Forgot God" (Fox). Flop and withdrawn Saturday instead of staying for two weeks as intended. Grossed under \$6,500. (Capacity, 1,100; \$60. scale.)

PRODUCING PICTURES IN CHI.

Chicago, Feb. 21.

The Ray Hall Producing Company has a company here working on a picture. It is at the old Esanay plant. The company has just returned from three weeks at Memphis. The picture will be a five-reeler.

The company, gotten together by O. H. Johnstone, includes Ruby Davis, Paul Ennis, Tom Herbert, LeRoy Bailey, Mr. and Mrs. Frank Gray and Earl Pingree.

ARCHIBALD MOSES DIES

Syracuse, Feb. 21. Archibald Moses, native and pioneer in the movie theatre field, died late last week at his new home in Buffalo. Moses, once assistant manager of the Strand here, was a prominent Elk and at one time a well known baseball player. After leaving this city he became connected with the Selig interests and at the time of his death was managing the Buffalo branch of the American Releasing Corporation.

REPUBLIC THEATRE DEBT

Small's Theatrical Enterprises in October, 1921, commissioned Gimbel Bros., New York department store, to carpet the floors and stairs of the Republic theatre, Brooklyn, N. Y., then just completed, for \$8,000. The balance of over \$6,000 remained unpaid, with the result suit was begun and judgment for \$7,364.43 entered against Small's firm in favor of Gimbel's after a trial before Justice Newburger and a jury.

HAYS DEBATES CENSORSHIP ISSUE WITH KANSAS EDITOR

Film Chief Opens Campaign Against State Regulation by Mailing Letter of Congratulation to Mass. Voters to Western Journalists

Kansas City, Feb. 21.

George W. Marble, editor of the Fort Scott, Kansas, Tribune, publishes correspondence with Will H. Hays on a debate of censorship.

Mr. Marble's correspondence with Mr. Hays was started upon receipt of a personal letter from the film dictator, congratulating the press of Massachusetts upon their defeat of the proposed censorship laws last November. The letter indicated that a similar one had been sent to numerous Kansas editors, and that it was the initial attempt to secure the repeal of the censorship law in Kansas.

Desiring to get first hand information on the question, Editor Marble directed a personal letter to the picture chief, whom editorially he describes as a "Presbyterian elder, a high-class Christian gentleman and one in whom the American public appeared to have great confidence when he was chairman of the Republican national committee two years ago." (Mr. Marble is a Democrat.) "We cannot question the sincerity of his views as brought out by the correspondence."

Mr. Marble's first letter said in part: "Frankly I have favored the censorship of moving pictures. I travel considerably and have often congratulated myself, upon viewing movies in other states, especially in the larger cities, that it is impossible for my children to see such movies as are almost habitually shown in states where there is no censorship, or lax censorship. The fact is, there is enough shown on the Kansas screens that should not be shown—so much suggestive stuff and so much of evil influence—that I account it as exceedingly important that parents exercise considerable precaution in the selection of pictures for their children to see."

"I am interested in your viewpoint especially, because of what I have heard of your high ideals and your fine sense of morality."

"I can see the danger of what might properly be called 'political censorship'—a term employed in your letter, in the sense of a purely political control of the movies, but in a sense of any censorship must be political, inasmuch as it must be accomplished by legislation. There could be no other kind that would be effective."

"I hope you will find time to make your views clear to me, and I am hoping to hear that you do not insist that the American public must depend wholly upon the fine sensibilities of those actuated by the measure of profits in the movies to keep them clean for us."

In a lengthy reply Mr. Hays said: "I appreciate the refreshing frankness of your letter. It appeals to me the more because I have not been unmindful of the dangers and the responsibilities that inhere in a free screen—just as they inhere in a free press or a free country. It is true that newspapers are published for which you and I would not wish to stand sponsor; yet that is a lesser evil than would be occasioned by the necessity for securing the approval of the state before printing any newspaper. There are perils in a free press; there are vastly greater perils, I am sure, in a censored press. I subscribe heartily to your statement that the American public must not be made to depend wholly upon the fine sensibilities of those actuated by the measure of profits in motion pictures to keep them clean for us. Speaking for myself, my experience of more than six months with the men who are associated in this undertaking has convinced me most thoroughly of their sincerity and their enthusiasm in this work; but, however fine these personalities may be, they themselves would say, I am sure, that the hope of the nation must not rest entirely on their benevolence in the effort to secure good and even better pictures. With this thought in mind we have been laboring for months—I am confident to good effect—in organizing the public opinion of the country through a comprehensive committee on public relations in order that popular judgment may be speedily

and intelligently registered on the motion pictures being currently produced. As this work takes shape I am sure that we will secure a corrective through the medium of popular opinion, which is more salutary than that which might be secured from any less broad-based source.

"I should be the last to disparage the motives of those persons in general who heretofore have favored the establishment of governmental censorships. The ideals they have in mind are wholly beyond approach. But I do very strongly believe that no individual is competent to pass for the community upon the opinions which may be voiced from the pulpit, the views which may be printed in a newspaper, or the pictures that may be shown upon the screen. There is now upon the statute books—and I think it should remain there—a law which bars from interstate commerce obscene books, papers and pictures. With this provision of law, with an enlightened attitude on the part of producers, and with an intelligent group opinion on the part of the public, I am persuaded that in the long run we shall do more for the motion picture industry and for its patrons than might be done by the selection of any superman whose personal views, in effect, would become the official views of the state with respect to what the people of the commonwealth should be permitted to see.

"It is quite likely, of course, that someone in Kansas might some day print in a newspaper—a newspaper circulated among juveniles as well as adults—an obscene story or cartoon; that is a real danger. But I for one should never agree that because of that danger you should be compelled to carry the proofs of your paper to the sheriff before putting any editions on the streets. The press of Massachusetts was unanimous in its opposition to legalized censorship, and I cannot escape the feeling that the press of other states will not react differently if and when the issue is presented to it. I wish you would let me have your views upon the matter—they will be helpful and informing—and we have in common the fact that we are seeking the same good end. I hope we may come to seek it by the same means."

Although the Hays letter gave Editor Marble some new thoughts on the censorship question he did not fully agree with the argument offered and accepting Mr. Hays' invitation for a reply that sent the following to the movie head:

"Your letter is peculiarly interesting to me. It presents a viewpoint which had not occurred to me, and which commands the consideration due a measure of logic. I cannot quite accept the analogy between freedom of the press and an uncensored screen. Conditions inhere in the respective businesses, it seems to me, throw a restraint around the newspaper with respect to its contents that are not imposed upon the picture screen. I am sure it is a rational undertaking of the movie industry to seek to merit public approval through the activities of its committee on public relations whose province I notice is to determine what the public demands and give it. Without any thought of trying to draw you into a controversy or imposing upon you a courtesy of further discussion of the subject should it not seem convenient or desirable for you to go more fully into the matter, I want to say, that your letter suggests a more profound issue than had occurred to me previously and leaves me rather dissatisfied with the proposal that the solution be left to what may seem to the producers to be the public demand. That there is a wide divergence of ideas in different localities as to the character of pictures that should be permitted, as well as to the matter of commercialized Sunday shows, is apparent. It is also quite apparent that in some communities, particularly larger cities, there is considerable abandon as to the morality of

ON ROCKS FOR \$150,000 IS BUFFALO FILM CORP.

700 Local Stockholders—General Theatres Corp. Operates Several Houses

Buffalo, Feb. 21.

The General Theatres Corporation, made up of about 700 small Buffalo stockholders and controlling the Alendale, Marlowe, Circle, Ellen Terry, Star and Central Park picture houses, went on the rocks here Saturday to the tune of about \$150,000. Alleged mismanagement leading to an indebtedness of \$65,000 to Joseph Schuchert, who foreclosed on the corporation last month, is claimed to be the cause of the predicament.

A meeting of the stockholders was held Monday at the German-American hall in an attempt at reorganization and to subscribe \$15,000 to regain control of the theatres. The indebtedness is alleged to consist of unpaid interest, taxes and other items.

The Marlowe and Ellen Terry are owned outright by the corporation, the other theatres being operated on leases. When the financial statement of the former board of directors showed a crisis in the corporation's affairs last June, a new board was elected consisting of Charles Long, president; William Adams and James Cooban as secretary and treasurer, respectively. James Wallingford was made manager.

Wallingford claims that the theatres have been turned from a losing into a paying proposition, showing a profit since last August of over \$8,000. The losses during 1920 are given as \$12,000; 1921, \$24,000, and 1922, \$12,000. It is claimed by some of the stockholders that at the time they went into the proposition, it was represented that all of the theatre properties were to be bought outright.

The former officers of the corporation were Harry Marcey, Harry G. Ess and Albert Becker.

theatrical entertainment. I do not see how it would be possible to accurately sense the public taste or trust it. Suggestiveness, or even obscenity, is freely tolerated in many cities where there is a modicum of demand for it. I have observed, also, what appears to be a studied campaign of ridicule and of contempt for the Protestant clergy in the movies the past few years, evidently to break down Sabbath restrictions. It seems to me that such a campaign should not be imposed upon a state or a community against its will, as might be the result without censorship. The only agency through which the public may express its demands or impose its inhibitions is the law. Now you propose to deprive it of that means of making its will known and leave it the alternative of accepting the arbitrary decree of a committee, the sincerity of whose purpose we need not question in objecting to its authority to speak for all. I hope I have not annoyed you."

To this Mr. Hays replied: "I am deeply grateful to you, and far from being annoyed, I count it a privilege to have the benefit of your observations. Frankly I do not appreciate the difference between the printed press and the current news reel, which the courts of this state have held is subject to censorship just as any other reel. There are printed publications in circulation which would seem to either of us quite as undesirable as some motion pictures are. It is a situation I feel certain that could not be corrected by the pre-publicity censorship of such periodicals by individual censors."

"The other suggestion I find in your letter is that, however benevolent motion picture producers might be, they should not be left with the arbitrary power of determining what may be shown upon the screens of America. I quite agree. As safeguards we have not only the enlightened attitude of those producers themselves, as evidenced, for example, by their reasons for the formation of this organization; and the salutary effect of public opinion; but we have in addition the provisions of law forbidding the circulation in interstate commerce of filthy or indecent films. The operation of this law, through the agency of the courts, is fundamentally different, it seems to me, from the arbitrary administration of censorships, which gives substantially final power to the impulse of an individual."

INSIDE STUFF

ON PICTURES

The Metro held a meeting last Friday to lay out its program for next season. It will issue about 35 features on the present lay out. Marcus Loew attended the meeting. It is said that 1922, taking in all of this season, is the most prosperous Metro ever has had. That reflects upon Marcus Loew's sagacity. It was quite well known and commented upon that at one time the Loew circuit had a huge investment in Metro. It reached \$8,000,000. Mr. Loew stuck and cleared it off, leading the Metro to the substantial position it now occupies in the picture trade. If there had been no other moment of note in Loew's career (and there are many) his manipulation of Metro alone would have been enough to establish him for all time.

However, Loew's hardest task seems to be to separate himself on the picture subject; he's a distributor, maker and exhibitor, and an exhibitor at heart, but he must conform to all three as occasions arise. Asked the other day if it were in prospect that Joe Schenck with his stars would eventually be found in alignment with Loew or Metro, Mr. Loew scouted the suggestion, although Metro took over Jackie Coogan under the Schenck contract.

The story in New York is that Joe Schenck is being importuned by some film people on the coast to head a formidable independent alliance, that would work by itself meaning outside the Hays organization and be strong enough to command the attention of the entire business.

One of those reported having approached Schenck is Douglas Fairbanks. Fairbanks took a position when he rallied against Hays, and Fairbanks, through "Robin Hood" prices, isn't being loved by many exhibitors. Fairbanks probably is aware of the fact. It is said he seeks the Schenck leadership to avoid errors in future. Then there is Chaplin, lately reported considering a Schenck offer to him, said to be the brightest looking Chaplin has received of his man.

Mary Pickford is another U. A. star who, if the others left, might follow if they went where it favored her, such as Schenck. It could be said that of all the picture stars in America the only one to have created actual good will among exhibitors is Miss Pickford. Others may draw for the exhibitors like she does, and the exhibitors like the drawing cards, but Miss Pickford has endeared herself to thousands of exhibitors through not making pictures that force the exhibitors into a loss before they play them. Some of the exhibitors have taken "Robin Hood" with a certain deficiency in sight, merely to keep it away from a competitor, feeling that it is necessary, with the very lowest price \$5,000 and more often \$10,000 for its first run.

Before Miss Pickford married Mr. Fairbanks she was always insistent her film productions be kept within an amount that would not tax the exhibitors. Some years ago Miss Pickford did this merely in appreciation of the exhibitors, as she then claimed exhibitors had made her and she wanted them to derive all the benefit possible. Later it became a straight business proposition and her early kindly action, whether inspired by business acumen, became the very best thing for a star in the picture trade. Since her marriage Miss Pickford does not appear to have changed her ideas in that respect, according to the productions she since has turned out.

Just how far are the picture houses going in their looking of special added attractions? It is starting talk and also among the vaudeville crowd. The latter see in the picture end's aim to secure "names" possible inroads into the vaudeville division with consequent competition. Though it is doubtful if vaudeville will ever really compete with picture houses, vaudeville wouldn't meet the exhibitors' offer, especially with the picture men wanting but one "name," while the vaudeville house must have a full bill of eight or nine acts or more.

The Famous Players has its theatres department, that seems to be in reality a combined booking agency. Harold P. Franklin of Buffalo is in charge of it. This week the Famous Players booked the Ben All Hagen tableaux from the "Follies" into the Stanley, Philadelphia next week, as a special attraction there. It takes three principals and six girls, probably costing the Stanley about \$3,000. It's an experiment and will be followed by others similarly framed by Hagen or others if it gets over, besides probably playing at least 15 weeks. The act will run on the picture stage about 10 minutes.

The former Lynch houses in the South, now on the Famous books, are other picture theatres said to be trying for extra attractions. For a drawing card to the picture theatre the Famous could place a turn for almost unlimited time.

On the other hand, when Marcus Loew lately visited the coast the first thing he did upon going into one of his big picture houses there was to order that house pay off a local revue or girl act (probably a tab) he found playing in the theatre. Loew's reason was the act didn't blend with the type of performance given and that he did not want the picture theatre to resemble a burlesque house. Loew followed this by ordering his booking department to secure some "names," which it did. The best known is Orville Harrold.

The story that D. W. Griffith may build a winter studio in New Orleans may turn out to have some basis after all although the published comment started as a press story originating in the New Orleans Chamber of Commerce. For a long time Crescent City boosters have blazoned the advantages of their town as superior to anything Florida had to offer. They say the city itself has a big variety of scenic possibilities, while "water stuff" can be made on the river front or a short distance away on the Gulf shore. Cotton country is nearby and desert land is within a few hours. The Chamber of Commerce is said to have ample backing for the proposition of building a studio and stands ready to go through with such a project. They made the invitation to Griffith because of his position in the industry and because he has a fondness for pictures of Dixieland locals. Griffith was due to visit New Orleans this week to inspect the proposed studio site with a committee of citizens, and indicate his attitude on the idea. D. W. has always tried to keep away from the film producing centers. He moved from Los Angeles into the Marmaroneck, N. Y. location partly to disassociate himself from the picture colony. His friends in the north would not be surprised to learn he had made a deal on the New Orleans proposition.

In an effort to get an advantage of the difference in the rates of the New York daily papers between general advertising and amusement advertising, the J. P. Storm agency handling the business for the W. W. Hodkinson production "Down to the Sea in Ships" sent out a personal letter to all of the daily papers together with the advertising copy. The letter stated the advertising was to be placed at the general advertising rate which is about 25 per cent. under the amusement rate, and at the same time informed the business departments the Hodkinson organization was going to spend more money as an advertising appropriation for this picture than had ever before been placed in a New York City campaign. The papers all informed the agency the advertising could not run under the general rate and that it would only be acceptable as amusement advertising.

The one-cent-all-over-the-house is claimed by some exhibitors to be a business getter. Their contention is that where the price for admission is uniform there is not the trouble encountered, as otherwise, of filling the balcony. With the single price patrons don't seem to care where they sit and as many believe the upstairs of a house is the best viewpoint for a picture, it is easier to get them up there. The Chicago theatre, Chicago, is often a case in point cited. That house charges 75 cents up to 1 p. m. and 50 cents all over the house after that hour, although Abe Balaban says that when the show isn't there neither is the crowd.

COSMOPOLITAN SIGNS WITH GOLDWYN FOR RELEASING

Deal Closed Last Week—In Effect for Term of Seven Years—\$1,000,000 Studio Fire Delays Production Only Three Days

The contracts whereby all of the Cosmopolitan motion picture productions are to be distributed in the future through the Goldwyn organization was closed during the latter part of last week. The contract provides for all of the Hearst pictures being handled by Goldwyn for the next seven years. It is understood that news of the Hearst affiliation was withheld until some one managed to buy up on the Goldwyn stock for a raise on the strength of the contract, having been signed. The stock climbed a full point to 6 1/2 on Wednesday.

Heretofore all of the Hearst productions have been marketed through the Paramount organization. From time to time there have been rumors that Hearst has been displeased with the break on prices that he was getting on his productions, and several years ago he engaged Jimmie Grainger as his contract checker. Grainger several months ago went over to the Goldwyn organization as an executive, and at the time that he accepted his new berth he was compelled to forego a continuance of his activities for Hearst. At that time there were rumors that it would only be a question of time before Hearst would switch from the Paramount to Goldwyn.

During the last year the Hearst picture organization has made tremendous strides in the productions that they have been turning out, and for the first time since Hearst embarked in the motion picture game it began to look as though he was going to get a break in the matter of returns. This is proving true, particularly in regard to his "Knighthood" production, which within the next few weeks will have returned the cost of production and be on the road to a substantial profit.

Hearst still has a number of productions to deliver to Paramount on his existing contract. These are listed on the present schedule which the organization is selling and which carries releases through the summer months. In these will be included "Little Old New York" and several other productions.

Those that have been in on the conference which led to the signing of the contracts between Hearst and Goldwyn state that the arrangement calls for an almost immediate activity on the part of the Hearst organization to furnish production for the releasing organization.

A fire which destroyed a great part of the International Studios, where Cosmopolitan productions are made, occurred last Sunday morning. It was reported at the executive offices of the Hearst organization this week that only three days would be lost on the production schedule and that by Tuesday work had already been started at the Tifford Studios on West 44th street and at the Jackson avenue studios in The Bronx, which Hearst had under contract.

Various estimates of the loss sustained by the Cosmopolitan placed it at \$1,000,000, of which about \$600,000 is said to have been covered by insurance. Marion Davies, the principal Cosmopolitan star, lost all of her wardrobe for the production of "Little Old New York," which was in the making. A number of valuable paintings which were borrowed for the production were destroyed in the fire. One of these alone was valued at \$35,000.

MAYER GETS EARLE WILLIAMS

Los Angeles, Feb. 21. Earle Williams, a Vitaphone star for a number of years, has been placed under contract by Louis B. Mayer.

This is the first time Williams has been away from the Vitaphone fold since the days when pictures were principally made in New York.

Directing "Aching Hearts"

Los Angeles, Feb. 21. The Schulberg production of "The Mansion of Aching Hearts" will be directed by Victor Schertzinger.

VALENTINO IS PACKING TRIANON IN CHICAGO

Drew \$16,500 in First Three days—7,500 People Pay Admission Sunday

Chicago, Feb. 21.

Valentino is packing the Trianon, the new million-dollar dance hall on the south side. Opening Sunday and including last night (Tuesday) the Valentinos had drawn a gross of \$16,500. They close the engagement tomorrow (Thursday) night. Estimating today and tomorrow they will do over \$25,000 on the five days.

Sunday the Trianon played to capacity all day, over 7,500 people paying admission. Monday is the Trianon's off day and it is closed, but opened this Monday, drawing in 2,000 people. Yesterday again was continuous capacity.

The dailies are giving Valentino unwonted space.

No entertainment is offered at the Trianon other than the Roy Bargy Band, the largest popular musical dance organization in the country, of about 30 pieces. The Trianon opened but recently. It's the dance wonder of the west and probably of the U. S.

Valentino refused \$7,000 for the entire week at the Trianon because of a previous promise to appear Saturday night in New York's Madison Square Garden at the benefit and ball of the Beth Israel Orphan Asylum. He accepted \$5,000 for the five days plus a percentage interest on the profits.

Arthur Butler Graham, Valentino's counsel, denies a report the screen star is negotiating for the London "Music Box Revue."

NIBLO INSTALLED

Elected President of Directors' Association

Los Angeles, Feb. 21.

A ball at the Alexandria Saturday night was the mode through which Fred Niblo was installed as president for 1923 of the Motion Picture Directors' Association.

Several thousand attended the affair.

PICTURE MEN'S MINSTRELS

Detroit, Feb. 21.

When the second annual banquet of the picture men is held Feb. 27 at the Hotel Statler an entertainment feature will be a minstrel first part with 20 exhibitors and other picture men in it.

"CHARLEY'S AUNT" £10,000

London, Feb. 21.

Ideal Films Ltd., have secured the picture rights to "Charley's Aunt" paying £10,000, with an agreement that the author's estate shall participate in the receipts for an additional £10,000 after the gross bookings have totalled £50,000.

The piece recently celebrated its 30th anniversary and has been played in every country in the world.

Jackie's "Daddy" Shown

Los Angeles, Feb. 21.

"Daddy," the latest Jackie Coogan feature was given a preview showing this week at the Strand. It is the fifth of the pictures Sol Lesser made with the youthful star and it will be released by First National next month.

The sixth and final picture of the Lesser contract is "Toby Tyler" is also completed and is scheduled for release sometime during the coming summer.

Anna Q. Nilsson Is Married

Los Angeles, Feb. 21.

Anna Q. Nilsson of pictures has wedded John M. Gunnerson, a shoe merchant.

'BRUMMEL' AND 'TIGER,' BARRYMORE AND ULRIC

Reported Arranged Between Belasco and Warners—To Start Upon Return

Leonore Ulric in a screen version of "Tiger Rose" and John Barrymore as "Beau Brummel" are the latest reported deals of the Warner Bros. This week the Barrymore deal was confirmed, while the Ulric possibility for the screen was still hanging in abeyance yesterday (Wednesday) with the chances it would be closed at any moment on the return of David Belasco from out of town, where he was supervising the production of "The Comedian."

Some weeks ago the Warners announced that they had secured the screen rights to a number of Belasco productions. At the time the announcement caused considerable comment in the trade, as any number of offers made to Belasco in the past had been refused.

On the inside it is now said that the Warners are in reality only to produce the pictures for Belasco and that the ownership in them rests to a great extent with the brother of the dean of the legitimate producers, with an arrangement whereby he is to share to a great extent in the profits of the screen productions.

Within a fortnight work is to be started on the coast for the production of "Beau Brummel," in which Barrymore is to appear immediately on his return from abroad. It is expected that the picture will be ready to start in production in about six weeks' time. The engagement of Edmund Goulding by the Warners leads to the belief that he will furnish the scripts for both the Barrymore and the Ulric productions.

This week the announcement from the Warner Bros. to the effect that Barrymore might also be seen in a screen version of "Deburau," which would follow the production of "Beau Brummel."

In addition to Edmund Goulding, whose novel "Fury" is being acclaimed about the country as one of the 10 great books of the century, Frank Dazey has also been placed under contract for the organization. This gives the scenario department a quartet of names of standing as they already have Julien Josephson and Grant Carpenter at work on the coast.

Harry Rapf and Sam Warner will leave for the coast on Wednesday of next week and both Goulding and Dazey are to accompany them.

At the Belasco offices this week it was stated that night was known of any deal for the screening of "Tiger Rose" with Miss Ulric and that a confirmation would have to come from Mr. Belasco personally.

EXHIBITOR'S CURSE

South African Showman Got Stung And Publishes His Views

The manager of a picture house in Johannesburg, South Africa, recently put on a film that didn't please him and evidently did not meet with the approval of his audiences. The next day he distributed handbills throughout the town, reading as follows:—

"APOLOGY.—We apologize most humbly for the absolutely rotten picture shown at the Gaiety on Monday night. It was bad, damned bad! It was ghastly, it was a tragedy, but it wasn't our fault! We paid good money (our money) for that picture, so please curse the people who sent it to us.

"We don't wish anybody harm, but we hope the next person who calls at our office to tell us about that program will drop dead.

"Those that left the theatre before the show was over we do not blame, but to those that had the courage to stick it out to the bitter end we offer our congratulations. It is such bulldog courage, such brave tenacity of purpose that made our Empire what it is today and helped to win the war! And that's that!"

Under Bail for Stealing Prints

Los Angeles, Feb. 21.

Robert Marley, formerly an employee at one of the local exchanges, charged with stealing prints belonging to Thomas H. Ince, was held in bail of \$2,000 on being arraigned here.

BANKERS DECIDE ON FINAL LIQUIDATION OF SELZNICK

Pictures Already Made to Be Distributed Through Other Channels Than Select—"Hentzau" and "Common Law" May Go to United Artists

H. & B. AND FRANK HALL POOLING THEIR HOUSES

Harring & Blumenthal—Loew Deal Off—Houses Withdrawn from Loew

The deal whereby the theatre holdings of Harring & Blumenthal in New Jersey, including the Central, National and Tivoli, Jersey City; Lincoln, Union Hill and Roosevelt, West Hoboken, were to have been taken over by Loew's, has been called off. It is reported the Harring & Blumenthal interests wished to, conduct the houses under their own direction. This did not meet with the sanction of Loew officials.

The three vaudeville houses, the Central, Roosevelt and Lincoln, will be dropped from the Loew books this week. They have been Loew-booked for the past month, during which time the deal was hanging fire.

It is reported an affiliation is being made between Harring & Blumenthal and Frank Hall, who operates several theatres in Jersey playing Keith vaudeville. It is understood the Roosevelt and Lincoln will be booked through an independent agency as they were prior to the Loew contemplated affiliation.

The Harring & Blumenthal affiliation with Frank Hall is in the nature of a picture pool. Both interests were at one time in a pool with Hall withdrawing at the time of his Keith affiliation. Hall, however, has remained independent in his picture buying and secured only vaudeville for his houses through the Keith office. His present deal with Harring & Blumenthal is to eliminate the competition in buying pictures in Hudson county.

It is said a large capitalized corporation will be formed with 10 or 11 Jersey theatres of the twin interests in it.

DORIS MAY IN LEADS

Gives Up Starring to Play Opposite William Farnum

Los Angeles, Feb. 21.

Abandoning starring in her own right, Doris May has signed with Fox to play opposite William Farnum, in leads.

STARTING "TRILBY"

Richard Walton Tully Has Gone to Coast

Richard Walton Tully, accompanied by his daughter, Philip V. Kroha, his production manager and Ray Soffin, started for Los Angeles Saturday. He will start immediately on the production of "Trilby," in which he is to present Andrea Lafayette, who was judged the most beautiful woman in France. Tully is to make a series of pictures for First National of which "Trilby" is to be the first. He will also be associated in an advisory capacity on the First National productions to be made on the coast.

Earl Hudson, acting as assistant to R. A. Rowland, general manager of First National, left for the coast a few days prior to Tully's departure. He will have charge of the business end of the producing organization it is to do.

Thus far it is known that three of the productions that will be made will be "The Bad Man" in which Holbrook Blinn appeared in on the stage, the Belasco success, "The Girl of the Golden West," and "Black Oxen" a Gertrude Atherton story which was purchased last week.

The direction of "The Girl of the Golden West" will be placed with Edwin Carew and will be the second of the productions that he will make for the organization.

The future of the Lewis J. Selznick organization is in the hands of a committee comprising M. C. Levee of Los Angeles, who represents the United Studios and a coast banking organization which holds a lien on several Selznick productions; Payne representing the Rothacker laboratory of Chicago; Hyman Wink, representing the general creditors; Dollittle, who is acting for the Ulric banking interests, and Henry Little, son of the Craftsman Laboratory. These five are to decide the fate of the organization at a final meeting, which is to be held in the Selznick home offices tomorrow (Friday) morning.

Meetings have been going on for more than a week and early this week it appeared to be generally settled that the Selznick exchange system was to be wiped out altogether and the distribution of the pictures already made was to be handled through any one of several existing companies with W. W. Hodgkinson and American Releasing holding about equal favor.

The two new productions, "The Common Law" and "Rupert of Hentzau," as to be released independent of the regular run of program subjects, which Selznick has been handling with the chances being that they would reach the exhibitor through the United Artists.

At the Selznick offices on Wednesday there was no one who would comment on the actual state of affairs, but the district and exchange managers from practically all points east of the Mississippi were on the ground wondering where they were going to get off. It was conceded by them that the Selznick organization was through and they were openly hunting new jobs.

BLUMENTHAL OFF A. B. C. EXECUTIVE BOARD

A. H. Schwartz Likewise Succeeded in Revised Membership

The first annual meeting of the Associated Booking Corp. held last week elected five new members in place of that many of the original directorate. Prominent among the missing committeemen are Louis Blumenthal (Haring & Blumenthal) and A. H. Schwartz. Both these exhibitors made deals compromising with the A. B. C. opposition, although the Haring & Blumenthal arrangement for five North Jersey houses with Loew is now off.

There is a possibility that Haring & Blumenthal will return to the membership of the A. B. C. exhibitor group, in which case it is altogether likely that one of the directors would resign to admit Blumenthal or his partner, Charles Haring, to the board.

The new board is made up of Lee Ochs, Arthur Hirsch, Hyman Rachmil, J. Unger, William Small, Ben Sherman, H. H. Wellinbrink and Joseph Weinstock. The departed members are Louis Blumenthal, A. H. Schwartz, Bernard Grob, Al Harstin and Charles Selner.

It would surprise no one if there were further changes in the membership of the membership of the general body. It is reported that a number of independent exhibitors who are regarded as undesirable because of their insurgent attitude, and switches may be in order before the concern resumes active negotiations for more pictures.

It is said the new board represents exhibitor interests which have strong financial backing and the personnel strengthens the organization.

Another For Grauman

San Diego, Cal., Feb. 21.

Announcement has been made by Sid Grauman of an office and theatre building in this city.

WHO'S SORRY NOW

YOU'LL BE SORRY IF YOU DON'T SING

ARTIST COPY

WHO'S SORRY NOW?

Words by
BERT KALMAR
and HARRY RUBY

Music by
TED SNYDER

THIS
NATURAL
HIT!

HERE'S YOUR COPY

"A FEW DAYS OLD
GROWING FAST"

"GREAT DOUBLES"
MARVELOUS RECITATION"

**JAZZ
CHORUS**

ORCHESTRATIONS
IN ALL KEYS!

**WIRE!!!!
PHONE!!!
WRITE OR
CALL!!!!**

AT ANY OF OUR
OFFICES



Voice

You smiled when we part-ed, It hurt me some-how, I thought there was
Al-tho' I for-give you, I can-not for-get, How you shat-tered

noth-ing worth while. The tab-les are turn-ing, And
all my i-deals. You smiled when I told you, That

you're cry-ing now, While I am just learn-ing to smile.
you would re-gret, And now you know just how it feels.

Chorus

Who's sor-ry now? Who's sor-ry now? Who's heart is ach-ing for
break-ing each vow? Who's sad and blue? Who's cry-ing, too?

Just like I cried o-ver you. Right to the end, Just like a
friend, I tried to warn you, some-how. You had your way,
Now you must pay, I'm glad that you're sor-ry now.

(OVER)

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Boston, Mass.

MURRAY WHITEMAN
381 Main Street
Buffalo, N. Y.

LESTER LUTZ
38 East 5th St.
Cincinnati, Ohio

CHARLIE DALE
Elgin Hotel
Minneapolis, Minn.

HARRY LORENZ
Columbia Theatre Bldg.
St. Louis, Mo.

BEN FRIEDMAN
163 Market Street
Newark, N. J.

FRED KRAMER
42 Monroe Avenue
Tuxedo Hotel, Detroit, Mich.

JAMES KESSEL
Superba Theatre Bldg.
Los Angeles, Calif.

PHILIP JULIUS
Hannah Hotel
Cleveland, Ohio

MORT HARRIS
Pantages Thea. Bldg.
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