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VARIETY

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88 PAGES



RAE SAMUELS

"The Blue Streak of Vaudeville"

GIANT RADIO IDEA LAUNCHED

U. S. LINER "LEVIATHAN" WILL HAVE SPECIAL DANCE MUSIC

Shipping Board Engages Paul Whiteman and His Orchestra for Ocean's Biggest Boat—Will Organize Four More Bands

When the mammoth line, "Leviathan" takes its maiden trip about June 1 as of the fleet of steamers operated by the United States shipping board, it will carry as an extra attraction, Paul Whiteman and his band.

The Whiteman band has been especially engaged by the shipping board to make the first round trip on the "Leviathan," the ocean's biggest boat. The band will play dance music each evening. It will follow Whiteman's London engagement, with the musicians returning to New York to keep the shipping board engagement. Following the completion of the seagoing voyages, the shipping board has empowered Whiteman to organize four more bands for others of its passenger-carrying liners for permanent engagements.

The "Leviathan," (formerly the German "Vaterland") was in the service for the United States as a transport during the war, taking thousands of American soldiers to the other side under all conditions without accident. It brought as many back after the armistice. The enemies made desperate efforts "to get" the big boat while en voyage with her fighting men, but repeatedly were unsuccessful. The entire German secret service in and around New York often concentrated upon the departure of the "Leviathan" from this port. While frequently authentically reporting its leaving, the boat with its convoy always escaped the dangers arranged for it on the ocean.

UNIVERSAL LICENSE REFUSED "TESS" FILM

Only Adults May See It—No Reason Advanced by Lord Chamberlain

London, Feb. 28. Without giving reason for the action a universal license has been denied Mary Pickford's "Tess of the Storm Country" by the Lord Chamberlain.

The ultimatum was served after the trade showing on Feb. 22 and means that only adults may witness the presentation.

SMART REVUE FAIR

Paris, Feb. 28. R. Plateau is giving a series of smart shows at the Cigale, frequently renewing his program. Again, on Feb. 24, he presented another well-dressed and witty revue, "Oul, ma Poupee," by Briquet and Saint-Granier, collaborators of the Casino de Paris productions. The newest piece made but a fair impression.

The current cast includes Montel, Julien, Cassel, Bever, Magnard, Mmes. Maxa, Gaby Montbreuse, Jenny Golder and the Dixie Girls.

"COUSIN," LIGHT OPERA

London, Feb. 28. "The Cousin from Nowhere" opened at the Princess Feb. 24. It made a favorable impression. The piece is a light opera minus any chorus whatsoever.

COSTUMES

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We Invite Comparison of Design, Price and Workmanship
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TELLEGEN "FASCINATED" BY PEGGY HOPKINS

Reported Actor Will Marry After Geraldine Farrar Obtains Divorce

Chicago, Feb. 28.

It's quite safe to assert Lou Tellegen has serious intention of marrying, with his choice settled upon Peggy Hopkins-Joyce. Miss Hopkins lost the Joyce end of her family, who is of this city, through the divorce courts. Tellegen is now awaiting his freedom from Geraldine Farrar through similar proceedings pending against him in New York, brought by his wife.

The source of the information states Mr. Tellegen has said that immediately upon the decree being finally granted he expects to wed Miss Joyce; that he is fascinated by her. Tellegen and Miss Joyce have exchanged innumerable letters.

Miss Farrar is now on a concert tour with a route laid out for 22 concerts that include a guarantee for each as her share, according to population. She interrupted a tour to testify in the recent divorce proceedings in New York. Mr. Tellegen is playing in a sketch in vaudeville in the West. Miss Joyce is not professionally appearing at present.

Some while ago, when Variety published an item intimating the Tellegens had separated, Lou Tellegen started an action against the paper for \$100,000 damages. Later he withdrew it on the stipulation that no mention was to be made at the time of the withdrawal of the action.

UNDRESSED OPERETTA

"Dieux Complotent" is Risky Effusion on Antiquated Subject.

Paris, Feb. 21.

"Dieux Complotent" (formerly called "Orgie Devine") is a risqué effusion in the broad operetta way that was rather nicely received and well interpreted by Dorian and Simone Judic when presented February 17 at the Apollo.

Its book is by Maury Nichol with music by Fernand Masson. The high light of the production seems to be the undressed scenes the company proceeds to Olympse.

Meccano, an aviator, meets Ninette at a Paris dance resort. Meccano elopes with the girl in his machine, going to Olympse where Jupiter appropriates her. In amends Juno takes Meccano.

With a broken machine and no repair shop, the mortals are obliged to forever remain on Olympse.

Other than the missing repair shop the subject is very antiquated.

STOLL'S GARDEN FOR 8 WEEKS

London, Feb. 28.

Jean Bedini sailed on the "Majestic" today. Before leaving he told the company of "You'd Be Surprised" at the Covent Garden he would return with additional material for the piece.

The production has been playing to around \$12,000 weekly. It is rumored Stoll will not exercise his option on the house to continue after the prescribed run of eight weeks.

"Little Bit of Fluff" Revived

London, Feb. 28.

The Ambassadors revived "A Little Bit of Fluff" last week.

\$60,000,000 NORTH AMERICAN CO. PROJECT

Professional Entertainers to Be Paid—Simple Instrument Can Be Hooked Into Service Wire Like Toaster—Charge for Service to Support Program Cost

INSTALLMENT SALES

What will probably develop into the most gigantic radio undertaking yet is the plan now being developed by the North American Company, which is behind a "wired wireless" enterprise. It provides for centralized broadcasting stations, with the entertainment arranged by an official director. This service will be paid for by the radio subscribers, and, accordingly, will bring into demand talent from all spheres, which will be proportionately reimbursed for their services.

It is the first official cognizance by the radio people that the talent must be paid for, and is to be considered as a very important factor in popularizing radio.

The plans are so far-sweeping and ambitious that were it not for the fact that a corporation which has since proved its success in supplying heat and power to various cities and townships is behind it, it would sound like the colloquial "pipe dream." The North American Co. has for its basis the licensed patents of Major-General George Owen Squier, Chief Signal Officer of the U. S. A., now consulting engineer of the corporation. The wired wireless is merely a patented device whereby the overhead aerial, ground wire and storage and dry battery cells are eliminated; the mere plugging in on the ordinary electric light wiring circuit serves as the means to effect radio communication. The plan is to sell the radio instruments on the monthly installment basis, as the electric light companies sell electric toasters, irons, vacuum cleaners, etc. In addition, the small charge for the entertainment services is added to the electric bill at the end of each month.

A system of attuning to various wave lengths will permit the subscriber to tune into any division desired. These divisions are divided as follows: Dance music, opera and symphony orchestra concert, sermons and lectures, news reports, anent sporting events, topical news of the day, weather and agricultural events, etc., and light entertainment.

Experiments conducted for two months with the Cleveland Electric Illuminating Co. have proved the practicability of this new radio innovation to the satisfaction of the North American Co. The latter, by its license arrangement with General Squier, has the privilege of sub-licensing to anybody it sees fit. All that is necessary, technically, are a simple crystal set and vacuum tube receivers to facilitate loud speaking. The instrument itself is not much larger than the ordinary desk telephone, although a bit more bulky and clumsier in appearance. On it are the various dials to permit switching from one wave length to the other.

What effect on show business in general this new device will have is startling in its revolutionary possibilities. Typical advertisements, advertising radio receiving sets, reading something like, "No need to

(Continued on page 3)

6% TAX ON THEATRE GROSS REGARDED AS SURE IN N. Y.

Bill Introduced in Legislature Puts New State Impost on Amusements and Sporting Events—Baseball and Turf Hit

PARISIAN COMEDY'S DETECTIVE AGENCY

At Nouveautes—Favorably Received—One Character Speaks in English

Paris, Feb. 28.

Following an excellent run with "Chouchou polds plume" at the Nouveautes, Mr. Roze presented Feb. 22 "L'Ecole des Amants" ("The School of Lovers"), a new comedy in three acts, by Pierre Wolff. The play is a well written piece of work, although differing from the author's usual style. It made a favorable impression.

The theme has to do with an elderly beau who desires that women love him disinterestedly. Although of considerable means, he refuses to pay the debts of his son, George, who squanders his allowance and becomes ruined through fair damsels.

The boy attempts to earn his own living by opening a lovers' detective agency where the women are supposed to consult the psychological professor. Among the clients is a woman seeking to find a way to make an aged suitor jealous. George discovers she is his father's mistress.

Father and son become reconciled with the older man continuing to eclipse his offspring. He finally invites an English miss to dinner whom he has met at his son's establishment with the finale being that the son takes his parent's mistress and the father ultimately secures George's.

Albert Brasseur adroitly impersonates the elderly beau and Louvigny plays the son. Regina Camier and Irene Wells are the father's mistress and the English girl, respectively, and Marguerite Deval was amusing as a matured dame in constant search of lovers.

Miss Wells read her lines in English during the early part of the comedy, which is quite vogue, as Britanic characters are considered most fashionable in the present Parisian plays.

NEW MUSIC HALL

Le Palace, in Paris, Formerly Eden, Opened Bill Feb. 24

Paris, Feb. 28.

Oscar Defrenne and Henri Varno having taken over the Eden, recently designated as the Theatre des Boulevards, the new house in the Faubourg Montmartre, on the site of Gaumont's color picture house, reopened it Feb. 24 as a music hall under the name of Le Palace.

The initial bill is a revue entitled "Toutes les Femmes," by C. A. Carpentier, Leo Lelievre and Andre Dahl. The revue is on the Concert Mayol style, but it is too early to decide if the tide of bad fortune of the Eden has turned, although the opening was nicely received.

The production is splendidly staged, with Harry Pileer having arranged the dances. The cast includes Mme. Polaire, Simone Tilly, Nina Myral, Polaire Vere, Mme. Rahna, Huguette Druey, Winnie Richmond, Claire LeBlond, Siria Vera Olcott, Diane Bell, Crastol's Troupe, Mars Dancers and Pileer.

High lights of the production revolve around the "Feast of Balthazar," the "Rain Dance" and a number called "Around the World in Eighty Days."

Albany, N. Y., Feb. 28.

A tax of six per cent. would be levied on the gross receipts at vaudeville performances, motion picture shows, concerts, baseball games, prize-fights, wrestling matches and other sporting events and amusements of every character for which an admission is charged if a bill introduced in the Assembly of the State Legislature yesterday by Assemblyman Charles P. Miller, Republican of Genesee county, is enacted into law. Assemblyman Miller declared the bill will be passed by the lower house, as it has been approved by both the Democratic and Republican leaders. The bill is designed to raise additional revenue amounting to between \$5,000,000 and \$7,000,000 for the State.

Before introducing the bill, Assemblyman Miller had a conference with State Tax Commissioner John J. Merrill and certain exemptions were written into the measure. These exemptions would include such events as are staged by agricultural organizations, both State and county; religious, educational and patriotic societies. All other "organizations, corporations or persons" conducting amusements would be taxed.

Other provisions of the measure would require those conducting the amusements to post with the State Comptroller a bond sufficient to insure the State against loss of any of the taxes. The taxes would be made payable on or before Feb. 15 after the year ending Dec. 31.

The major portion of the revenue probably would be raised from professional baseball games in the State, particularly at the Polo Grounds and the new home of the New York Yankees in New York City. Sunday games in New York, it is expected, would furnish the principal tax. Big outdoor boxing shows that are staged during the summer in Greater New York, however, also would provide a big share toward the revenue. The race tracks, too, would enrich the State by thousands of dollars if the Miller bill is passed.

Before introducing the measure, Assemblyman Miller is said to have shown the bill to legislative leaders of both parties. With one or two amendments, it was said at the Capitol today, the bill is almost sure to pass at this session.

The elimination of vaudeville and motion picture shows from the provisions of the bill, it is believed, will have to be made by Assemblyman Miller before it can be passed.

ONE-HOUSE NIGHTLY SYSTEM MAY RETURN

Variety Business in England Apt to Restore Old Time Policy

London, Feb. 28.

The one show a night system may return to the English halls. Business indications warrant the expectation, say the vaudeville people over here. It's the old system of playing on this side when a turn would do five or six halls a night traveling to each in make up with appearances timed.

If the one show nightly does return it is almost certain to revive the "turn" playing. This may mean that many an act now off will find itself in demand.

Barrymore's Hamlet in London?

London, Feb. 28.

An unverified rumor waiting about this locale says John Barrymore may play "Hamlet" in London within the near future.

GERMAN ACTORS PLAY FOR MONTH FOR \$7.50

That's 150,000 Marks, Though
Price of Hotel Suite for
One and a Half Days

The average wage of actors in Germany during January was 150,000 marks for the month, taking in all classes of professionals. Legitimate players there are paid on a monthly basis. The equivalent in American money was \$7.50.

While the value of marks in Germany is more than that indicated from the rate of exchange, in some ways the purchasing power is no greater. One example is that of hotel rates, which fluctuate with the exchange. A traveler recently from Berlin stated he secured a suite of rooms at the Adlon in November for 56,000 marks per day. After several weeks on the Riviera he returned to Berlin, at which time the hotel was charging 100,000 marks per room a day. At that rate a German actor could stay at the hotel one day and a half on his entire salary for a month's work.

MOGADOR SUDDENLY CLOSES

Paris, Feb. 23.
The Mogador suddenly closed with the cause attributed to a disagreement between Braxton and Ziebell, managers, over the policy.

"PHARAOH" FILM COMMENDED

London, Feb. 23.
"The Loves of Pharaoh," screen feature, was highly commended upon its opening at the Scala, Feb. 23.

"Sign on the Door" in French
Paris, Feb. 23.

The French version of "The Sign on the Door" being made by Andre Pascal (Baron Herri de Rothschild) will be produced at the Renaissance in the spring, the lead being held by Louis Gauthier.

"Exciting Night" at Oxford March 3

London, Feb. 23.
"Battling Butler" will move to the Adelphi March 3 to make room for D. W. Griffith's "One Exciting Night" at the New Oxford, which opens on that date.

Haskell Cables for "Molly Darling"

London, Feb. 23.
Jack Haskell has cabled to secure the British rights for "Molly Darling."

The identity of the management behind the project is not known.

Burke's Sketch Fairly Received

London, Feb. 23.
"Likes and Dislikes," a sketch by Edwin Burke, was fairly received at the Coliseum.

What success the playlet met with is generally attributed to the popularity of Renee Kelly.

Not Much Doing in Berlin

London, Feb. 23.
Arthur Pearson has returned from Berlin, where he states there is nothing worth while going on so far as theatricals are concerned.

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WODEHOUSE SAYS—

Speaking of "Molly Darling" and "Cabaret Girl"

Alken, S. C., Feb. 24.

Editor Variety:
Owing to Guy Bolton (whom I hereby publicly denounce in the hope of bathing him in confusion and remorse) not forwarding on my mail as I begged him to do when I left Palm Beach for Alken, your issue containing the article about the similarity between "The Cabaret Girl," of which I am part-author with George Grossmith, and "Molly Darling" is the only number of Variety which I have missed in the last seven years.

I gather, however, that a charge of plagiarism has been started, so perhaps you will allow me to give a few facts concerning the birth of "The Cabaret Girl."

Somewhere in January 1922, Grossmith asked me to collaborate with him on a piece to follow "Sally" at the London Winter Garden. He had mapped out a rough scenario which, though other ideas were afterwards added, contained the notion of a worthless ballad being jotted and converted into a song-hit. I read this in January.

March 11 we sailed on the "Aquitania" to New York to see Jerry Kern about the music. The first act was completed before we landed, which was on March 17. Saturday, March 18, Grossmith and I went to a matinee of "The Cat and the Canary" and to the evening performance of "The Rose of Stamboul," and on the morning of Sunday, March 19, we went to Bronxville and read Kern our first act. Kern composed the melody of our ballad-song-hit before we sailed back to England on April the first. Grossmith has never seen "Molly Darling," and I did not see it till last September.

P. G. Wodehouse.

(In Variety last week was a cabled statement from George Grossmith to the effect he had never seen "Molly Darling" and that "The Cabaret Girl" had been written a year ago.)

BIG RADIO PROJECT

(Continued from page 2)
dress up and go out in the cold and spend a lot of money and come home worn out when you can put on comfy clothes and slippers, sit by the fireside and let the best entertainers in the world amuse you," is a fair idea of what radio may mean to the theatre. The New Yorker or any inhabitant of a big city like Chicago, Boston or San Francisco has but little idea what a grip radio has on the country in general. Any medium-sized city under 50,000 population best reflects the citizenry's reaction to the new fad. The small town papers feature radio almost daily, and it is to them it will have its greatest appeal—and greatest drawback, from the theatre's point of view.

Wall Street heard of the undertaking first more than a month ago, and speculators plunged in the stock of the company, which was run up from \$100 to \$119 a share in a week or so before the public knew of the scheme. The high quotation has since been well maintained, indicating the belief in financial circles that the project promises important profits.

The North American Company is a trading and holding corporation with a broad charter under which it can engage in a variety of businesses. It controls and aids in financing a number of street railway and electric light and power companies, including the entire railway and electric service system of Milwaukee and transit and electric service systems in St. Louis. It controls or is interested in the Detroit Edison, Kentucky Coal Co. and the Edison Co., Cleveland.

Kansas City, Feb. 23.
With the hopes of attracting some of the many who have deserted the movies, for the radio back to the film houses, the Newman Interests started a campaign this week at the Royal, which may prove interesting to those with the radio "bug."

As a part of the Royal's regular program every phase of broadcast-



About 8:30 a week ago Tuesday, Dr. Quinn and a few of the regulars were waiting. They tell me Doc was beating at the brow and I was laughing and sending for sandwiches. They tell me that all those around were crying and that per my wild raving I wanted my will read over and over. My mother it left in comfort for life. To a few certain pals all sorts of things dear to me. They tell me it's a great will and I'm putting it in a full page in the Variety, but one part will have to be left out, for it's a new addition I've added. It's a spot in a certain place I've left for one "gossip" and it was my great misfortune to have played with over a western circuit tour. While the elevator boys, porter and all those near were praying and crying and hoping, he was stopping people on Broadway to squirt up his catty eye, twitch his miserable mouth and mumble, for he can't speak out like a man, "I coulda told you that a year ago."

FRANK VAN HOVEN
March 1, Orpheum, Harrisburg; March 5, York and Reading; March 12, Keith's, Washington, etc. June and July, London and Paris; Aug. 26, Orpheum Circuit, starting at Des Moines.

"You can't keep a good man down."

PICTURE SECTION

On Pages 28 to 33

ing a radio entertainment will be shown in a picture "Via Wireless." Shots for the film were taken in the Kansas City "Star's" operating and reception rooms and will include views of the entertainers in action, different views of the amplifiers, transmitters, microphones and other apparatus.

The film will be a complete story of the making of the different entertainments, which the radio fans have been hearing, without any idea as to how it was produced. Following its showing here the film will be shown in other theatres in this territory.

SIX BEST SELLERS FOR FEBRUARY

- | | |
|---|---|
| VICTOR RECORDS | "Greenwich Witch" and "Ivy" |
| "When Hearts Are Young" and "Journey's End" | "You Gave Me Your Heart" and "The Sneak" |
| "Lost" and "Where the Bamboo Babies Grow" | "Dumbell" and "The Thief" |
| "Thru the Night" and "Red Moon" | "Rose of the Rio Grande" and "All Muddled Up" |
| "Who Cares" and "Time Will Tell" | "Lady of the Evening" and "Pack Up Your Sins" |
| "Will She Come from the East" and "Lady of the Evening" | Q. R. S. WORD ROLLS |
| "I'm Through" and "Open Your Arms" | "Grinoline Days" and "A Kiss in the Dark" |
| BRUNSWICK RECORDS | "Who Did You Fool After All?" |
| "Lost" and "Nellie Kelly I Love You" | "Open Your Arms My Alabammy" |
| | "One Night in Juns" and "Falling" |

Sheet music sellers have one big hit that is undeniably a tremendous popular number: "You Know You Belong to Somebody Else." The popular list includes "Parade of Wooden Soldiers," "You Tell Her—I Stutter," "Carolina in the Morning," "Loving Sam," "My Buddy," "I Gave You Up Just Before You Threw Me Down," "Crying for You," "Rose of the Rio Grande," "Who Did You Fool After All?" "Lost, a Wonderful Girl," "Who Cares?" "You Gave Me Your Heart," "Why Down East in Maine," "Nobody Loves You Better Than M-a-m-m-y," "Aggravatin' Papa," "Open Your Arms My Alabammy," "Down in Maryland," "Down by the Old Apple Tree," "Call Me Back Pal of Mine," "Dumbell," "Dearest," "November Rose," "Fate," "Carry Me Back to My Carolina Home," "Mother in Ireland," "Love Sends a Little Gift of Roses," "World Is Waiting for Sunrise."

Of the new musical shows, "Rambalina," "Wildflower" and "April Blossoms" from "Wildflower" are big, particularly the first number; "Wonderful You" from "Lady Butterfly" is showing up; "I've Been Wanting You" and "That American Boy of Mine" from the new "Winter Garden Revue" are the best sellers of a prolific and varied score; "Man in the Moon" from "Caroline" is popular, while, besides the "Music Box Revue" and "Follies" quota, "A Kiss in the Dark" from "Orange Blossoms," "When Hearts Are Young" from "Lady in Ermine" and "Journey's End" from "Up She Goes" stand out.

Business over the counter is reported big, despite the fact a few of the publishers have raised the wholesale price 2 cents per copy.

POWERFUL ANTI-CENSORSHIP READY FOR N. Y. ARGUMENT

Hays and Senator Walker Will Urge Repeal of Law
at Public Hearing in State Capital—Administration Bill Has Clear Path

JOAN BARRY HURT

Auto Crash May Disfigure Her—Crane and Hutchinson Unhurt

London, Feb. 23.

While returning in an automobile from "location" Feb. 22, Frank Crane, director, "Hurricane Hutch," star and Joan Barry, leading woman, collided with another machine.

Miss Barry was thrown through the windshield receiving injuries which may permanently disfigure her, while Crane and Hutchinson suffered nothing more than a violent shaking up.

SAILINGS

March 3 (from New York for London), Jimmy Hussey (Zeeland). Feb. 21 (from New York for London), Novelty Clintons (France).

Kouns Sisters at Coliseum March 12

London, Feb. 23.
The Kouns sisters arrived on the "Berengaria" and will open at the Coliseum, March 12.

NEW ACTS

Olga Kane, single (Chicago). Al Borde and Co. in a comedy sketch (Chicago).

Pearl Brothers reuniting after ten years' separation; first time together since the act of Pearl Brothers and Burns. George P. Pearl has been in stock, and Lew Pearl was with Roberts, Pearl and Roberts, and later with Follette, Wicks and Pearl (Chicago).

Vi Quinn is framing a jazz band turn of 10 people, seven of them musicians.

Leo Carillo until recently starring in "Mike Angelo" which closed at the Morocco Feb. 17, will return to vaudeville within a week or so, appearing in the Keith houses.

"Plantation Nights" is turning out a big winner at the Metropole Hotel "Midnight Follies." The show has become a society rendezvous and both the Prince of Wales and Prince Henry have visited it. Odette Myrtil goes as strong as ever and is well supported by Tubby Edlin.

Albany, N. Y., Feb. 23.

Next week promises to be the busiest one so far in the 1923 state legislative season. Scores of hearings are scheduled in both branches of the legislature, one of the most important being that slated for Tuesday afternoon on the repeal of the law creating the state motion picture censor commission. This hearing will take place before the senate finance and assembly ways and means committees.

The date for the hearing next week was announced today by Assemblyman Joseph A. McGinnies, Republican chairman of the ways and means committee, in the lower house. The announcement followed a conference Mr. McGinnies had with Assemblyman Louis A. Cuvillier, democrat of Manhattan, who introduced an "outlaw" movie repealer early in the present session. At the confab Mr. Cuvillier agreed to allow his repeal bill to be scheduled for the hearing with the administration measure sponsored by the democratic leaders, Senator James J. Walker and Assemblyman Charles D. Donohue. A hearing on the Cuvillier bill had been originally scheduled for today.

It has been announced that Will Hays, head of the motion picture industry, will head an army of opponents of censorship to Albany next week. Senator Walker also will urge repeal of the law. Political observers at the Capitol say "Jimmie," as the astute New York legislator is known on Capitol Hill, will finish far ahead of the "Csar" of the movies when it comes to oratorical fireworks.

While the proponents of film censorship have not yet announced their speakers, it is understood here that the reform leaders will do the orating for them. Chief among the speakers who will urge that the censorship law be kept on the statute books will be Canon William Sheafe Chase of Brooklyn, representative of the International Reform Movement of Washington, D. C., and George West and the Rev. O. R. Miller of the New York State Civic League. It is reported. Former State Senator George H. Cobb of Watertown, chairman of the censor board, also probably will speak for the continuance of the law in order to save his job.

CENSORING COLD IN MISSOURI

Kansas City, Feb. 23.
There is little probability of any film censorship bill being passed at the present session of the State Legislature. The Senators who introduced the bill appeared before their Committee on Criminal Jurisprudence and offered arguments in favor of it, but did not request any further hearing. It was apparent from expressions of different members of the committee that there would be an unfavorable report on the measure. A similar bill has been killed by the House Committee.

**50
GOOD
CIGARETTES
10¢**

GENUINE
"BULL"
DURHAM
TOBACCO

VARIETY'S MID-WEST NUMBER

This issue of Variety in its special articles and special advertising is devoted to middle-western vaudeville interests, as mainly represented by the Western Vaudeville Managers' Association and the B. F. Keith's Western (Chicago) Office.

The Chicago vaudevillians together with Variety's Chicago staff arranged for this week's display. They requested that no previous announcement in Variety be made of it, as it is intended for a typical and representative mid-western representation in vaudeville.

Chicago is a vaudeville center and has been, in fact, often termed the axis of American vaudeville. For the traveling vaudevillian, wherever he goes to or returns from, reaches Chicago. It's a center and the center. While New York may be "the spot," Chicago is the resource. The leading vaudeville interests of that city, although aligned, as well as affiliated, with the biggest vaudeville on this side of the ocean headquarters in New York, feel that Chicago stands out as a vaudeville base and should be made to stand out as well throughout the theatrical trade by this exposition in Variety.

The middle-west is a humming hive of vaudeville. It's the standard entertainment of that section. More innovations have been tried and put over by vaudeville theatres of the middle-west than all the remainder of the country together.

The west's leading booking agencies are the Association and Keith's Western, relatively compared to the Orpheum and Keith's booking offices in New York, of which they really are branches, but independently operated and independently booking. Their natural advantage is the employment of the great supply of the better class vaudeville on the books of their New York connections, while also controlling the great majority of what are known as "western acts" that their houses demand.

Capably directed for the business of theatres in bookings with each an established institution, Chicago and the west place the utmost confidence in its vaudeville and its vaudeville heads—they want the best and they usually get the best.

BRADY TO GO THROUGH ON SUNDAY SUBJECT

Sabbath Golf Playing One of His Intended Reforms—Equity's Interference

A bill to legalize Sunday legitimate performances in the State of New York has been introduced in the Assembly by Senator Levy and Assemblyman Flynn. The measure is the result of the endeavor of W. A. Brady to place Broadway attractions on the same basis as Sunday baseball, pictures and concerts, which are exempt from the "blue laws." Mr. Flynn is the representative elected from the theatrical district and Brady stated it was right he should father the bill because the theatres are the life and wealth of the district.

The complaint against the manager for the presentation of "La Flamme" at the Playhouse on a Sunday night recently came up in the West Side Court Tuesday. Brady took issue with Equity for its position in the matter. Equity sent out a statement it had "investigated" the performance and found that tickets had been sold. This was taken as willful interference by the producer.

"It looks as though Equity regards the legitimate theatres as their enemies. They have not attempted to debate in the Sunday attractions in other classes of houses. I understood the province of Equity stopped at the footlights but their investigation of the Playhouse makes it appear they are trying to take in more territory. I cannot see what right Equity had to search out whether I sold tickets for the performance or not. Equity appears to have one ruling for New York and another for other cities where Sunday performances are regularly given.

"The prohibitions in the 'blue laws' are so inclusive that every form of amusement or playing is not legal on Sundays. There is no mention of admissions and the Rev. Bowby has no right to declare Sunday performances for charity were 'all right' and would not be interfered with.

"As a land owner I resent the fact I am not permitted to do what another man is doing on Sunday. That is why I will carry the fight to legalize Sunday shows for the legitimate theatres."

Brady declared he would start "a Lord's Day Alliance of his own." As soon as spring begins he intends forcing the blue laws on the golf courses and tennis courts within the city and Long Island. Brady never stated he would make an issue of the matter with vaudeville and pictures. Words to that effect were put into his mouth by newspapers, he said. His plan is logical, Brady blaring golf and tennis are recreation for the rich and it interfered with a modification of the blue laws would be more quickly forced.

The manager has not taken the "dog in the manger" attitude. He believes results will be attained in the plan he has mapped out.

The blue laws prohibit all forms

of playing and labor and even the subways should be forced to stop if the letter of the law were strictly adhered to.

William A. Brady and three of the cast of "La Flamme," the play produced at the Playhouse by Brady Sunday, Feb. 5, waived examination and were held in \$2,500 bail for the Court of Special Sessions, when arraigned in the West Side Court Tuesday on a charge of violating the New York Sunday closing law. They are charged with staging and acting in the "La Flamme" play.

Brady was his own attorney in the magistrate's court. Testimony developed there were 59 paid admissions at the Playhouse on the Sunday in question. The total attendance was about 1,000, those other than the 59 who paid being invited guests. The receipts were \$150. The production cost \$800 to stage.

Brady stated he would carry the case to the Supreme Court if necessary.

Other developments in the Sunday closing crusade that started in New Jersey seven weeks ago, and which crossed the river to New York some three weeks ago with the Reverend Dr. Bowby as the chief exponent of the Sunday closing fanatics were the fining of 33 East Side shop keepers \$5 each in New York, in the Essex Market Court, the 33 including butchers, haberdashers, etc.

The District Attorney of Nassau county, Long Island, announced Monday that action would be taken against the Hempstead theatre, Hempstead, L. I., and Strand at Rockville Centre, L. I., for alleged infractions of the Sunday law. Both houses play vaudeville, and were alleged to have had dancing on their bills last Sunday, the latter to be the basis of the complaint.

The managers of seven picture



ROXY LA ROCCA
WIZARD OF THE HARP

wants it known that he originated his style of act in 1903, then a small lad in breeches. This act is for the attention of those who don't know. Since returning to America, he has been told that there are a few acts trying to work similar to him. But there is only one Roxy La Rocca, Wizard of the Harp and Wizard of an Audience.

Kindly submit all offers to H. M. Marinelli, Ltd.

houses in Union Hill, N. J., several of the seven playing vaudeville, were handed summonses for the third time last Sunday for alleged Sunday law violation. On the two previous occasions the house managers have been cited to appear before Recorder Hauenstein, the latter fined them \$1 each. The Union Hill houses affected include the State and Capitol. The Hudson County Grand Jury failed to bring in an indictment against Public Safety Director of Jersey City, William B. Quinn, last week, when the latter's case was up before them.

PA. 1 PER CENT. TAX BILL

All Public Entertainments Included Under New Measure Introduced

Harrisburg, Feb. 28.

A bill imposing a state tax of 1 per cent. upon the gross receipts of all places of public entertainment was introduced last evening in the house by Representative Samuel J. Perry, Philadelphia.

The measure defines as places of public amusement all buildings, tents or enclosures used wholly or partly for dramatic or theatrical or operatic or vaudeville performances or tragedies or comedies or farces, for the exhibition of fixed or moving pictures or stereoscopic views, or for athletic exhibitions or games or for the exhibition of trained animals or of circuses or menageries, museums or Wild West shows.

The tax is to be paid to the state treasurer by every person, association, co-partnership or corporation, domestic or foreign, doing business within Pennsylvania. Receipts to be applied to charitable, religious, educational or benevolent purposes are exempt.



GLADYS CLARK and **HENRY BERGMAN**

TOPICS OF THE WEEK

Proctor's, Newark

Such thievery in this business. Even ingenuos are having their faces lifted.

Headline in evening paper: "First Division of Yankees Goes South." Thought that war was over.

Seen along the Hudson: Icehouse after icehouse all packed. Looks like Van Hoven intends to work all summer.

Wife's wardrobe, \$3,000 (Made by mother).

Man's wardrobe, \$1,000 (Page Guttenberg).

Into song, "When It's Income Tax Time in Vaudeville, I'll Tell by the Lie on Your Face."

Next Week (March 5), B. F. Keith's, Washington, D. C. While there will visit the GOLF HOUSE.

FEDERAL INCOME TAX DEDUCTIONS

In answer to a number of queries from professionals covering the items permitted to be deducted from gross income in making out forms for the Federal Income Tax, Variety prints the guide compiled by the government last season. At that time a number of expenses incurred by professionals were ruled as legitimate deductions although previously they had not been allowed. There has been no change for the year ending Dec. 31, 1922, forms for which must be filed by March 15.

It is only when a home is maintained that a person is permitted to deduct traveling expenses, and then only when in pursuit of business. Unmarried professionals do not as a rule maintain homes while on tour and cannot make deductions for traveling expenses; neither can married couples if they do not maintain homes while traveling. Where a man carries his wife and the latter does not perform, he cannot deduct her expenses on tour, even though they do maintain a home.

The deduction of traveling expenses (and in total) for those persons who maintain a home is permitted because they are under additional expense while on tour. While those who do not maintain a home may also incur additional expense, the deduction of expenditure for meals and lodging is not permitted.

The laws reads: "Traveling expenses, including the entire amount expended for meals and lodging . . . while away from home on business." The explanations from revenue agents make it clear when and when not the living expenses can be deducted. Persons taking deduction are required to attach a statement to the income tax form stating the nature of the business, the number of days away from home on account of business and the total amount expended incident to meals and lodging while away and the total of other expenses incident to travel and claimed as a deduction.

Persons making the deduction, but not entitled to do so, will incur loss of time and later questioning and required payment by the collector. In fact, all claims for deductions referred to must be substantiated when required by the Commissioner of Internal Revenue, by records showing in detail the amount and nature of the expenses incurred.

The item of railroad fares is, of course, deductible unless paid by the employer, and the other deductions for professionals are listed similarly to last year.

Guide for Preparation of Federal Income Tax Returns

Total number of weeks employed professionally from January 1, 1924 to December 31, 1924

Salary received per week

You may deduct the following:

Advertising

Business telephones, telegrams and taxis

Commissions to agents

Dresses used exclusively in the play and lasting less than one year

Express on trunks

Fees to stage hands

Grease paint, make-up, wigs

Hats and gloves

Laundry, pressing and cleaners' bills

Lingerie

Maid or valet for theatre only

Scenery depreciation when you own the act

Shoes and stockings

Sleepers when not paid by employers

Transportation when not paid by employers

Wardrobe for men when used exclusively in the play

After the deductions are made, the amount remaining is net income. From the net income the fixed exemptions are subtracted and the remainder is the basis upon which the tax is computed. Therefore for married persons whose net income is \$3,000 or less, the exemption is \$2,500. If over \$5,000 the exemption is \$2,000. That also applies for the head of a family and where there are dependent persons (under 18 and non-supporting or elderly) there is a further exemption of \$400 for each such person. Single persons not heads of families are permitted \$1,000 exemption regardless of the amount of net income above \$1,000.

The normal tax as stated in last week's issue is 4 per cent. on the first \$4,000 of net-income after the exemption has been deducted and eight per cent. on the remaining net income.

BILL FOR SUNDAY SHOWS

Proposed for Legitimate Performance in New York and Buffalo

Albany, N. Y., Feb. 28.

Senator Meyer Levy, democrat, of the seventeenth senatorial district, the "Silk Stocking" section of New York city, yesterday introduced a bill in the upper house of the state legislature aimed at abrogating the present prohibition against Sunday amusements.

Following its introduction, the measure was referred to the committee on codes. It provides that the law against Sunday performances be amended to permit "legitimate, dramatic or theatrical performances in duly licensed theatres in a first-class city."

The bill is presented at a time when the Lord's Day Alliance is waging a fight in New York city for a stricter enforcement of the law prohibiting theatrical performances on Sunday.

No Standees in Missouri

Kansas City, Feb. 28.

The Committee on Criminal Jurisprudence in the Missouri Senate has reported favorably on the bill prohibiting the sale of theatre tickets after all seats have been sold. This bill is aimed at the picture theatres and popular-priced houses. If passed it will do away with the familiar "S.T.O." announcements.

The bill for licensing bill boards on a basis of 10 cents a square foot of space has been laid over for further consideration.

Limousines for Bulls

Albany, Feb. 28.

You'll have to get your bull a limousine or call a taxi if Senator Twomey's bill becomes a law. It prohibits driving cattle through the streets of New York city except in enclosed cars or other vehicles.

STILL LEGISLATING

To Control Prices for Races and to Stop Fortune Tellers

Albany, Feb. 21.

The flood of bills to regulate all sorts of things, continues in the legislative which nears its end. This week's allotment includes two measures to regulate the selling of tickets for races and wrestling and boxing exhibitions, one to make fortune tellers a crime in Buffalo as it is in New York and one to punish public drunks with a fine of \$250 instead of \$10.

Assemblyman Cuvillier, who splurged with a censorship repeal bill before the administration was ready, is author of a proposal to limit admission prices to the race track at \$1 for adults and 50 cents for children but the regulation doesn't apply to trots. Running and steeplechase events are specified, so that agricultural fairs wouldn't be affected.

Assemblyman Hamill's idea is that a law should be passed compelling promoters of boxing and wrestling matches should be forced to do all their ticket selling at the box office and thus put an end to ticket speculators. Senator Gibbs of Buffalo, is the sponsor of the fortune telling idea and the new penalty for intoxication.

The Best Obtainable Instruction

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229 West 45th St New York

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FAMOUS PLAYERS AT NEW LOW FOR THE YEAR; BELOW 87

Loew and Orpheum Make Good Showing After Orpheum's Reaction Under 19 — Orpheum's Statement Mixed

In the absence of new stock market developments interest centered on the Orpheum annual statement, which showed profits for the year applicable to common stock dividends at only a few cents a share, but this fact was overshadowed by the letter of President Marcus Helman attached to the statement and addressed to stockholders. It set forth that January profits of the circuit amounted to \$200,000 and prospects were for a great improvement over 1922 in the months to come.

All Discounted

Another detail in Mr. Helman's letter was the explanation that more than \$1,000,000 had been spent from funds on hand for new construction and an additional obligation of \$200,000 in bank loans had been met since the period covered by the statement. The market generally disregarded the statement. To be sure, early this week there was a setback, probably manipulated, which carried Orpheum to 18 1/4, but the rally was prompt and by Wednesday the stock had got back to 20, around its best for the year.

Of course, these minor developments had small relation to the statement, for all it contained had been discounted long before it got into the open. The present consideration is what will improved theatre conditions bring to the Orpheum box office and how will the new management prosper? Perhaps the most discouraging item in the 1922 statement is the amount of taxes, which appear at \$80,000, compared to the 1921 figure of \$104,000, and 1921 was a poor year, the common stock earning only about 45 cents.

Famous Dull

Famous Players was sluggish, getting to a new 1923 low, fractionally under 87. Whatever argument can be urged on the bear side of Famous, the market is firm in the belief that it is in for an advance this spring. A new note is coming into the consideration of the stock for the long pull—the growing view that Famous Players has developed pretty near its peak, and that for the future it is likely to stand still in growth or go back. This, of course, applies to the entire picture business. But for speculative purposes it seems to be enough for the trading mind that the stock must for the present go up to give the pool holders an opportunity for distribution. Thus momentary setbacks are generally disregarded.

Goldwyn Up

Late last week there was a move upward in Goldwyn, which got out of its old trading area, touching 7 1/2. The move was variously interpreted. It was presumed that if W. R. Hearst bought into the concern upon the completion of his distributing arrangement for Cosmopolitan that transaction had been accomplished in the open market before the news came out, and probably the urgent buying that put the price up came from outsiders who seized the opportunity for a turn. It is hinted in certain quarters that the Goldwyn people encouraged the move in the hope of coaxing out some of the Samuel Goldwyn holdings, but this is mere guessing.

The summary of transactions Feb. 23 to March 1, inclusive:

STOCK EXCHANGE

Thursday	Sales	High	Low	Close	Chg.
Friday					
Fam. Pl. Inc.	2,650	87 1/2	87	87 1/2	+1/4
Do. pref.	290	95 1/2	95 1/2	95 1/2	0
Goldwyn	10,100	7 1/2	7 1/4	7 1/2	+1/4
Loew, Inc.	800	19 1/2	19 1/2	19 1/2	-1/4
Orpheum	300	19 1/2	19 1/2	19 1/2	-1/4
Bertone	1,200	19 1/2	19 1/2	19 1/2	-1/4
Saturday					
Fam. Pl. Inc.	500	88	87 1/2	88	+1/4
Do. pref.	100	95 1/2	95 1/2	95 1/2	0
Goldwyn	1,100	7 1/2	7 1/4	7 1/2	+1/4
Loew, Inc.	800	19 1/2	19 1/2	19 1/2	-1/4
Orpheum	300	19 1/2	19 1/2	19 1/2	-1/4
Bertone	1,200	19 1/2	19 1/2	19 1/2	-1/4
Monday					
Fam. Pl. Inc.	3,600	88 1/2	87 1/2	87 1/2	-1/4
Do. pref.	300	95 1/2	95 1/2	95 1/2	0
Goldwyn	1,200	7 1/2	7 1/4	7 1/2	+1/4
Loew, Inc.	2,200	19 1/2	19 1/2	19 1/2	-1/4
Orpheum	1,000	19 1/2	19 1/2	19 1/2	-1/4
Bertone	1,200	19 1/2	19 1/2	19 1/2	-1/4
Tuesday					
Fam. Pl. Inc.	400	87 1/2	87 1/2	87 1/2	0
Do. pref.	100	95 1/2	95 1/2	95 1/2	0
Goldwyn	1,300	7 1/2	7 1/4	7 1/2	+1/4
Loew, Inc.	2,100	19 1/2	19 1/2	19 1/2	-1/4
Orpheum	1,100	19 1/2	19 1/2	19 1/2	-1/4
Bertone	1,200	19 1/2	19 1/2	19 1/2	-1/4

THEATRE PEOPLE NOT WORKMEN, SAYS JUDGE

Dismisses Indictment Against Winkler, Musicians' President

Chicago, Feb. 21.

The punishment of union business agents who extract fines or penalties in jurisdictional labor troubles is rendered more difficult by the decision of Judge Joseph B. David in the case of Joseph F. Winkler, president of the Musicians' Union, under the Extortion law of Illinois. He was found "not guilty" and the law declared unconstitutional.

Burt Earle has pushed the case against Winkler. The indictment followed evidence he had attempted to force Earle to pay a fine of \$225. Earle's evidence led to an indictment of Winkler. The case had been in the courts for over a year.

Judge David's opinion that dancers, girl musicians and actresses are not working girls in the purview of the law awakened much interest in the case among the theatrical colony. Judge David's decision was based on the ground that the Extortion act is special legislation intended to cover disputes that arise between workmen, but not disputes that may arise between corporations or the officers thereof.

CANADIAN WRITERS' BILL

Over Border Writers Suggest Protective Measure Introduced

Ottawa, Can., Feb. 28.

The Right Honorable J. A. Robb, Minister of Commerce, has introduced into Parliament a new bill on the suggestion of the Canadian Authors and Composers' Society providing for the reimbursement to lyric writers and composers for the mechanical reproduction of their musical compositions. Heretofore no song writer or publisher received revenue for any music roll or record made, be he British, Canadian or American.

Like the British bill, the new amendment calls for a 5 per cent. royalty to the copyright proprietor based on the highest retail price per record or roll. If the bill is passed and approved as it is, with the likelihood it will be, the royalty derived per disk or word roll will top the Americans' ratio, although the general turnover is conversely out of proportion comparatively.

FOR AGENCY LAW CHANGE

Albany, N. Y., Feb. 28.

Assemblyman Cronin of Brooklyn has introduced a bill amending section 191 of the general business law so that the license commissioner may suspend as well as revoke employment agency licenses as well as revoking them.

The employment agency statute governs theatrical agents (but not artists' representatives), but the bulk of booking business is handled outside its provisions. The Cronin proposal also provides that the deputy commissioner of licenses may conduct hearings and act on applications for licenses in the absence of the commissioner.

Lynn Houses Can Open at 3

Lynn, Mass., Feb. 28.

Managers of theatres in Lynn have been given permission to open the doors of their theatres at 3 o'clock and start performances at 3:30 o'clock Sunday afternoons. The state law concerning Sunday shows stipulates that performances cannot be started before 1 o'clock.

THE CURB

Saturday—Sales Open High Low Chg.

Friday					
No sales.					
Saturday					
No sales.					
Monday					
Triangle	1,000	24	24	24	+10
Tuesday	1,000	24	24	24	+10
Film Ind. M.	200	5 1/2	5 1/2	5 1/2	+1/4

* Cents a share.



EDNA AUG in "DREAM DAYS"

"This is one of the best sketches ever presented in vaudeville. It is plausible, well written and well acted. The act opens . . . (follows here description of act). Miss Aug's greatest moment comes when the tenor kisses her hand and acclaims her a fellow artist; he 'at singing and you at making the opera house nice and clean.' . . . There the stage grows dark and when the lights go up we see the tenor in evening clothes and hear him render the prologue from Pagliacci in a very good voice. Miss Aug then comes on in evening gown and gives a selection about 'Nerves' that goes over like wildfire. . . . We cannot say enough for the very excellent acting of all the members of the cast. Miss Aug, herself, is a revelation, but she is ably supported by the tenor, Mrs. Schultz and the Boss. There is enough thought and body to the act to make an entire play; in fact, many plays have had less excuse for being. The tenor has a good voice and the accompanist is adequate."

—C. C., NEW YORK CLIPPER.

IND. FILM CENSOR OFF; SPORTS BILL PASSES

Senate Defeats Steele Bill by Indefinite Postponement—Sports Passes Senate

Indianapolis, Feb. 28.

The Senator Steele bill was indefinitely postponed for further attention in the Indiana Senate Monday afternoon by a vote of 40 to 4. That action defeated the movement for motion picture censorship in this state.

By a vote of 53 to 38 also Monday afternoon the Senate passed the bill to prohibit commercialized sports in Indiana on Memorial Day and the bill goes to the governor for his action. He will probably sign it. The sports bill will cover the Indianapolis Speedway and its big annual race on May 30.

More than a week had passed without action upon Senator Steele's motion picture censorship commission bill. The session closes March 5.

Censorship got a severe blow when a gathering of prominent social workers from all parts of the state went on record against it.

SPOKANE ASSN. FORMED

Spokane, Feb. 28.

The proposal of some of the solons of the Washington state legislature, now in session at Olympia, to levy a 10 per cent. tax on the gross receipts of theatres resulted in the formation here today of the Spokane Allied Amusement association.

Every local theatre owner was present at the meeting. Dr. Howard S. Clemmer, of the Clemmer theatre was elected president.

MAKE JILTING CHEAP

Albany, N. Y., Feb. 28.

Assemblyman Hackenburg is sponsor for a bill providing that a contract for marriage must be in writing and limiting the amount of judgment for a breach of promise to six cents.

The bright idea is to discourage adventures from suing poor millionaires.

HUSSEY IN "MONKEY GLANDS"

Jimmy Hussey has been added to the list of Americans engaged for the "Monkey Glands" revue at the Empire Palace, London, by Albert de Courville, March 15. M. S. Benham negotiated the Hussey engagement.

Hussey sails for London Saturday, March 3, on the Zealand.

ORPHEUM ANNUAL STATEMENT

(Statement of Orpheum Circuit, Inc., issued as of Dec. 31, 1922, and in comparison to its statement of 1921).

INCOME ACCOUNT

	1922	1921
Gross Income		
Box Office Receipts	\$13,225,636	13,305,971
Rents, Concessions, etc.	1,179,421	783,657
Expenses		
Artists' Salaries and Film Service	5,586,536	5,862,903
Other Salaries	2,997,089	2,708,624
Op. Expense & Theatre Overhead	4,213,714	3,926,800
Net Operating Income Before Deducting Depreciation, Amortization of Fed. Taxes	1,607,723	
Depreciation & Amortization		702,156
Deductions		
Amortization of leaseholds	232,340	
Depreciation of Buildings and Equip. except new Orph. Jrs. at Los Angeles and San Francisco	740,447	
Provision for Fed. Tax (Estimated)	80,000	104,000
Net Income to Surplus	554,436	785,143

From the 1922 profit are to be deducted dividend payments (preferred) amounting to \$543,008, which leaves net to surplus of about \$12,000, or a few cents per share applicable to common stock. However, the president's letter to the stock holders puts a different complexion on this situation by the mention that more than \$1,000,000 was paid in 1922 on account of construction of new theatres out of funds on hand. This on the surface would make it appear that the company earned around \$3 a share on the common, but reinvested considerable sums in new properties. President Helman's letter also declares net profits for January, 1923, (following the period covered by the statement) were \$200,000. In addition to which the letter says the company has paid \$500,000 in bank loans since Dec. 31, 1922, and has practically no open indebtedness.

CONSOLIDATED BALANCE SHEET

	1922	1921
ASSETS		
Tangible		
Land	\$4,406,254	4,387,974
Buildings and Equipment	15,238,126	13,019,335
Furniture and Fixtures	2,066,463	1,802,009
Lease Deposits	255,000	336,400
Leasehold Rights	8,853,184	8,967,067
Investments in Affiliated co's.	621,731	621,731
Intangible		
Goodwill, contracts and Booking agreements	19,043,803	19,043,802
Current Assets		
Cash on hand and in banks	842,903	367,069
Marketable securities	14,391	109,702
Miscellaneous Current Assets		113,936
Accounts receivable	28,635	
Sundry Advances and Deposits	48,999	
Supplies	6,623	
Prepaid Insurance, rentals, etc.	129,418	213,929
Deferred Charges	424,091	614,878
Total Assets	52,081,251	50,423,020
LIABILITIES		
Funded Debt		
5-year convert. notes	1,902,000	*1,500,000
Bonds and Mortgages of subsidiaries	6,394,300	6,364,800
Total	8,296,300	7,864,800
Current Liabilities		
Notes Payable	506,164	406,164
Accounts Payable	78,126	
Tenants Rental Deposits	21,864	
Accrued Interest, Rentals and Local Taxes	329,059	
Fed. Taxes for 1922 (Estimated)	80,000	
Sundry Creditors, Accruals, etc.		342,040
Dividends declared in Dec. payable Jan. 1923	135,052	
Total	1,150,267	748,204

*The 1921 statement carried the notation of \$2,000,000 of these 7 1/2 per cent. notes authorized, but \$500,000 then unissued. It appeared that the full authorization has now been issued and this total has been reduced by \$100,000 callable through the sinking fund, Jan. 1, 1923.

In connection with the Income Account first above set forth, the gross income for 1920 (the first year of the consolidated account) was \$15,563,814, and the profit for the year \$2,816,958, amounting to \$4.20 per share on the then outstanding common stock.



THE WIRTH FAMILY and ROY ST. LEON, PHIL'S COUSIN

Who won this automobile with a one dollar chance at the Detroit Indoor Circus held under the auspices of the Mystic Shrine. May Wirth and the Wirth Family featured the two-week circus and are now again in vaudeville. Roy St. Leon lives in Detroit with his sister, Golda, who is a graduate nurse. She is a sister of Ida and George St. Leon, of the Bostock Riding School act.

END OF UNITS AND SEASON LOOKED FOR BY MARCH 17

Quick Finish Follows Collapse of Shubert Vaudeville Shows—Act in Hoffman Unit Demands Salary Weekly "Without Cut or Stalling"

The rapid contraction of the number of Shubert vaudeville houses following the collapse of the unit outfits is indicated as a step in an ending of the Shubert vaudeville circuit and season by March 17. It was planned to replace the units by straight bills, but that appears to have worked out unsatisfactorily.

This week the Gertrude Hoffman unit show, strengthened by several acts, opened as a musical revue at the Majestic, Boston, the unit house there. "Tangerine" has been booked for the Garrick, Chicago, and Loew's State, Cleveland, which was taken over for Shubert vaudeville last fall, is soon reverting to Loew's vaudeville.

The Hoffman show in revue form at Boston has a scale \$2 top. Last week it was claimed some of the cast received but half salaries. Joe Towle and De Haven and Nice are additions to the Hoffman show. Towle is said to have told the manager he must be paid every Saturday just like the stage hands, with no cuts nor stalling. Arthur Klein controls the Hoffman outfit.

Boston, Feb. 28. A change of policy was announced for the Majestic Monday when Arthur Klein's unit show, "Hello Everybody" opens an engagement of four weeks at the house.

Eight performances a week will be given instead of 14, the usual policy with the Shubert vaudeville units and bills which have been playing the house this season.

The "Hello Everybody" attraction will be followed by the pick of the remaining units on the Shubert circuit, the length of their stay depending upon the business and the success of the trail-blazer.

The prices for the "Hello Everybody" engagement will be from Monday through Friday night, \$1.50 top; Wednesday matinee, \$1 top, and Saturday night, \$2 top.

"Hello Everybody" features Gertrude Hoffman and has been playing the Shubert vaudeville circuit all season until recently, when the unit, to avoid "repeating," took to independent bookings.

LIKED "WILD WOMEN"

Clyde Elliott Accused By Wife in Divorce Suit

Chicago, Feb. 28. Mrs. Ida Elliott has sued Clyde Elliott, manager of the new Evanston theatre, for divorce, charging desertion. She asserts her husband amused himself in entertaining "wild women."

Mrs. Elliott states that her husband is the sole owner of the newly built Evanston theatre and avers further that he owns 25 per cent. of the stock of a \$200,000 corporation. She asks an injunction to restrain him from disposing of any of this property. The couple were married in 1915.

"CHEAPER TO MOVE"

San Francisco, Feb. 28. Harry and Dolly Cramer, on a tour of the world, traveling in a house built on a Ford chassis, are in San Francisco. They have signs on the "flivver" declaring "it is cheaper to move than pay rent." They are to sail with their house on wheels on the "Moana" March 31 for Hawaii and the Orient.

DANCER LOST STAGE LEG

Bennington and Scott were off the bill at Loew's Palace, Brooklyn, Monday, due to a peculiar accident. Bennington is a monopodic dancer and lost his stage leg on the way to the theatre in a taxicab. Felix Bernard took the vacancy. The false leg is a specially contrived affair impossible to replace on short notice and necessary to the artist for his stage work. Off the stage Bennington uses another false leg of simpler construction.

BOOKER BAWLS AT \$50; REMINDED OF LONG AGO

Chicago Booker Yells at Actor, Who Knew How to Shut Him Up

Chicago, Feb. 28.

A little vaudeville actor out in the Chicago territory approached one of the regular bookers on the fifth floor of the State-Lake building the other day and inquired "why" he couldn't get time. There were a number of agents, managers and actors around, but no one close enough to hear the beginning of the conversation.

The booker, who is detested through his nasty temper and bulldozing methods employed with both actor and agent, replied in a louder tone than was necessary that there was no particular reason why the act was not booked. The little vaudeville man approached the booker once more and this time quietly and without anyone seeing it tried to slip a \$50 bill into the booker's hand. That this had been done was made plain when the agent turned a second time, and in a loud tone bawled out the little actor. He waxed warmer and warmer and there promised to be a scene until the little actor shut him up by exclaiming in a voice loud enough for all to hear:

"You were not so finicky six years ago when I used to send you \$15 for every week I worked."

MERCEDES BANKRUPT

Gained Notoriety as Bread Thrower and Wife Beater

Chicago, Feb. 28.

After having acquired notoriety in the past as a bread thrower and wife beater, Mercedes, as he was known in vaudeville although not heard of in some time, is now receiving more publicity as a bankrupt.

Last week, through his attorneys, the Loewenthal firm, Joseph Mercedes, sometime called Joseph Cohen, filed a voluntary petition in bankruptcy in which he schedules his liabilities at \$10,000 and assets of \$297.

Mercedes or Cohen first came to light when associated with an inventor of a transmitting code later used in a vaudeville act. A girl named Mercedes, also an assistant, charged Cohen assumed her name in putting on the turn.

Later Cohen or Mercedes was barred from some local cafes for throwing bread at amateur performers, and sometime after that he was reported having had an altercation with his wife, Mme. Stantonone who appeared with him in the vaudeville turn he then presented, and beating her.

Among the creditors listed are:

National Printing Company	\$1,250
Estate of Edmund Town	1,000
Della Town	1,000
Arthur Cohn	800
Elizabeth Town	900
Amelia Town	400
Will Krause, Chicago	500
Princess Wajietka	300
J. D. Leichner, Chicago	300
Mrs. J. D. Leichner	250
Joe Conaly, San Francisco	250
Commonwealth Transfer	250
Anna McDonald	250
Edmund Town, Jr.	200
Floyd Town	200
Arthur Cohn	150
Sanford Cohn	150
Massachusetts Bonding Co.	100
Rush Printing Co., Chicago	100
Mrs. S. Finkelstein	100
Harry Clement	100
Mortimer Cohen	100
Amelia Clement	100
Amelia Cohen	100
Frank Clement	100
Nellie Mercedes	100
Abie Cohen	100
Pink & Wagonella	20



**G. W. DUKELAN
ALIAS "SLIM JIM"**

What FRANK BACON was to "LIGHTNIN'" G. W. DUKELAN is to "RUBEVILLE."

After playing seven years with C. B. MADDOCK'S "RUBEVILLE" during which time he never missed a performance, DUKELAN lately celebrated his seventy-ninth anniversary in fitting style, and was proclaimed the oldest member of the vaudeville profession.

ANOTHER UNIT SHOW QUITS—\$20,000 LOSER

"Midnite Revels" Ending at Detroit—Played to \$4,000 Gross at St. Louis

Detroit, Feb. 28.

The Henry Dixon Shubert vaudeville unit show, "Midnite Revels" will close its Shubert vaudeville tour this week at the Shubert local unit house. The show is winding up its Shubert unit season \$20,000 loser, with \$15,000 of that amount represented by its production investment.

While it is reported I. H. Herk is or was interested in this unit with Dixon it is also said the \$20,000 loss is represented by an indebtedness outstanding against the show, leaving the attraction as having played so far without an actual cash loss.

Just how much is due to the actors in the unit for salary is unknown. About three weeks ago the company refused to continue unless salaries were guaranteed. It was then reported Lee Shubert had guaranteed salaries for the next three weeks. If so the guarantee will end Saturday. Neither is any one connected with the company aware what will happen after this engagement. Some say the show will be taken east and used for one nighters by the Shubert legit booking office, but in any event it is expected Lee Shubert will have to transport the company when it is ready to leave here.

The unit came in to the local house limping after having laid off last week and playing St. Louis the week or so before to a total gross on the engagement, at the Empress theatre, of \$4,000. In Pittsburgh it did \$5,800 on the week.

Henry Dixon's "Midnite Revels" was not included in Variety's list of Shubert Vaudeville unit shows losses of \$1,550,000 published last week, through the impression prevailing it was included in the unit losses mentioned against I. H. Herk. As the Dixon unit was about to open in Pittsburgh the Shubert booking office sent on an act from New York as an extra attraction for it. Dixon refused to play the act and notified the house management if it insisted he would not open. The act did not play.

HEADING CENTURY STOCK

San Francisco, Feb. 28.

When the present colored show leaves the Century at the end of its run Ackerman & Harris may install George LeMaire at the head of the permanent (white) musical comedy stock organization (whites). LeMaire is said to have been practically closed with. He will have Joe Phillips with him for comedy, the couple to reproduce the success LeMaire is identified with.

LEE KIDS, EXTRA ATTRACTION

Los Angeles, Feb. 28.

The Lee Children will commence Saturday, March 3, an engagement of two weeks as special attraction in the picture program at Grauman's new Metropolitan. Their salary is \$2,600 weekly.

VAUDEVILLE IN THE MIDDLE WEST

By W. S. BUTTERFIELD

To my way of thinking Chicago and the middle west have never been given the position they are entitled to in the vaudeville and amusement world.

Everybody not only in theatrical but commercial world, figures that New York city is the mecca for all markets; but when you talk of popular priced or three-day vaudeville, I know Chicago and the middle west were first to introduce this form of amusement and originate the beautiful theatres of the three and four-a-day shows.

Well do I remember while touring with the "Buster Brown" company in 1904 (the last road experience I had) how quickly this form of popular priced vaudeville sprang into existence. Through my promotion of the building of the Henry Boyle theatre in Fon du Lac, Wis., where I spent the summer of 1904, I came in contact with Mr. O'Brien, who, in those days, was forming the circuit of Jones & O'Brien. Seeing the gross business and profits made in Fon du Lac in a little store-room show, changed my entire plans of living and made the decision to go into this form of amusement.

In-looking for new fields to cover I came into Michigan. Within two years I was the operator of six or eight theatres, playing 15 cent vaudeville and the records will show I never charged 10 cent admission at night. At the same time, while talking myself up in Michigan, I watched the Jones & O'Brien Circuit, Frank Thiele Circuit, Finn & Heiman Circuit, the Karl Hobitzelle Circuit, Allardt Brothers Circuit and several others being formed.

I remember Mark Heiman from the early days when he was treasurer at a theatre in Syracuse and became very friendly with him; so much so that the early history of vaudeville will show I was the virtual silent partner in the firm of Finn & Heiman in the operation of the Green Bay Oshkosh, Rockford, Davenport, Moline and Waterloo theatres. Personally, I owned as much as the firm of Finn & Heiman did in any of those propositions. They were the interests that myself and Michigan associates disposed of when the big Orpheum merger was made with the Finn & Heiman interests.

The progress of vaudeville: — We only have to point to the stars now on Broadway, who in the days gone by (when they were first getting their start) figured that when they "played Michigan for Butterfield" they could play any theatre in the United States. It soon became known Butterfield was willing to pay the top money he could afford to pay for the best in vaudeville, although the impression was always on he drove a hard bargain when it came to terms. As an example: Frank Timney to this day cannot forgive Butterfield for not paying him \$85 when Butterfield thought he was only worth \$75. Acts like Charlotte Greenwood, Frank Van Hoven, Chale Sale, Harry Jolson, Marilyn Miller (who played with her sisters in an act known as the Flvé Columbians), Patricola, Nan Halperin and dozens of others (hard for me to remember now without looking up the records) played in Michigan for their first start. And I shouldn't wonder if Irving Berlin wasn't thinking of me when he wrote "Michigan."

In the days gone by, there were a half dozen producing managers in Chicago whom all of the circuits encouraged in producing good vaudeville acts. When producers like Menlo Moore, Wm. H. Friedlander and Dan Kussell, can go to Broadway and produce successful \$2.50 and \$3 shows, it proves the middle west has furnished its share of the brains in the vaudeville world. If history could be written it would be shown that half of the current New York successful producers, managers and agents are products of middle western cities.

No Pop in Detroit

When talking of pioneers in a business of any kind, especially theatrical business, everybody will admit Butterfield was a pioneer when he walked the streets of Detroit some 18 years ago with the knowledge and the fact staring him in the face that there was not a popular priced amusement of any kind in a city of 350,000 people. No popular priced vaudeville and no pictures (the picture machine had not been perfected sufficiently for an evening's entertainment). With

the knowledge popular priced vaudeville was established and a money earner in the extreme west and middle west, he walked the streets of Detroit trying to figure how he could locate a theatre of that kind, but with his limited capital felt forced to return to the original city in which he stopped on his inspection tour of the state of Michigan—Battle Creek. And it was in Battle Creek he spent his few hundred dollars remodeling what was then known as the old Hamblin, opera house into a vaudeville theatre.

When you realize that in 18 years popular-priced vaudeville developed in Michigan from an investment (remodelling an old upstairs theatre) of \$1,800 to a theatre and arcade building that cost \$685,000 you may realize the growth of popular-priced vaudeville as a whole.

"Necessity is the mother of invention," and I will have to confess that in the early start in these size towns the profit in vaudeville was so small it became the byword in the Battle Creek and Chicago offices that when Butterfield had an additional baby in his family it was a sure sign he was going to take on one or two more theatres to help carry the load. Being the father of five girls and having two grandchildren, it is easy for my friends and associates in vaudeville to understand why and with what object in view I have slaved for the past 18 years to build up what holdings I have in Michigan.

Pictures Bumped Vaudeville

With the coming of pictures vaudeville seemed to take a slump. In the past six years (during the war and just after) vaudeville gradually kept going backward in our size cities until pictures had reached their height, but in the past year the public has realized an evening's entertainment was a better one when topped with three to five acts of good vaudeville and a good feature picture. Just now I am of the impression that for some time to come this will be the popular form of amusement, not only in Michigan, but all over the United States.

Primarily a vaudeville manager, personally I have been weaned away somewhat, owing to the success of the picture business, but feel that big pictures and vaudeville will be the form of amusement the public will demand from now on. In my close observation of the ever-changing amusement situation the one thing that astonishes me most is that we have drifted away entirely from popular price. To-day the public thinks nothing of paying 50c, single admission for their favorite amusement, while as late as 12 years ago they were not satisfied to pay over 20c. to see five acts of first-class vaudeville.

Public Is Wise

In vaudeville the theatre-going public in our size towns are as wise as those in the cities. I have had high-grade vaudeville artists tell me Michigan audiences, as a whole, were harder to please than the larger cities, where the shows were only two-a-day. This is easily explained. The smaller cities play to the same class of people week in and week out, while in the larger cities the bigger vaudeville theatres play to a variety of audiences and a great many travelers who come simply to be pleased. They are not of the "show me" class.

Fortunately or unfortunately as it may appear from a theatrical standpoint, Michigan is an automobile State. When automobiles are in favor our business is always on the right side, but when the slump came, some 18 months ago, and the automobile plants were closed up, the theatrical world easily realized Michigan was one of the poor show States. It was then suffering more, I believe, than any other section.

As to the value of vaudeville, I believe it is going to get better, for there is a tendency of all theatres owners to more or less look after the production of acts. Or, in other words, with the acts that are sold by the theatre owners themselves and with the great encouragement that is now being given the artist by Mr. Albee and the other managers of the big circuits, it is positive vaudeville will surely go ahead and become the favorite amusement of the theatrical world.

Tony Suderkum, the Nashville theatre owner, was in New York this week, accompanied by Karl Fain, manager of the Vendome in that city.

W. V. M. A. PROTECTS MANAGERS

By EDWARD C. HAYMAN

President Kedzie Amusement Co.
Kedzie Theatre and Kedzie Annex, Chicago

Chicago, Feb. 26.

The golden opportunity for independent theatre managers to book with a big corporation never was so ready to be plucked as it is today, since the Western Vaudeville Managers' Association of Chicago has reorganized and is solidly backing the individual who owns his own theatre and does business with the greater organization.

As an independent manager in this territory for a number of years and president of the Kedzie Amusement Co., which operates the Kedzie Avenue Theatre and Kedzie Annex, I have seen booking organizations come and go, but this is the first time in the history of Western show business that there has been such a chance for the individually owned theatre to exist.

Better acts, solid support, bookers who attend to their business and have the welfare of the managers at heart, and greater co-operation and perfect understanding among the managers themselves—these are the factors now winning more and more independent managers each day to the Association's fold.

A big corporation is looking after the manager's needs with a fatherly interest. This corporation is backed by the greater Orpheum Circuit, for the Association—as everybody connected with the show business knows—is a subsidiary of the Orpheum, guided by the same brains that piloted the big time to supreme success.

The managers have not been slow to realize these points in favor of the Association. Throughout this region, as well as around St. Louis and surrounding points, they are flocking to the Association's books.

With leaps and bounds the Association's route is growing. And as more managers join, happier it is for those who already have entered their houses as units in this happily governed organization. The actor wins out, too. With more houses to play, the better become the routes that are offered the performers.

Better Acts Are Listening

In consequence of this fact the better acts are hearkening to overtures from the Association bookers. Constantly the list of big time attractions on the Association books grows better and better.

A glance at the "Bills Next Week" pages in any issue of Variety is convincing proof of the extensive number of theaters booked by the Association. This list does not show scores of one-day stands nor the recent additions to the Association's chain.

At this moment the Association has its field men scouting through Far Western and Coast States, laying out a route from Chicago to Seattle, then down the Coast to San Diego and back to Chicago, through Nevada, Utah, Colorado and Kansas.

When this route is completed and in operation the Association will be a power to be reckoned with. Playing a second fiddle only to the Orpheum Circuit, and, at that, holding a niche not far removed from the greater big time, the W. V. M. A. will occupy a place in vaudeville which will command respect from every independent manager in the States it serves.

Fair and Square Dealings

Always notable for fair and square dealings, the Association enjoys the managers' confidence. They, in turn, know it always holds their interest first.

Tight now, with 100 miles of Chicago are several cities with two theaters fitted for vaudeville. One has been playing Association attractions. Both want these shows. The Association could book both theaters and the managers would compete with the same ammunition.

But does the Association do it? It does not. It stands aloof from such practices. It gives its shows to the man who did business on the Association's floor in the days when there was only one house in a town. For this deed alone the Western Vaudeville Managers' Association would have won the respect and confidence of every manager in this section. But this was only one instance.

As an independent manager who has enjoyed years of constant dealings with the Association I know where I speak. Situated in Chicago and having been in close touch with every man in the Association

employ, I feel I am better qualified than many another independent manager to express his views of the backbone of Chicago vaudeville.

I have sounded numerous other managers who have had opportunities through years of business to formulate opinions of Western Vaudeville and its methods. One was Nat J. Blumberg, manager of the Ideal at Racine, Wis., who unqualifiedly expressed himself as yet having to find a complaint he could not adjust to his satisfaction by correspondence or a visit to the booking floor.

Managers Agree

Then there is William Slattery of the Majestic, Cedar Rapids. Mr. Slattery is a manager who believes in booking big attractions, and rarely refuses an Orpheum act of recognized name and quality. While boosting for better acts recently Mr. Slattery declared that no sooner did the Association bookers know he was in the market for such attractions than they opened negotiations with many big timers. That's what Slattery calls "personal service." He's getting the big acts now and is rapidly educating his patrons to the best there is.

Jake Rosenthal, at Dubuque, is another independent who isn't afraid to take a chance on the big salaries. He plays about as many as Mr. Slattery and says he gets the same co-operation on the bookers' part.

Managers in this region could be named in any number who recommend their best friends in the show business to book from the Association. With this persistent voluntary boosting and the even redoubled vigilance now exercised by chieftains of the organization, the time looms close when Western Vaudeville will be the most sought entertainment item in the West.

When I know a good thing I like to pass it along. This article, written at the request of Variety's local representative, who wanted an honest expression on this subject, is designed as a tip to the wise. Let's hope it will be sufficient to swing some more independents from picture or small time policies to the one real thing in this field of the show business.

COAST N. V. A. SHOW

Benefit Performance April 15 in Los Angeles

Los Angeles, Feb. 23.

For the first time the west is to stage an N. V. A. benefit, April 15, at Philharmonic Hall here under the auspices of Marcus Heiman, the new president of the Orpheum circuit.

Harry Singer and Ben Piazza, western Orpheum representatives, have secured the hall for that date. Fred Stone, president of the N. V. A., will be playing in "Tip Top" in Los Angeles the week of April 9 and is to be tendered a luncheon by the picture and vaudeville people interested in the benefit. It is his first coast tour since the "Wizard of Oz."

According to present plans the entertainment will be the biggest thing of its kind attempted on the Pacific Coast. The co-operation of picture stars and vaudeville acts appearing in the vicinity has been assured. The proceeds will be turned over to the N. V. A. Club for its sick and benefit fund and will be the west's contribution to the annual benefit scheduled for the Hippodrome and Manhattan opera house in New York City May 15.

CORRECTING MARRIAGE DATE

Jack Norton and Lucille Haley were married June 23, 1922, at the Church of the Virgin Mary on West 46th street, New York. They are in the Jack Norton and Co. act in vaudeville.

The Feb. 15 issue of Variety, mentioned Mr. and Mrs. Norton as having been married two weeks before. Mr. Norton said that threw a panic into the entire family.

NAT KAISHEIM MARRIED

Chicago, Feb. 23.

Nat Kaisheim, booking manager of the Orpheum Junior circuit under the supervision of Sam Kahl, was married Thursday (Feb. 22) to Esther Rosenberg, non-professional.



JANET IN 'SEVENTH HEAVEN'

Although vaudeville acclaims her as a comedienne, Janet of France says she would prefer a dramatic role like that of "Diane," the little French girl in "Seventh Heaven," played so artistically by Helen Menken.

CHECKING THE REPEAT EVIL; COORDINATING FILM AND ACTS

Keith's Office Rules on Big Time Acts in New York—
Reed Albee Assumes Charge of New Department for Presentations

In an effort to eliminate repeat engagements the Keith office has instructed the bookers and agents that no act, particularly headliners, is to be held over at a Keith New York house for over two weeks; no act is to play New York City for over three weeks consecutively before going out of town, and in future all imported featured turns and new acts of importance are to appear at the Palace, New York, before playing any other Keith house in Greater New York.

The "repeat" evil has become an obsession, particularly with the band and revue craze that has struck vaudeville. It has resulted in innumerable complaints from patrons of neighborhood houses, who claim they see the same acts in the same sequence and the same type of vaudeville shows in most of the vaudeville houses they attend. This discourages the vaudeville patron, who would ordinarily see two or three shows a week at different theatres.

The ruling designating Keith's Palace, New York, as the first choice house for new features was prompted by the experience of the booking office with several acts that went into the Palace from other Keith houses. The acts in question were big hits at the Palace and received publicity that could have been utilized advantageously in other houses which had already been played by the acts without any advance publicity.

The importance of a Palace engagement and the advertising value of it were not realized, as the act had appeared previously in other local houses cold and taken the edge off itself.

The Keith people are also working out a booking co-ordination scheme between the picture booking men and the vaudeville bookers. It will tend toward an economy of time and money in cost of the shows, in running time and presentation. A new department to work out details of presentation has been promulgated under the supervision of Reed Albee.

The 81st Street Theatre has been set aside as the showing house for the vaudeville managers to see Mr. Albee's presentation ideas applied practically. Heretofore the pictures on the program have been regarded as merely so many feet of film. No effort has been made to enhance the value of the picture or create "atmosphere." The lack of co-ordination between the picture bookers and the vaudeville men has also resulted in shows of abnormal length, the vaudeville men looking their usual length bills in the combination houses, seemingly not knowing how long a picture would run.

In the future the running time of the vaudeville portion of the bill will be figured out after the vaudeville booker has received the length and importance of the picture from that department; also the cost. The last will be important, for the bill

VAUDEVILLE IS VARIETY

By C. E. BRAY

General Manager, Western Vaudeville Managers' Assn.

Chicago, Feb. 26.

Vaudeville is here to stay. It is and has been one of the standard amusements.

Other forms may be in vogue and pass out of the public interest temporarily or for all time, but vaudeville maintains its merry way.

It provides a variety of entertainment of such a diversified character that therein lies its lasting hold upon amusement patrons.

Its programs are made up of singers from the grand opera organizations of the world, stars and their satellites from the musical comedies, miniature spectacles from extravaganzas, the black-face minstrels from that unique and old-time factor of amusement, the

world's best violinists, cellists, pianists and other instrumentalists.

Dancing in all its forms, from the classical ballet to the old-fashioned clog and jig maneuvers, acrobats, contortionists, trapeze and bar acts from the circus, trained animals and birds, jugglers and magicians, monologists and so-called stump speakers on every subject that can produce laughter.

All these, together with innumerable novelties, go to make up a program so varied that all will please some and some will please all.

These various factors of vaudeville entertainment and the palaces of amusement which the vaudeville interests have erected, together with the admirable manner of presentation, make this form of entertainment the leading and most lasting of all.

In recognition of its popularity with the amusement seeker, many picture programs are strengthened by the adding of vaudeville features.

Vaudeville Is the Best

Vaudeville is, therefore, a combination of the best of all forms of entertainment, and the Western Vaudeville Managers' Association has command of the best of vaudeville.

The coming season promises to be a brilliant and most profitable one for the vaudeville field. All signs point to a revival of business conditions throughout the United States and Canada, and the West in particular.

The Western Vaudeville Managers' Association is making great preparations to meet these business conditions and reap the fullest benefit.

This association is the Orpheum circuit's chief subsidiary organization and is now booking the Orpheum Junior houses of that company as well as more than 150 independent houses throughout the West.

The same organization has recently entered into a campaign of effort to extend its service to the Pacific Coast.

It being the largest and most important booking agency in the West, it is in a position to offer unexcelled service to those who require vaudeville attractions of merit, whether for houses devoted exclusively to vaudeville, or for those maintaining a mixed program of vaudeville and moving pictures.

Its Facilities

It is owned by the great Orpheum circuit.

It is affiliated with the Keith circuit.

It has the resources of these circuits to draw from.

It maintains an army of employees in its booking service.

It is in a position to, and does, book attractions for theatres, circuses, clubs, fairs and moving picture houses.

It has no other purpose—no axe to grind—than to supply to the amusement world the great number of attractions it commands. No act is too great or too small that it cannot receive attention for the benefit of the association's clients.

All these facts emphasize the association's superior advantages as a booking organization and the reliability of its service.

Independent agents may come and go, flourish today, and expire tomorrow, but the Western Vaudeville Managers' Association will, from the very nature of its organization and connections, be here to serve the theatre manager, giving him not alone quantity and quality of acts, but a service that can be thoroughly depended upon.

The extent of its business and the fact of its reliability bring to its command every act of any consequence.

With its parent organization, the Orpheum circuit, and that organization's force of managers and agencies extending over the entire world, and that force of agents scouring every field of amusement venture, one can readily realize that the association is the great clearing house for all vaudeville attractions in the West, Northwest and Southwest.

In the extension of this perfect service to the Pacific Coast, embracing intermediary cities, the circuit will maintain the same degree of perfection that has characterized its efforts in the past.

CHINESE ACT MURDER IN PANTAGES, L. A.

Manager of Choy Ling Foo Act
Killed by Its Contortionist—Uproar in Theatre

Los Angeles, Feb. 23.

Choy Den, fire eater of the Choy Ling Foo Chinese troupe, was shot and killed in the Pantages theatre Saturday night just before the act was to go on by Choy You Chung, the contortionist in the same act.

Den was the manager of the company and chided Chung for tardiness. There had been bad feeling between the two for some little time. Chung pulled an automatic after the lecture had been administered and shot Den dead.

The shooting caused a sensation in the theatre. The act was headlining the bill. The remainder of the company have cancelled all of their bookings and are sailing for China.

DORIS RANKIN'S SKETCH

Starring in Vaudeville Return After 10 Years

One of the most important vaudeville appearances from the ranks of the legitimate will be the starring of Doris Rankin, who in private life is Mrs. Lionel Barrymore, in a sketch written by S. Jay Kaufman and produced by Lewis & Gordon. The Barrymores were reported divorcing several weeks ago.

Miss Rankin, who is of the noted Drew-Rankin families, is to head the cast of "The Business of Life." This playlet was originally slated for Carrol McComas, but the latter will feature another Kaufman turn instead. Miss Rankin appeared in support of Ethel Barrymore in "Rose Bernd" during the fall. Her original vaudeville appearance was about 10 years ago.

WANT COUPLE OF DIVORCEES

Chicago, Feb. 23.

Two of the actions for divorce started this week in local courts are those of Frederick G. Hitchcock against Helen E. Paine-Hitchcock, and Fred Benjamin Kinkaid against Muriel Fields-Kinkaid.

UNIT FOR PAN OPENS SUNDAY

Chicago, Feb. 23.

At the Chateau here Sunday, the Weber & Friedlander unit reunited "Top of the World" will open its Pantages Circuit trip.

I. H. HERK'S AFFILIATED CORP. LEAVING SHUBERT UNIT CIRCUIT

This Week Final for Operating Company—Disposition of Affiliated Theatres—How Affiliated Started

The ending of this week will mark the end of the official relations that have existed between the Shubert vaudeville unit circuit and the Affiliated Theatres Corporation. The disconnection is reported having been ordered by Lee Shubert.

Shubert is said of late to have advanced money for the current affiliated expenses. To protect his advances, the banner bearer of the defunct Shubert vaudeville units reserved for himself a lien or claim to the equity in some of the theatres operated by the Affiliated for the unit shows. The equities were held, according to report, by the Affiliated or its officers or both. Among the latter being I. H. Herk, E. Thomas Beatty and Max Spiegel. The arrangement from accounts on the possession of the Affiliated theatres was 50 per cent. held by the Herk bunch and the other 50 per cent. by Lee Shubert. Shubert's lien or claim for advances was against the 50 per cent. of the others.

Among the theatres controlled by the Affiliated are the Princess, Toronto, and Keeney's, Newark. Other theatres it also held were the State, Cleveland, and Empress, St. Louis, besides the Buffalo house and perhaps another or two. Lee, though, tenaciously hung onto the other 50 per cent. only in the Toronto and Newark theatres. He seemed indifferent to the fate of the others, even the State, Cleveland, over which he is said to have assured Marcus Loew the Affiliated would be thoroughly prepared to continue its tenancy at \$4,000 a week. The latest report is that the Affiliated and Lee are letting the State slide right back to Marcus.

From incomplete stories of the finance's finish, about all the Affiliated will have left when the blinds are pulled down is its name. Mr. Herk, who originated the operating plan under the corporate title, is reported to be the owner, personally, of the office furniture in the suite occupied as headquarters. Some of the recent rent paid for the space is among the money's reported advanced by Lee.

Herk Outlined to Lee
Herk's scheme was outlined to Lee, while Herk was about to relinquish all physical interest in the American burlesque wheel. Herk was strictly a burlesque man at that time. After he explained his plan to Lee, Lee mentioned something about how strange it was that a man with Herk's ideas should have remained in burlesque. Herk, not realizing he was then on the verge of leaving burlesque, reciprocated by informing Lee what he had heard about Lee Shubert. Herk said all nice things and in fact Herk still believes some of them about Lee. Herk also believed Lee. When Herk was told Lee was a pretty wise guy around the front of a theatre, Herk answered with one of those "I'm there-myself-kid" shrugs.

Herk's idea was splendid—Lee told him, but that wasn't sufficient, evidently, to warn Herk. Herk suggested a plan that only caused Lee to think for the moment about something new in "extras" until Herk got to the point where he mentioned the terms would be 50-50 straight. Lee almost leaped out of his chair and asked Herk to say that last line over again.

Lee's Word and Bond Department
Herk has the reputation of being a very straightforward and honest showman. He has borne that reputation since the days when people like Herman Fehr, Mort Singer and Rud Hynicka accepted his word as his bond. But Herk didn't know that Lee doesn't carry on a word and bond department, nor did he know there might be a million dollars behind that startled jump of Lee's.

Herk was from burlesque and that's the way they did it there, so it meant nothing extraordinary to I. H. "You interest me hugely. Proceed," said Lee, as he looked I. H. over and wondered how far he could go with him. Nothing like Herk ever had walked into the Shubert office.

Then Mr. Herk got down to cases. "It's so simple, Mr. Lee," he said, "that I'm surprised you never thought of it yourself." Lee hastily interrupted to say he had so much to think of, with the Equity, Brady, Erlanger and the rest of that mob, not to mention Arthur Hammerstein, the youth who speaks so plainly. So many names in one breath staggered I. H. for the nonce, but he didn't forget the object of his visit—he was going to make money for Mr. Lee, and finally Mr. Lee got the thought.

The Herk plan grew more definite as the hour grew late. There would be a corporation formed by Herk and his associates, who would hold 50 per cent. of it, while Lee could have the other 50. Then there would be shows produced by Herk and his associates and some more shows produced by Lee and his associates. It's the first time in Lee's life that a storehouse visualized itself to him as a gold mine.

After that, said Mr. Herk, the corporation, which would route the shows, would charge each show and each theatre \$50 a week. At the end of the first week or season or any time the board of directors decided they could cut up the melon.

By this time Lee became a bit worried. Was this man wild to offer him all of those things? So Lee says, says he, "Your proposition sounds all right, but is it all right? Get me some men who understand more about it." And the next morning Larry Weber and Max Spiegel were at Lee's door before the elevator man showed up.

Larry Weber Declares In
"Leave it to me," said Larry, "but first I want four of those shows and I want a piece of the corporation and a piece of the booking office, and if I'm going to advise you I want a piece of anything else there is to have a piece of." Spiegel didn't seem to be anxious, having a side graft at that time, but he voted with Weber, and Herk stood behind both.

The movement swiftly proceeded, although Lee first threw in his 13 houses in the 13 best cities in the East. In those 13 cities were about eight that possibly could do a gross of \$10,000 a week at the Shubert vaudeville scale. Herk didn't seem to have time to figure that out. He told all of his producers from burlesque that every one of the 30 towns on the Shubert circuit would do \$10,000 average gross weekly. By and by Herk believed it and so did all of the producers, excepting Lee.

Lee commenced feeling pretty good about the new Shubert vaudeville, the unit circuit. He passed up a lunch now and then to eat with Weber. Weber told him everything; held out nothing. Weber told him he knew all about burlesque and vaudeville, too. Lee knew Larry knew a lot because Larry had gotten into many a side street theatre, making it easy street in doing it.

Every so often Lee's steady luncheon pal had to again eat alone because Lee wanted to eat with Herk. Lee knew he could take a chance on the pal, but catch Lee passing up Herk—then, Supposing Albee got to Herk! They say Lee woke up one night after having dreamed it, and couldn't sleep until Herk assured him over the phone everything was still o. k., or, as they say away from the Shubert office (where they have never heard it), on the up and up.

Arthur Klein Hung Around
Once in a while Lee would allow Arthur Klein to hang around the lunch table in the Astor. Arthur was growing worried. There was too much Herk moving right into Shubert vaudeville. Arthur thought he had paid for the exclusive rights to Lee's vaudeville companionship by hard work, according to Arthur's idea of hard work, in booking vaudeville. Arthur's hard work is knowing which agents to pick out to get acts.

But by Aug. 1 all was set. It was getting close to rehearsal time, and Lee added three bookkeepers in his auditing department to figure out prospective profits. They were still working on it as the producers started to start their companies, Joe



HACKETT and DELMAR

Colonial, N. Y., Next Week, March 5
Jeanette Hackett and Harry Delmar return to New York next week in their miniature dancing revue, "The Jewel Box." The act has just completed thirty weeks, Keith and Orpheum circuits, now playing the Eastern Keith theatres. Assisting Miss Hackett and Mr. Delmar are Madeline Lane, Irene Griffith, Betty Kerr, Mildred Anders, Manny Morris and Lou Winthrop. Under the Direction of
RALPH G. FARNUM
(Edw. S. Keller office)

Gaites came around one day and told Lee it didn't look so good and he guessed he'd blow, but Lee said that it was too late. As "Take It From Me" had what looked like a good western route, Joe reversed his opinion.

Then the season opened with the Affiliated Theatres Corporation now covering the Herk-Shubert operating crowd and the producers waiting to count up. Lee counted first. His auditors are said by this time to have nearly compiled their reckonings. The first item was the Shubert own unit revues, with no production cost, since the equipment came from a storehouse. Lee knew that any producer who could make a set of costumes pass through five musical comedy choruses would have no trouble in outfitting a dollar unit from the warehouses. And the Shubert theatres—no storehouse productions for them, and Lee looked over the list of other unit producers who had started to work for Lee Shubert without salary.

Each of the producers wanted to show Lee Shubert what a good producer he was, whether from burlesque or 48th street. So they bought new equipment on credit, promised to pay high prices for acts, looked up their routes and said "Let 'er go."

The Affiliated officers were very busy those days. Everyone came in to see Herk. Herk saw them all. He's congenial, so much so that when Variety, in September, printed that Herk had a piece of the Barney Gerard units, Herk wouldn't deny it, but when, in January, Gerard's units went into bankruptcy and Variety mentioned Herk had a connection, Herk called up to say that was a helluva thing to print about him.

J. J. Kept Out
Meanwhile the unit circuit was working with everybody connected with it also working. Lee would get reports as late as 2 a. m., but always about the Shuberts' own theatres. J. J. Shubert long since had taken himself out. Lee was satisfied to let J. J. go out of the vaudeville end, for Lee probably thought J. J. didn't know as much about the inside as he did. Maybe J. J. didn't, but the returns are now proving he did.

How Lee and J. J. split on the vaudeville subject was very simple. The brothers were in conference one night when a dispute arose. Lee said something, J. J. answered and Lee wanted J. J. to tell him if J. J. thought Lee didn't know what he was talking about. Being brotherly at all times, the argument was merely wordy. J. J. answered it by telling Lee he could have the vaudeville all to himself; he (J. J.) wanted none of it, which became true, as all J. J. got out of it was "Sally, Irene and Mary," at the Casino.

One evening while Lee was talking vaudeville in his office, J. J. walked into the Winter Garden, watched the Dowling vaudeville unit there, saw the Eddie Dowling sketch called "Sally, Irene and Mary," and while Lee kept on talking vaudeville, J. J. talked to Eddie. As "Sally, Irene and Mary" this season has been the Shuberts' best on Broadway, running all season and moving to the 44th Street (where it did \$15,811 last week), it's still debatable whether J. J. or Lee

knows the more about vaudeville when he sees it.

As the Affiliated started to operate the units commenced to vamp. No one had figured that, not even E. Thomas Beatty of Chicago, charged with being the biggest cash individual loser on the unit circuit, because Mr. Beatty played his with coin; the other erected charge accounts.

Herk held faith and persisted. He is known to have had as many as eight Affiliated creditors in the Affiliated office at one time, a solace in a way, as it prevented anyone wanting to sell him something from getting in. While Herk could see the Affiliated slipping, he wouldn't take water himself and continued to hold out for the unit circuit—even Lee Shubert, often agreeing with Lee when Lee was wrong, which was often.

Hotel Astor Only Winner
The good old unit days at the Astor may never return, but the Astor has its lunch profit tucked away, while Herk may yet figure it out and Lee is still hanging onto his theagies with the latest reports, as previously quoted, stating that he is finally adding two houses to the lot he started off with.

While many will mourn the desertion of the Affiliated from going concerns and others are conjuring up how to make a living after Shubert unit vaudeville, it hardly can be said that Lee Shubert's peace of mind is disturbed; he came through without guaranteeing anyone, without losing anything anyone yet has heard about, not even giving a play or pay contract to any other producers' acts; retains his health and, barring a dent in his vanity when an actor advertises what happened to him in Shubert vaudeville, it looks like a glorious season for Lee, though he must yet have \$4,999,999 left out of that \$5,000,000 he threatened to spend to put over his vaudeville circuit. The "busted" producers are trusting that when Lee lets loose the rest he won't overlook them; any one of them will be satisfied with the \$99 on the end.

MAILING TIME SAVER

Metered Mail System in Keith Office

The Keith office this week established a centralized mailing department which will simplify the present methods for handling outgoing mail and effect an economy in stamps which runs into thousands of dollars annually.

The new department will function on the fourth floor. All outgoing mail will be prepared from this office on a Pitney Bowes Postage Meter, which will seal, stamp, obliterate postmark and stack mixed mail at the rate of 250 pieces per minute.

The system known as Metered-Mail not only makes it possible to prepare letters for the post office far more rapidly than by any other known mechanical system, but by simultaneously performing two time saving post office operations (to which all mail bearing adhesive stamps must be subjected), a delay of from three to five hours at the post office is eliminated, and letters will, as a result, reach their destination from one to 24 hours quicker.

Stamps and stamped envelopes heretofore used by different departments of the Keith organization have been collected and will not be required in the future.

TWINS STILL EVEN

Both Married in Frisco and Both Now After Divorces

San Francisco, Feb. 28.

The final chapter in the wedding romance of the Love Twins was started last week when Lucille began divorce proceedings against her husband, A. K. Munson, Jr.

The Love Twins are playing the Orpheum Circuit. During their last engagement here four months ago Garmette filed her divorce action.

Both girls were married when members of the Harry Carroll act, which layed here less than one year ago.

Lillian Fitzgerald Loses Jewelry

Chicago, Feb. 28.

Lillian Fitzgerald, with Eddie Cantor in "Make It Snappy" at the Apollo, Chicago, took off her rings in the dressing room the other night. Now they are missing.

The rings are valued at more than \$1,000.

WALKER BANKRUPT

Agent Owes \$1,603 and Has Assets of \$975, Mostly Debts

Harry Walker, theatrical agent, of 835 Eighth avenue, New York, with an office in the Astor Theatre building, filed a voluntary petition in bankruptcy this week, setting forth liabilities of \$1,603 and assets of \$975.

The liabilities consist of a \$453 judgment due Dorothy Edwards on a breach of contract claim; and loans for \$750 and \$400 to Bernie Foyer and James Thatcher, respectively. The assets, besides the exempted two suits of clothing and an overcoat valued at \$125, are moneys due from Billy Sharp, \$210; Miller and Mack, \$145; Leslie Twins, care of the Monte Carlo cafe, New York, \$77.50; Florence Mackey of the Park Musical hall, \$51.50, and other sums from the Dixon Sisters, Boweh and Alban of the Walter Manthey act; Elaine Gordon, Irene Stone, Doris Leslie.

Judge Learned Han' Wednesday adjudged Walker a bankrupt and appointed Harry K. Davis receiver.

LOEW-PAN DEAL

Loew's, Hamilton, Ont., Booked by Pantages

Hamilton, Ont., Feb. 28.

Through the pooling arrangement effected between the local Loew and Pantages houses the Loew house will return to vaudeville beginning March 17.

The Pantages has been playing the Pan road shows and will book the vaudeville in the Loew house through an arrangement whereby the Loew office will supply three acts weekly from Loew's, Buffalo.

The Loew house will be rated as a full week stand on the Pan circuit. Several months ago through a pooling arrangement it was agreed that Loew was to play pictures at his house. This was done to eliminate competition between the two houses as far as possible, both then suffering from a slump in patronage.

SINGER COLLAPSES

DuFranne Drops on Rochester Stage After Second Song

Rochester, N. Y., Feb. 28.

Following his second song Monday matinee at the Temple, Georges Du Franne collapsed, falling to the stage. The tenor had contracted what he thought was a slight attack of grippe in Pittsburgh last week, coming in here and not feeling well but attempting to go through his turn.

Mr. Du Franne is resting here and expects to be in condition to open at the Palace, Chicago, next week, said his pianist, Carl Stetzel, who left for Chicago yesterday to arrange for it.

The Honeycomb Minstrels were despatched from New York Monday night and filled in the vacancy yesterday matinee.

In the announcement for the newspaper ball of New York to be held tomorrow (Friday) evening at the Hotel Ritz-Carlton, New York (at \$5.50 to get in), "Bugs" Baer, as chairman of the Committee on Arrangements, said among other things: "Annual Indignation Meeting of the Overpaid and Underworked Newspaper People—It will be a masquerade, so bring your busiest look with you.—The best jazz band in New York will furnish what they think is music.—Hints for masqueraders:—Beautiful but economical costumes.—For Chinese mandarin, let your finger nails grow and wear the cover off the parlor lamp.—Cleopatra, if her nose had been longer history would have been changed. For this character use nose only.—Napoleon, keep one hand inside your vest. But don't scratch.—Achilles, he had sore heels. Make yourself at home.—Dress to understudy and historical character you know of and our Committee on Insults will tell you whom you represent."

Hazel Boyne has left New York for California in search of her husband and vaudeville partner, Donald E. Roberts, who disappeared suddenly several weeks ago without notifying her. The couple appeared together for the past two years as a double act and are reported interested in real estate on the Coast, where, it is understood, Roberts has gone.

LOEW'S, CLEVELAND, RETURNS; AGAIN LOEW—WEEK STAND

Shubert Vaudeville Giving Up House—Gross Fell to \$5,000 Weekly—\$4,000 Weekly. Rent—Miles, Cleveland, Closes

Cleveland, Feb. 23.

The State, originally Loew's local vaudeville house for which \$200,000 annual rent was asked, will revert to the Loew circuit again, taking the Loew bills beginning March 5.

The State will be evacuated by the Shubert vaudeville circuit whose attractions it has been playing this season. The unit and straight vaudeville gross has dropped below \$5,000 weekly since the opening of B. F. Keith's Palace next door to the State with a seating capacity of 3,200.

The Shuberts' subsidiary organization, Affiliated Theatres Corporation, which started the season as the operator of the Shubert vaudeville unit circuit, took the State from Loew's upon a guarantee of \$4,000 weekly, although Loew's is said to have made their own holdings secondary to local banking interests concerned in the theatre. The units played the State with the understanding that from their share of an equal division of the receipts, \$1,000 was to be deducted, besides the "extras," toward the payment of the \$4,000 guarantee.

The house averaged about \$15,000 weekly when it first opened with a total money capacity of \$35,000 at the scale charged. Of late with the falling grosses it mostly has been playing Shubert straight vaudeville bills.

Through the deduction of the extras and 1,000 no unit has been reported netting any profit of amount at the State. One instance was of a show that played to \$13,000 on the week and left Cleveland with a \$26 profit, made minus through the unit having spent \$39 in telephones to New York for money.

C. H. Miles was reported as negotiating for the State early this week. Miles will close his own theatre here next month, playing Pantheas bills, following the arrangement to transfer his 99-year ground lease on the site to the Cleveland Trust Co.

The Loew shows will travel intact from Loew's Dayton into Cleveland, the house remaining as before the Shubert vaudeville policy, a full week on the Loew Circuit. Six vaudeville acts will be the policy with feature pictures.

The return of the house to Loew was said to be due to the unwillingness of the local bankers to gamble further with the Shubert attractions. The Affiliated guarantee of the lease was not looked upon with security and it was deemed improbable the State could increase its gross by playing big time bills against Keith's Palace.

SHADOW-McNEIL SUIT

Answering the breach of contract and \$8,800 damage suit begun by Bert Shadow and Lillian McNeil, Lew Fields alleges the team violated its contract by not adhering to the script and material supplied them in the "Ritz Girls" Shubert unit show. Shadow and McNeil worked eight weeks in the unit and are suing for 22 weeks' balance on a 30-week play-or-pay contract at \$400 a week.

Unjust dismissal is alleged. It differs somewhat from the usual allegations of unit acts that have brought suit for breach of contract. Although the "Ritz Girls" have since closed, it continued for a few weeks following Shadow and McNeil's dismissal.

Alfred Beckman, of House, Grossman & Vorhaus, is acting for Fields, and Epstein & Axman for the performers.

BOB NELSON BUYS RELEASE

Bob Nelson has purchased his release on a contract with Davidow & LeMaire, the independent agents. Nelson was a member of the Shubert vaudeville unit, "Echoes of Broadway," produced by the Butler Estate. His contract with Davidow & LeMaire had one year to run. It is understood it guaranteed him 30 weeks' booking yearly at a salary of \$650 a week.

Nelson was formerly of the Nelson and Cronin act, later doing a single turn in the Keith houses. He left vaudeville to enter a musical comedy.

PALACE ALL SUMMER

Orpheum Circuit's Big Timer in Chi. Running Right Through

Chicago, Feb. 23.

The Orpheum Circuit's only big time vaudeville theatre here, Palace, will play the summer without changing policy.

In previous years it has been customary for the Palace to revert to musical comedy in the hot months. Then there was another Orpheum's big timer, Majestic, now playing pop vaudeville. It leaves the big local field solely to the Palace.

DEMAND NOW FOR TABS BY OUTSIDE MANAGERS

One-Hour Musical Show Less Costly Than Five Acts—Often Played with Film

A demand for musical tabs has been in evidence in the independent vaudeville office during the past few weeks from out of town managers. The tab shows are wanted in many instances by managers of small-houses which have been playing pop vaudeville.

The managers are desirous of securing tab companies to give one-hour performances with a picture used for the balance of the show. This policy is said to have proved profitable with several. Many have found it cheaper to use a tab than to play a vaudeville bill of five acts. Several houses which have been in the habit of playing split week vaudeville have taken the tab companies for a full week, the majority being equipped to play two different pieces during the week.

Several out of town houses which have been unable to secure travel-in attractions are giving the tab policy a try. Many are tied up with picture contracts and play the tabs in addition. When the tabs are played on a percentage basis, often the case with houses given over to road shows, the manager of the tab and the house share the cost of the picture.

LEO FITZGERALD SUSPENDED

Leo Fitzgerald was suspended from booking privilege in the Keith office this week for an infraction of the booking rules. Fitzgerald is a member of the Marinelli staff, booking under the Marinelli franchise.

The suspension is said to be temporary pending an investigation of the circumstances now being conducted by W. Dayton Wegfarth, Keith booking manager.

LOEW'S METROPOLITAN MGRS. NOW REPORTING ON PROGRAMS

First Time Since Circuit Organized—Formerly Only Out-of-Town Loew Managers Reviewed Split Week Bills—Order Issued Two Weeks Ago

The resident managers of the Loew circuit theatres in the Greater New York territory are now sending in weekly reports of the split week vaudeville programs playing their houses.

It is the first time the local Loew managers have been called upon to perform that duty since the Loew circuit organized. Previously to the issuance of the order for managers to report two weeks ago only Loew-booked houses away from the metropolis returned their

ACKERMAN & HARRIS ENTERING W. V. M. A.

Pacific Coast Houses Booked From Chicago—Meeting Thursday

Chicago, Feb. 23.

A meeting is to be held here tomorrow (Thursday). It will be attended by Irving Ackerman of Ackerman & Harris, the Pacific Coast vaudeville managers. Others will be representatives of the Orpheum circuit and Charles E. Bray, general manager of the Western Vaudeville Managers' Association, the Orpheum local booking branch.

It is virtually settled the A. & H. coast houses will be booked through the Chicago association. An association booker will take charge of the routing book for the coast theatres. The present A. & H. booking representative in San Francisco, Mrs. Killa Weston, will not be disturbed.

The deal is mutually advantageous. It gives A. & H. an eastern source and the association an important coast link to its proposed Far West circuit. Ackerman & Harris have a vaudeville houses in nearly every large coast city excepting Los Angeles. They are reported about taking one there.

PAN AFTER SUN?

Cets James, Columbus—After Buffalo and Louisville Houses

Chicago, Feb. 23.

The Pantages Circuit has entered into a booking agreement for five years with William James, of the James theatre, Columbus. It starts April 1.

It is understood Pantages through local representatives is trying to secure a theatre in Buffalo and Louisville to play the Pan vaudeville.

At present it looks as though Pantages is seeking to erect an opposition to the Gus Sun bookings in the territory.

GAITES' UNIT NOT BOOKED

Joseph Gaites denies his Shubert unit show has been booked by the Pantages circuit. The producer stated he offered the attraction to the Pan booking office, but that the deal apparently fell through.

Gaites' proposal was that the circuit pay him \$500 weekly for the use of the revue book and the production. When the unit closed it was reported part salaries had been paid with I. O. U's. The company closed in the middle west and the money due the players was paid by Gaites when they reached New York.

HOUSES CLOSING

The E. F. Albee, Providence, will close its vaudeville season week March 26, with stock following.

The Temple, Rochester, N. Y., will end its vaudeville season April 30. Pictures or stock will play over the summer.

The Colonial, Erie, Pa., full week Keith booked—closes March 17.

The Congress, Saratoga, N. Y., discontinued vaudeville Feb. 12, due to light attendance. The house played Keith pop vaudeville the first half.

NO ORPHEUM STAFF CHANGES, SAYS NEW PRESIDENT, HEIMAN

Concentrating at Present on Expanding Circuit—Deals On in Several Cities—Vancouver Turned Into Winner

GYP CLUB AGENT

Act Payroll Padded and Agent Pockets Difference

Clubs desiring vaudeville talent that depends upon independent vaudeville agents of the "gyp" type are being mulcted for "big dough" by the "gypps." At a benefit recently several acts were on the bill, engaged by an independent.

The modus operandi of the gyp was to ascertain the artist's salary for the occasion, then beat him down to a much lower figure on the plea it was his first benefit booking and a charity, and finally, inform the act that he (the agent) was going to, "put you down for so much," naming a sum in excess of the act's salary, which it was understood was to go the agent.

One take was \$25 on a \$100 act, and \$10 on another, which was about the average.

DIVIDED ON ACT

Testimony Taken in Gallagher and Shean Action

The trial of the Shubert Theatrical Co. suit against Gallagher and Shean for alleged breach of contract was started before Justice Delehanty in the New York Supreme Court Monday and will probably continue for the major portion of this week. The Shuberts' contention that the team is "unique and extraordinary" was supported by a number of show people, who testified in their behalf. Among them were Arthur Hammerstein, Morris Gest and William A. Brady, in addition to Lee Shubert.

The alleged contract was for a period of three years, from September, 1921, at \$750 a week for the first two years, and \$1,000 for the last year, with 35 weeks minimum yearly guaranteed. Gallagher and Shean, now in the "Follies," where they receive \$1,500 a week, were alleged by Charles H. Tuttle, of counsel for the Shuberts, to have got \$1,000 from the Keith circuit when leaving the Shuberts. The motion for a preliminary injunction was decided in the act's favor some time ago.

Arthur Hammerstein's testimony Tuesday was that the team's personality made them "one of the greatest drawing cards on the stage today." The following statement interprets the producer's attitude on personality: "Cavalieri came to America the most beautiful of women with a gorgeous figure, but she had no personality and was singing for \$300 a night when Mary Garden got \$2,500. Mary Garden has about the worst voice now on the stage, but she had personality and she has been one of the greatest hits in opera since my father signed her up many years ago."

Of the witnesses for the defense, Will Rogers, who does a travesty with Andrew Tombes of Gallagher and Shean in the "Follies" was first directed by the court to park his gun. Obeying, he said, "It's all in the song. The song isn't so much either. Tell you the truth, Volstead and Bryan would make just as much of a hit singing that song as Gallagher and Shean." Answering to the question whether he (Rogers) regards himself as an actor, he replied, "No. I sing rotten and Tombes is worse, but we can beat Gallagher and Shean at that. It's hard to tell just where the hit is. It's just like a game. Success comes in somewhere."

George W. Lederer testified the defendants were ordinary vaudevillians and said that the act they used governed their success. "Outside of that I would pay them no more than I pay my chauffeur, \$10 a week."

William Klein is attorney of record for the Shuberts and Tobias A. Keppler for Gallagher and Shean.

Musical Stock at Pan, Memphis
Memphis, Feb. 23.

It is reported Pantages contemplates a musical stock policy, commencing April 1. It is now playing vaudeville.

No changes are contemplated just now in the personnel of the Orpheum Circuit staffs, according to its new president, Marcus Heiman.

Mr. Heiman informed a Variety representative that concentration is now being focused upon the expansion of the Orpheum. New or acquired Orpheum theatres, he said, will be secured in St. Paul, Omaha and Oakland, while the new big time Orpheum theatre for Chicago was settled upon some time ago.

Asked where he intended making his headquarters, New York or Chicago, Mr. Heiman replied in both cities, probably dividing his time between the two.

The new Orpheum's president is a young man, not over 40 if that. He is a native of Syracuse, N. Y., as are Sam Kahl and Asher Levy, two other important Orpheum executives whose headquarters are in the Chicago offices of the circuit. Mr. Heiman is mild mannered but talks decision and without hesitancy. His private office in the Orpheum's quarters in the Palace theatre building, New York, is the same room occupied by his presidential predecessor, Martin Beck.

In answer to a question whether the Orpheum intended to re-enter Salt Lake City where its local house recently closed for vaudeville, Mr. Heiman replied the Salt Lake Orpheum had been leased to local interests and that the Orpheum did not intend to build there, although retaining the name of Orpheum under agreement for that city. "We may return to Salt Lake in the future," he said, "It will be a good town for us under certain conditions."

The somewhat odd policy of the Orpheum, Vancouver, where legit shows are played for two days weekly and vaudeville the remainder of the week had satisfactorily worked out, Mr. Heiman answered to a query about the town. "It's funny, too," he said. "We were doubtful about that proposition, splitting the week in the way we did but Vancouver had been a loser with vaudeville only and we were forced to an extremity. The new shift appears to be liked and so far Vancouver has been a winner with it."

Mr. Heiman mentioned there are several deals pending he thought would be for Orpheum's betterment but he preferred not to mention them before their consummation.

It was reported this week and confirmed by the Orpheum's booking department that Fannie Brice is to start an Orpheum circuit tour March 19, opening at Kansas City. It is said Miss Brice is receiving \$2,500 to \$3,000 weekly on the time. Her engagement is hailed as an augury the Orpheum is going after a name-headed bill. It has certain points like Chicago, San Francisco and Los Angeles which call for a drawing card with other important cities of the circuit to be given to the big name acts engaged. The Duncan Sisters are also said to have been booked for Orpheum time. They will jump direct to Frisco, opening there about March 25. The sisters want to first play the coast through the illness of their father who lives out there.

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ADDRESS

Variety, New York

WEST'S FAVORITE-RAE SAMUELS

Chicago Feb. 26.

Rae Samuels has been generally selected in the Chicago territory as most representative of the vaudeville spirit of the great west. There was some discussion provoked as to the artist entitled to the first page distinction in the first mid west issue of Variety. It was agreed Miss Samuels should have the honor for these reasons:

1. She is a Chicago product broke into vaudeville here and while a success all over the country, her interest always has been centered in the west.

2. She is the only single woman worth more than \$1,000 per week in salary to the small cities of the mid west, such as Madison, Wis.; Peoria, Ill.; Springfield, Ill., and towns of that size.

3. She has headlined the Orpheum circuit more times than any other vaudeville act and is always the only featured artist, the billing reading "Rae Samuels and an all-star bill."

4. She was the first headliner held over a full week at the Englewood theatre in Chicago, the newest Orpheum house, possibly emphasizing more than any other incident in her career her standing, as this was a recent happening last week.

It is doubtful if there is an artist more popular with vaudeville people of the west. Rae Samuels is popular with managers, theatre attaches, musicians, stage employees, newspapermen, booking agents, vaudeville fans and professional folk as well as with the public. There is not an Orpheum or Western Vaudeville Managers' association theatre she enters without stirring a feeling of joyous return among the house staff. She has toured the Orpheum circuit 18 times and there is no evidence of her wearing out her welcome. When Miss Samuels facetiously remarked at the Palace recently and at the Englewood she expected to keep on returning to Chicago until 1940, no one accepted it as "kidding." Her friends see no reason why she should not remain a popular favorite for 20 years more.

Twelve years ago Rae Samuels sang in the Alcazar, a little picture house on Madison street, Chicago, managed by Andy Talbot. Charles E. Bray dropped in one night and heard her. Mr. Bray was impressed. Always interested in talent which promises showy development, Mr. Bray booked Miss Samuels at the Lyda theatre, then managed by George H. Hines. He gave Hines an intimation of what he felt regarding Miss Samuels' ability and was pleased when Hines phoned in after the second day, wanting to hold her all week. At the conclusion of this engagement Miss Samuels called on Mr. Bray, who was then, as he is now, head of the Western Vaudeville Managers' association.

"How would you like to go into vaudeville?" Bray asked her. Miss Samuels was appearing in picture houses at that time considered of lower grade than the amusement scale than the smallest vaudeville time. She received 240 and \$45 a week.

"I think I'd like to," replied Miss Samuels.

"I guess I can work you right along excepting possibly June, July and August, and I will give you \$100 a week when you work," said Mr. Bray.

Miss Samuels often tells how she waited herself out of Mr. Bray's office in a haze. She even pinched herself. She had never dreamed of such royal compensation. She had no idea that she had mannerisms, charm, personality and those qualities which make vaudeville headliners.

Not long afterwards Miss Samuels was headliner at the Palace and once more she pinched herself.

The impression all professionals have vanity certainly has its exception in Rae Samuels. She had never thought of herself as a headliner. The vaudeville powers began to tell her she lacked confidence in herself when the booming began. When Jack Laht, then editor of the Chicago "American," named her "The Blue Streak of Ragtime" she accepted it as a compliment and not as a billing that would live to later become familiar with theatre-goers all over America.

"I shall never forget the first time I saw my name up as headliner at the Palace," Miss Samuels confesses. "From a picture house on Madison street to the goal of ambition of every singer of my style

was some jump. And to accomplish it in such a short time! There is no use telling me that the big men of vaudeville are not interested in developing acts!"

Miss Samuels had not been playing in vaudeville very long when Flo Ziegfeld offered her an engagement in "The Follies" at a salary of \$250. She remained with the show for a season and scored, but was induced to return to vaudeville.

Miss Samuels' success is attributed by Chicago vaudeville authorities to:

Sense enough to grasp opportunity. A cheerful disposition, ambition, talent, health and a knowledge of how to dress.

That seldom encountered quality, a lack of egotism. She is believed immune from "swellheadedness."

BURDICK, GEN. MGR.

Succeeds Brentlinger as New Manager on Consolidated Circuit

Chicago, Feb. 28.

C. E. Burdick, formerly associated with the Ralph Dunbar attractions, has succeeded A. F. Brentlinger as general manager of the Consolidated Realty & Amusement Co. With the change in general manager there has been a change in managers in every city in which the corporation has a theatre, excepting Richmond, Ind. Warren Jones continues booking manager with headquarters at Chicago with the B. F. Keith circuit.

It is reported here that the board of directors asked Mr. Brentlinger to move his office from the Consolidated building at Indianapolis, to Chicago, with a view of reducing expense by combining the general office at Indianapolis and the booking office at Chicago. Mr. Brentlinger declined to do this. Under the new arrangement the Indianapolis office has been done away with.

The circuit, the largest in Indiana, has several vaudeville houses booked through the B. F. Keith office in Chicago. It is announced in connection with the changes made in management that the Victory theatre in Evansville, Ind., is being rebuilt and will play road attractions and pictures and that vaudeville will be moved to the Strand, now pictures. The announcement is made of a new theatre and hotel building at Fort Wayne, Ind.

The managers who have replaced former ones are: Fred Le Comte, at Terre Haute; Bill Meek, at Evansville; Otto Hoffman, at Fort Wayne; Howard Mack, at Kokomo, and J. C. Anderson, at Clinton.

FROM CABARET TO VAUDE

Margaret Irving and William Seabury will double from the Monte Carlo restaurant into vaudeville via the Keith circuit next week. The couple will appear in a turn with the Monte Carlo Orchestra opening at Keith's, White Plains, N. Y.

The new combination will play the Palace, New York, week of March 19. Ralph Farnum arranged the vaudeville bookings.

DANCE HALL AND THEATRE

Harrisburg, Pa., Feb. 28.

Pete Magora opened a new dance hall and 1,500-seat theatre this week. The dance hall, above the theatre, is to be known as Magora's Exposition Hall. The theatre is called the Regent.

Straight picture bills will be played.

Palace Prices Up for Week-End

Chicago, Feb. 28.

Prices are to be raised for the Palace for Saturdays and Sundays. The big business done at that house the last three or four weeks has brought about this decision.

The prices will be increased to \$2.20 for first floor and boxes, and \$1.65 for the first five rows of the balcony.

1st "Amateur Follies" in Chicago

Chicago, Feb. 28.

The initial "Amateur Follies" will be presented here at the Rialto the week of March 12.

Jones, Linick and Schaeffer will present similar turns in all of their local houses.

Everett Hayes Managing Majestic

Chicago, Feb. 28.

Everett Hayes became resident manager of the Majestic last week. He succeeded W. Williams.

SMALL TIME AGENT
MUST MAKE GOODAl Dow Booked Act Manager
Didn't Play—House Could
Not Pay Salary

A complaint of Rhoda and Crampton, a vaudeville act, filed with Commissioner of Licenses against Al Dow, an independent small time vaudeville booking agent, for alleged breach of contract, was decided in favor of the act last week.

Dow issued a contract to the act calling for a week's engagement in Bristol and New Britain, Conn. When Rhoda and Crampton reported at the theatre in Bristol they were informed they were not booked there. Showing the house manager a contract he informed them he could not afford to play such expensive acts.

The Commissioner notified Dow to make good the amount of the contract.

ECKL GAINS TWO

The Frankfort, Frankfort, Pa., a suburb of Philadelphia, started split week vaudeville Monday, playing five acts each half, booked by Joseph A. Eckl of the Reliance Agency. Dave Rafael, formerly booked the house. The Astor, Philadelphia, switches its vaudeville bookings from the Shedy office to the Reliance, commencing next Monday, playing five acts each half.

ST. LOUIS' UNIT HOUSE STOP

St. Louis, Feb. 28.

The Empress, playing the Shubert vaudeville unit shows, has posted two weeks' notice of closing.

Its house manager, Zack Harris, says it's customary to post two weeks' notice during Lent, but at the local stage hands' headquarters they say that two weeks' notice of closing means closing.

BOOKED FOLLOWING TRYOUTS

Two more acts have been routed by the Keith Circuit after appearing at professional tryout performances. "The Phenomenal Players," after "showing" at the 23rd Street, were booked consecutively, and John and Mabel Love have been playing since appearing at Proctor's 125th Street.

Fall River Cuts Down Bill

Fall River, Feb. 28.

The Academy of Music, Fall River, Mass., will cut its vaudeville bill next week from seven acts to three. The house is a full week booked through an independent agency (Sheedy's).

Poor business and local vaudeville competition is believed to be the reason for the elimination of the four acts.

DeWald at Empire, Fall River

Fall River, Mass., Feb. 28.

When Keith's starts its vaudeville, six acts and pictures, at the Empire, purchased last week, it will be managed by J. J. DeWald, now of Keith's Colonial, New York.

J. J. Collins will book the house in the Keith office.

Pantages, Memphis, Cut to 25 Cents

Memphis, Feb. 28.

The local Pantages has reduced its matinee top from 40 cents to 25 cents, the latter the matinee scale at the Orpheum. Pans held to the 40-cent charge from its opening in the face of losing business.

Manager Goble Transfers to Colonial

Luther E. Goble, assistant to Manager W. B. Kerrigan at the Orpheum, Brooklyn, has been transferred to Keith's Colonial, New York, becoming manager of the house Monday.

JUDGMENTS

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

Alexander Film Corp.; C. A. Broderick et al.; \$902.35.

Edgar Allen; E. Eyedon; \$99.20.

Emmy Destinn; E. Berger; cost \$110.87.

Loch Sheldrake Amuse. Co., Inc.; D. Shapiro; \$786.77.

Francis X. Bushman; Durland Co.; \$130.90.

Select Pictures Corp., Lewis J. and Florence A. Selznick; C. G. \$5,553.52.

Smalls' Theatrical Enterprises, Inc.; Gimbel Bros., N. Y.; \$7,364.43.

Charlotte Walker; Wilmington Realty Corp.; \$269.92.

Lee Kraus; L. H. Kaplan; \$122.55.

Same; 1493 Broadway Corp.; \$256.46.

Jacques Bustanoby; C. Henriques; \$86.70.

Harry Saks Hechheimer; Aguilar Corp.; \$422.12.

CHICAGO BOOKING BIG TIME

DRY BATTLE IN SENATE

Albany, N. Y., Feb. 28.

The "wet" and "dry" forces of the state of New York will clash in the senate Monday night in preparation for the final battle of this session over the proposed repeal of the Mullan-Gage state prohibition enforcement law.

The battleground that will decide the ultimate fate of the "dry" repealer was assured to the senate today following the action of the codes committee of the assembly yesterday in refusing to report out the bill to repeal the state dry act introduced by Assemblyman Frank A. Miller, from Mayor Hylan's district—the twentieth of Brooklyn.

Another dry repealer, presented by Assemblyman Louis A. Cuvillier, is in the excise committee of the assembly. The Cuvillier proposal probably will remain in committee unless the "wets" in the assembly can muster enough votes to win a battle to discharge the committee from further consideration of the bill.

PUBLISHER RUNS AWAY

St. John, N. B., Feb. 28.

Jules Levine, publisher of the "Motion Picture Review," a weekly publication published here, has disappeared, and has with him about \$11,000 belonging to individuals of both sexes who entrusted their subscription fees to him.

Levine had operated a publication of similar nature in Montreal and had been forced to leave that city by special invitation. Levine announced weekly "contests" in guessing the scores of English football games. Levine published the "Motion Picture Review" merely as a blind to cover the football "contests." Subscriptions were sought to the "Review" at four weeks for 25 cents. For each quarter a person was allowed one guess.

NEW RADIO PROJECT

A new radio device is about to be exploited in a big way. It is backed by the \$60,000,000 North American company, a holding concern which engages in general trade, with headquarters at 60 Broadway, New York. It controls municipal traction and public utilities in towns like Milwaukee and practically owns several of the Edison light and power service companies in the middle west.

The company is not yet ready to make public the details of its radio innovation, but in Wall street it is reported the proposal is to furnish a broadcasting service which can be heard on an ordinary telephone.

DROP USELESS LAWS

Albany, N. Y., Feb. 28.

Assemblyman Frederick L. Hackenburgh, of the 14th district, New York, who during the past few years has distinguished himself as the foe of blue law legislation and the exponent of personal liberty, on Tuesday night offered a resolution creating a legislative committee, with an appropriation of \$10,000, to go over the laws of the state and recommend to the next legislature the repeal of useless and archaic laws, especially those interfering with personal liberty, oppressive Sabbath provisions and other laws which affect the personal conduct of the people.

MUSIC IN COURT

San Francisco, Feb. 28.

Police Judge Sylvain Lazarus of San Francisco is obtaining publicity for himself as a result of opening his court each day with musical selections. He uses everything, from phonographs to jazz orchestras.

Judge Lazarus contends that music helps to start the day right.

MARRIAGES

Ruth Rogers (in private life Ruth Schaefer) to Donald McLeod, both in vaudeville, Feb. 23, in the Queens County (N. Y.) Marriage License Bureau.

Arthur LaDelle (vaudeville) to Melle Provost, prima donna, in San Francisco.

Ray Kelsey, chorister in Dave Marion show, to Frank Doyle, property man with the company, at City Hall, New York, Feb. 27.

Chicago, Feb. 26.

Chicago has taken on more importance as a booking center for first class vaudeville playing material this season. Every indication points to still greater booking prominence for Chicago. The bookings in Chicago this season have been notable through the number of acts given routes on the Orpheum circuit and with the policy which has been outlined for conduct of that chain of theatres in the future this Chicago booking will increase in volume.

The booking of acts for the first class houses in the western territory formerly depended upon the approval of eastern representatives of the Orpheum circuit. The close affiliation of the eastern and western vaudeville booking powers at present insure that acts playing the Keith time in the east can go over the Orpheum circuit on the ok by Chicago booking representatives of that circuit who will be clothed with sufficient power, rather than through the tedious requirement of an endorsement from eastern representatives. This is expected to also lead to extensive booking of acts for the lesser important time from this city.

The decision of the Western Vaudeville Managers' association to extend its bookings to the Pacific coast suggests that the bookings of small time vaudeville will be developed until there is every reason to believe next season will see Chicago quite as important in the world of smalltime vaudeville as it ever has been in the past. Many other circuits are said to be already planning to secure bookings out of Chicago in the event that the association plans as announced are carried through.

The booking of first class material by the Orpheum circuit out of Chicago and the booking of acts suited for the small time by the association is expected to boom Chicago.

Acts routed over Orpheum time for the full circuit from Chicago this season, by Sam Kahl's office, denotes what is possible in the way of developing Chicago as a booking center. This list includes:

Roscoe Ails, The Arleys, Jean Barrios, Bennett, Crystal and Co., Bravo, Mitchellini and Trujillo, Berniviel Brothers, Cliff Clark, Four Camerons, Dougal and Leary, Demarcos and Sheik-band, The Florinis, Farnell and Florence, Four of Us, Fries and Wilson, Glanville and Sanders, Gibson and Connell, Gardell, Pryor and Co., Gibson, Jack and Jessie, Jack George, Duo, Ernest Hlatt, Bert Howard, Bobby Henshaw and Co., Fred Hughes and Co., Hall and Dexter, Moore and Kendall Co., Minstrel Monarchs Five, Jack Osterman, Rubin and Hall, Bill Robinson, Katherine Sinclair and Co., Jimmy Savo and Co., Stan Stanley, Seattle Harmony Kings, Royal Sidneys, Selbini and Grovini, Patsy Shelly and band, Whitfield and Ireland, and Wonder Girl.

There is encouragement for Chicago vaudeville folks in the determination of the Orpheum circuit to give Chicago importance as a booking point and every reason for congratulation in the preference presumed to be intended for Chicago on this score.

The certainty that other circuits will follow in the lead of the Orpheum circuit in this department of vaudeville activities is admitted by close observers.

It is predicted the number of first grade acts to be booked out of Chicago next season will total as high as any year in vaudeville history and it is expected the number of small time acts booked next season will compare favorably with any record established in past years.

Amelia Hemmerle, who was the mother of Ruth Hemmerle, harpist, with Henry's Melodious Sextet, left a net estate of \$1,529.51 when, without leaving a will, she died May 9, 1922, leaving her daughter as only surviving heir at law. The gross value of the estate left by Mrs. Hemmerle amounted to \$5,487.51. It consisted of equity in realty \$4,987.63; cash, on hand, and in banks, \$121.13; personal effects and jewelry, \$250; and in securities, \$128.75. Miss Hemmerle, residing at 30 Bolton road, Bronx, is the administratrix of the property.

Acts playing this season in houses booked through the
WESTERN VAUDEVILLE MANAGERS' ASSOCIATION and B. F. KEITH'S
WESTERN Offices:

Werner Amoros Trio
Bobby Adams
Alaska Duo
Alfredo & Janette
Four Bards
Bell & Wood
Belclair & Frances
Browne & Lavelle
Blum Bros.
Baxley & Porter
Carney & Rose
Davis & Bradner
Dual & Symonds
Billy & Edith Deverlex
Downey & Claridge
Firman & Olmsmith
The Fosters
Fisher & Hurst
Malda Firman
Gillroy, Haynes & Mont-
gomery
The Galtberts
Tonle Grey & Co.
Humberto Bros.
Robt. Henry Hodge
Dancing Humphreys
Hurio
Hazzard & Oaks
Chic & Tina Harvey
Al & Mabel Joy
Harry Johnson
Kennedy & Martin
Geo. Lovett
Althea Lucas & Co.
The Leightons
Sid Lewis
Mack & Velmor
Morton Jewell Co.
McMahon & Adelaide
Four Nightons
Novelty Larkins
Jerry & Gretchen
O'Mera
Octavo
Perrone & Oliver
The Rosaires
Schepps Comedy Circus
Jean Southern
Walter & Mac Siegfried
Beatrice Sweeney
Sinclair & Gray
Tints & Tones
Toyland Follies
Wilbur & Adams
Mack & Mabelle
Joe Melvin
Monroe & Mae
May & Hill
Mac MacDermott & Co.
Murray's American
Beauties
Jack McCowan
Will Morris
Ned Norworth & Co.
Neilan & Bailey
Oakes & DeLour
Preston & Isobel
Percival-Noel & Co.
Puppets of 1922
Bill Robinson
Rinaldo Bros.
Harriet Rempel & Co.
Reddington & Grant
Scanlon, Denno Bros. &
Scanlon
Lillian Steele & Co.
Smith & Barker
Sandor Trio
Silver, Duval & Kirby
Vera Sabina & Band
Sonia & Escobas
Sherman, Van &
Hyman
Telephone Tangle
Van & Maxie
Welch, Mealy &
Montrose
Clifford Wayne Trio
Weir & Crest
Charles Ward & Co.
Wolgate & Gilre
Wayte & Gee
Yes Means No
Angelo Armento & Bro.
Adelaide & Dwyer
John Alden & Co.
The Act Beautiful
Peggy Bremen & Co.
Brown, Gardner &
Trahan
Baltus Trio
Brown & Harrows
Charlotte De Burge &
Giles
Will & Harold Browne
Browne Sisters
Connolly & Francis
Crevo & Moro
Call Sisters
Dewitt & Robinson
Allee De Garmo
De Voy & Dayton
Paul Decker & Co.
Dan Downing & Buddy
Frank De Rue
Doyle & Elaine
Ferguson & Sunderland
Mrs. Eva Fay
Prescott & Hope Eden
Ford & Price
Sgt. Bennie Franklin &
Co.
Anatol Friedland & Co.
Galeiti's Monkeys
Douglas Graves & Co.
Green & Burnett
Galeiti's Monkeys
Lillian Gonne & Co.
Billy & Eddie Gorman
Green & Myra
Rita Gould
Edwin George
Gilmour & Cady
Hayeman's Animals
Mark Hart & Co.
Azhur Howard & Co.
Harrie & Lyman
Heras & Wills
Hendricks & Sheer
Leroy & Mabel Hart
Jonis's Hawaiians
Kino
Kennedy & Nelson
Roy La Pearl & Co.
Nolan, Leary & Co.
Love & Wilbur
Mantell's Manikins
Williams & Roscoe
Wolf & Ward
Wild & Sedalia
Musical Zanos
Zarelli Duo
Knight & June
Kirby & Bryan

Keefe & Alberts
Kramer & Johnson
James Kennedy & Co.
Jack Lyle
Lacoste & Bonawe
Leboen & Dupreec
La Temples
Lazerav & Jackson
Lee Hing Chin
Lamorrow Trio
Medley & Duprey
Carl Manello & Co.
Johnny Maher
Mother & Lehman
Mascoe & Co.
Michaels & Paulie
McNally
Ning Toy
Oliver & Lee
Orlole Trio
Otto, Bardell & Otto
The Parkers
Pioneer's Alpine Singers
Pot Pourri
Tom Post
Price & Gilmore
Reed Hooper Revue
Ray Reed
The Royces
Royal & Valentine
Roth & Slater
Will Sternad
Smith Bros.
Styles & Smiles
Sherman & Dell
Seven Flashes
Musical Shermans
Seymour & Healey
Stuart & Grotty
Sander Four
Jack Symonds
Skating Sinclairs
Lillian Sieger Trio
Sonia & Escorts
Swartz & Wagener
Spencer Sisters &
Wilbur
Nellie Sterling & Co.
Twentieth Century
Four
Wilbur & Lyke
Johnny Wright &
Douglass Sisters
George & Ivy Wheeler
Walker & West
Wheaton & Boyd
Josephine Worth & Co.
Violet & Lewis
Three Alverattas
Austin & Cole
Great Arnesen
Austin & Russel
Arthur Abbott & Co.
Adams & Birkemo
Agoust & Paulette
The Astellas
E. T. Alexander
Appier & Appier
Bradley & Stevens
Chas. Barney & Co.
Chas. & Lamarr
Harry Bewley & Co.
Billy Below
Joe Baldwin & Co.
Bell & Leclair
Bell Trio
Three Bangards
Codan & Luken
Crichtley & Dodge
May Cooley & Gilre
Fress Moore Four
Cushing & Davis
Case & Weston
Cortelli & Dowd
Catherine Cameron
Clifford & Leslie
Cowbells
Chas. Diamond & Co.
Drapier & Hendrie
Catcher Bros.
Marion Drew
Lew Diamond
Elmore & Esther
Edmunds & Lillian
Archie Foulk
Four Stars & Stripes
Farnell & Florence
Billy & Edna Foster
Harry Foy
Greenoff & Tino
Haverly & Mack
Paul Howard
Hart & Francis
Harris & Randall
Jerry & Gene
Jensen & Bell
Joe & Marie
John & Agnew
Johnson & King
Four Songsters
Sullivan & Mack
Thomas Trio
Tyler & Crollus
Ray & Edna Tracy
Villani & Villani
Vanity Fair
Wood's Mules
Youth & Melody
Three Ander Girls
Alea Duo
Angle & Fuller
Bluebird Revue
Three Buddies
Crystal Bennett Co.
Cook & Valere
Caligane Dancers
Chapman & Ring
Collins & Dunbar
Jimmy Dunn
Majdie De Long
Dave Tressie
Eugene Bros.
Equillo & Maybelle
Edwards & Kelli
Gus Erdman
Freeborn Bros.
Dorothy Farris & Co.
Gene Green
Gene Green & Band
Grant & Wallace
Holly
Hackett & Beach
Howe & Fay

Hayden, Goodwin, Rowe
Ernest Hatt
Johnson Bros. &
Johnson
Kublick
Willie Karbe & Gilre
Kelly & Kozle
Lambert
Lubin & Lewis
Les Arados
Hugo Lutgens
Jas. K. McKurdy & Co.
Morgan & Ray
Mother & Eldredge
Monte & Lyons
Lloyd Nevada Co.
Norman & Landee
Rose O'Hara
Powell Troupe
The Philmers
Raines & Avey
Martha Russell & Co.
Rawls & Van Kaufman
Royal Sydneys
Revue Resplendent
Billy Allen & Co.
Cleveland & Dowrey
Current of Fun
Cliff Clark
Craig & Catto
Dunlay & Merrill
Granville & Fields
Gruet, Kramer & Gruet
Hebert & Catto
Eddie Hume & Co.
Knight & Sawtelle
Alice Lake & Co.
Louis London
Moore & Shy
Mile, Dalsey & Stein
Bros.
Newport, Stirk &
Parker
Powell-Gilmore & Co.
Pheasay & Powell
Savoy & Capps
Irene Trevette
The Wonder Girl
Three Voices
Wright & Sidell
Zeida Bros.
Lambert & Fish
Arthur Lloyd
Walter Mantley &
Girles
Marsh & Williams
Maxson & Brown
Mahatma
Dave Manley
Maxon & Morris
Willie Missem & Co.
Mason & Rooney
Murphy & Lockmar
Maxfield & Gelson
Moree & Fields
Nippon Duo
Nelson's Patience
Flying Nelsons
Chas. & Mary Ann
Olcott
O'Connor Sisters
Laurie Ordway
Bennee One
Pige Is Pige
Page & Green
Pickard's Seals (Harry)
Roshier & Muffs (Jack)
Will & Mary Rogers
Neil & Witt
Shireen
St. Clair Twins & Co.
Bert & Hazel Skatelles
Jimmy Savo
Sullivan & Meyers
Thavma
Wanzer & Palmer
Three Weber Girls
Zelaya
Grace Ayer & Bro. Billy
Van & Carrie Avery
Adair & Adair
Bayes & Field
Burns & Lorraine
Burns Bros.
Nancy Boyer & Co.
Harry Bussey
Chong & Moey
Hughie Clarke
Coscia & Verd
Collins & Hill
Harry Coleman
Corradini's Anima's
Stanley Chapman
Casson & Klem
Ray & Emma Dean
Doree's Celebrities
Delmore & Moore
Arthur Devoy & Co.
Edwards & Edwards
Fox & Mack
Follis Girls
Planagan & Morrison
Fisher & Gilmore
Force & Williams
Flier Bros. & Sister
John Geiger
Happy Harrison
Halkings
Heim & Lockwood
Sisters
John & Winnie Hen-
nings
Honey & Grace Harvey
Bobby Henshaw
Great Howard
Jack Hughes Duo
Ishikawa Bros.
Tone & Kingsbury
Jason & Harrigan
Hal Johnson & Co.
Kurt & Edith Kuehn
Kore & Jnsign
Three White Kuhn
Koko & De Monde
La Graciosa
Leffingwell & Leon
Laurel Lee
Lyle & Virginia
Paul & Walter LaVarre
Three Lees
Paisley Noon & Co.

Norris's Simlan
Workers
George Okura & Co.
Jack Osterman
O'Malley & Maxfield
Four Mortons
Oliver & Olp
Primrose Four
Boris Petroff
Huston Ray
Rice & Werner
Patty Reat & Bro.
Ramadels & Deyo
Rosie Rifle & Co.
Four Roeders
Rialto & La Mont
Eddie Ross
Four Reddings
Three Regals
Regdon Dancers
Rossow Midgets
Carl Rosini
Harry & Kitty Sutton
Smith's Animal
Catherine Sinclair
Al Shayne
Santucci
Shattuck & O'Neill
Shriner & Fitzsimmons
Seymour & Jeanette
Selbini & Grovini
Sealo
Will Stanton
George Stanley & Sister
Samoroff & Sonia
Shadowland
The Seabacks
Swor Bros.
Stanley, Doyle & Reno
Paul Syddell & Spottle
Tascano Bros.
U. S. Jazz Band
Van & Bell
Ward & Arnold
Porter J. White
Whitfield & Ireland
Dave Winnie
Willie Bros.
Charlie Wilson
Hibbett & Mallib
Hanako Japs
Hyams & Evans
Nine Military Hussars
Octavia Handsworth
Hans Hanke
Bob Hall
Herrin & Arnsman
Daxie Harris & Band
Hickman Bros.
Jean Jackson Trio
Jarvis & Harrison
Jack the Wise Hound
Ja Da Trio
Kane, Morey & More
Kalalwhi's Hawaiians
Keno, Keys & Melrose
Dancing Kennedys
Frances Kennedy
Joe & Martin Kennedy
Knight & Knave
La Palerica Trio
Lady Alice's Pets
Nate Leipzig
Jerry Lawton
Listen Lester
Lyman & Barton
Pat & Julia Levolo
J. C. Lewis
La France & Byron
La Vernicia & Co.
Al Lester & Co.
Geo. & May Le Fevre
Leonard Anderson &
Co.
Lee & Cranston
McGood-Lenzen Co.
McDonald Trio
McRae & Clegg
Millership & Gerard
George Austin Moore
Victor Moore
Marmelin Sisters
Bert & Florence Mayo
Smiling Billy Mason
Martini & Maxmillian
Miss Merle
Senator Murphy
Beatrice Morrell Sextet
Miniature Review
Michon Bros.
Norton & Melnot
Nevis & Gordon
Mile. Nadje
Norris Springtime
Follies
Four Aces
Three Arnins
Alexandria
Sensationl Arleys
Five Avallons
Andrieff Trio
Jack Lewis Adrian
Gretta Ardine & Co.
Neal Abel
Allen & Lee
Wm. Armstrong &
Maudie Smith
Birdland Follies
(Barthold)
Barry & Layton
Harry Breen
Bird Cabaret (Max
Rose)
Barclay & Chain
Beeman & Grace
Bell & Eva
Barber & Jackson
Burke & Durkin
Camille Trio
Chief Blue Cloud & Co.
Edith Clifford & Co.
Gibby Ling Foo Troupe
Capman Bros.
Christie & Bennett
Collier & De Wald
Castling Camp ells
Carnival of Venice
Cameron & O'Connor
Coley & Jackson
Creighton & Dare
Frank De Voe & Co.

De For Boys
Daniels & Walters
Dunley & Cheeleigh
Driscoll, Long &
Hughes
Diamond & Brennan
Joe De Kos Troupe
Edmonds & La Velle
Earle & Edwards
Miss Eily
El Rey Sisters
Elisco
Four of Us
Dave Ferguson
Fagg & White
Douglas Flint
Walter Flahter
Golden Bird
Andy Gump
Peptias Granddos & Co.
Les Geillis
E. T. Alexander
The Embos
Bernard & Erma
Blinn & Grill
Burnum
Carlos & De Fries
Billy Single Clifford
Sammy Duncan
Ethel Dare
Diaz Monks
Three Eddy Sisters
Fitzgerald & Carroll
Gulford & Brown
Cool Grey
Glencoe Sisters
Galloway & Garrette
The Gladdenbecks
Four Harmony Boys
Bert Howard
Harris & Gilbert
Arthur Howard & Co.
Jewell's Manikins
Karl Karey
Fred Lewis
Jack Lipton
Mile Lingarde
Mason & Scott
Man-Kin
Mercedes
North & Halliday
Reed Bernard Co.
Rube Band
Rex
Sawyer & Eddy
Lew Sully
Sturm Bros.
Dorothea Sadtler
Harry Sykes Co.
Teddy
Vallal & Zermalne
Marin Van Bergen
Will J. Ward
Ward & Zeller
Walters & Gould
Ameta
Armstrong & Phelps
Awkward Age
Annabene
Francis & Frank
Anna Fagels
Grew & Bates
Eddie Hill
Hanley & Howard
Frank & Ethel Halla
Johnson Bros. & John-
son
Little Jim & Co.
Lane & Harper
James McCurdy & Co.
Marston & Manley
Morris & Block
Jessie Millar
Pardo & Archer
Sylvester & Vance
Ted Schwab
Time & Ward
Three Wilson Girls
Walman & Berry
Six Anderson Sisters
Arlita Ransom &
Wiki Bird
Five Ballote
Jriscoe & Austin
Brown's Syncopators
Burns & Francis
James & Jessie Burns
Demaria Five
Donna Darling & Co.
Degnon & Clifton
Delight & Marmon
Echoes of Scotland
Emma Earle
Four Eretos
Fenwick Girls
Bob Ferns & Co.
Flske & Fallon
Fraser & Bance
Fries & Wilson
Flagler & Mallia
Ferry & Hawthorne
Hazel Green & Orches-
tra
Green & Parker
Leona Hall's Revue
Jack Hanley
Ben Hassan Troupe
Hamlin & Mack
Henodee Troupe
Hill & Quinell
International Seven
Jessie & Hubert
Johnson & McIntosh
Josselyn & Turner
Kerwin & Krayona
K. T. Kuma & Co.
Leighton & Dubal
The Le Rays
Margret & Morrell
McConnell & West
John Neff
The Patrowars
The Paramount Four
Princess Leona & Co.
Three Romanos Sisters
Royal Venetian Five
Sankus & Sylvers
Seven Solis Bros.
Three Taketas
Tyler & St. Claire
Four Volunteers
Ankar Trio
Bekeft Dancers

Gilbert Wells
Margaret Hastings
Jarrow
Louise Lovely
Bob La Salle & Band
Elaine & Marshall
The Sheik
Carl Gardner
Dorothy Ferris
Arthur West
Ethel Burton & Co.
Koban Japs
Gene Green & Band
Vadi & Gylt
Cantor Unit Show
Mike Donlin Co.
Bachman's Band
Stanley & Wilson
Sisters
Parks & Clayton
McGreavey & Jefferies
Sawyer Girls
Denoyer & Danie
Delmore & Moore
Ruth Glanville & Hal
Sandera
Musical Hunters
Mack & Maybelle
Carl Gardner
Harry Gilbert
Mike Donlin & Co.
Chas. Gerard & Co.
Julia Edwards Co.
Koban Japs
The Rosaires
Sigbee's Dogs
Jimmy Sax Duffy Co.
Dancing Shoes
Three Little Maids
Vaughn Comfort & Co.
Billy Arlington Co.
Gualino & Marguerite
Mind Reading Act
Harts & Flowers
Avery & Tudor
Foster Hall & More
Billy & Edith Devereaux
Mack & Mabelle
Oliver & Lee
Three Madcaps
Mack & Sallie
Rube Jazz Band
Benson & Johnson
Julia Edwards
Lund Sisters & Harvey
The Nellies
Clifford & Stafford
Burk & Lillette
Four Old Soldiers
Sweet's Band
McCormick & Irving
John Alden & Sandell
Sisters
Bender & Armstrong
Walter Baker & Co.
Chic Supreme Co.
Five Chapins
Denyle, Don & Everett
Francis & Frank
Anna Fagels
Grew & Bates
Eddie Hill
Hanley & Howard
Frank & Ethel Halla
Johnson Bros. & John-
son
Little Jim & Co.
Lane & Harper
James McCurdy & Co.
Marston & Manley
Morris & Block
Jessie Millar
Pardo & Archer
Sylvester & Vance
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Princess Leona & Co.
Three Romanos Sisters
Royal Venetian Five
Sankus & Sylvers
Seven Solis Bros.
Three Taketas
Tyler & St. Claire
Four Volunteers
Ankar Trio
Bekeft Dancers

Barri & Bonni
Elliot & West
Francis Ross & Du Ross
Grindell & Esther
Charles Gerard & Co.
Martini Singers
Morgan & Woolley Co.
Maley & Singer
Joe & Clara Nathan
Oliver & Mack
Otto & Hammer
Songs & Scenes
Warden & Mack
Joe Williams
Anderson & Golnes
Bowen & Baldwin
Bixley & Leiner
Chapman's Highlanders
Cal Dean & Co.
Hubert Dyer & Co.
Fulton & Mack
Georgina Howard
Hayes & Lloyd
Hugh Johnston
James Kennedy & Co.
Let's Go
Mann & Mallory
Mack & Brantley
Nalo & Rizzo
Evelyn Phillips & Co.
Skelly & Helt
Swift & Daley
Frank Shepard
Stan Stanley
Wyoming Four
Buddy Ward
Walmesley & Keating
Ryal & Early
Brady & Mahoney
Dana & Loehr
Carl Emmy's Pets
Embs & Alton
Flanders & Buller
Mabel Harper & Co.
Hamel Sisters
Jerry & Piano Girls
Johnny's New Car
Sidney Landfield
McKinley Sisters
Melnotte Duo
Mowatt & Mullen
David Quixano
Rubin & Hall
Joe Regan
Shannon & Gordon
Six Tip Tops
Dallas Walker
Wylie & Kirtman
Ward & King
Zeck & Randolph
Kimball & Goman
Pantheon Singers
Harry Von Fossen
Waldron & Winslow
Worth & Willing
Almond & Hazel
France & Jerome
Anna Vivian & Co.
The Two Crawfords
Marie Correll & Co.
Ford & Packard
France & Jerome
Jack & Jessie Gibson
Harry Garland
Gardner & Revere
Jean Germaine
Hardy Bros.
Ruth Howell Duo
Kingston & Ebner
Lester, Bell & Griffen
Mumford & Stanley
Miller, Packer & Seiz
Parks & Clayton
Roattino & Barrette
Russelle's Minstrels
Vardo
Welser & Reiser
Walker & Brown
Tom & Dolly Ward
Lew Wells
The Yositos
John Alden & Co.
Burke & Lillette
Harry L. Cooper & Co.
The Florenia
Graduation Days
Leo Haley
Kurzene & Vonla
Kimuwa Three
Geo. La Shay
Moore & Kendall
Seattle Harmony Kings
Anderson's Revue
Amber Bros.
Harry Andrina & Co.
Bits of Dance Hits
Broadway to the
Bowery
Birds of Paradise
Cotton Pickers
Collier & De Walde
Cliff Bailey Duo
Henry Catalan & Co.
Dougal & Leary
Billy Doss
Dorans
Dreams
Early & Early
Four Cheer-Ups
Four Kings & Dad
Favorites of the Past
Gabby Bros.
Golden Butterly
Billy Gerber Revue
Jack George Duo
Inez Hanley
Charles Keating
Kerfe & Lillian
Wanda Ludlow & Co.
Jack Lee
Lloyd, Herbert & Co.
Luster Bros.
Minstrel Monarchs
Jack Moore Trio
Marcus & Lee
Moran Sisters & Nor-
man
Miller & Rainey
Mason & Scholl
Norman & Paul
Polly Charles & Heier
Payne, Babe & Tommy
Rainbow's End
Roberts & Clark
Singing Three
Stuart Girls
Stranded
Smith & McGarry
Three Little Maids
Vernon
Valentine Vox
Ada Weber
(Continued on page 37)

MASS. FAIR MEN ASK STATE TO REGULATE MIDWAY FEATURES

Want Central Authority to Decide What Is Permissible—Seek Standards Governing Local Police Censors to Save Trouble

Boston, Feb. 28.

Fair association officials of Massachusetts favor a law providing that all outdoor amusements at county fairs and agricultural exhibitions, particularly midway features and carnival attractions, shall be passed on for approval or disapproval by commissioners of public safety before local authorities may issue licenses.

This was demonstrated yesterday at a public hearing on such a measure pending before the committee on legal affairs of the state legislature. In substance the fair men are anxious to get rid of the troublesome question of what is permissible in a midway feature, handing the problem over to a constituted authority and relieving themselves of the responsibility of guessing in advance what the local police would do.

It is also likely, although this did not come out, that the fair officials would be glad of some enactment that would put some measure of discipline on carnival people without involving the fair associations. A state law would whip all the fairs and all the carnivals into line for cleaner midway attractions and squarer wheel operations.

A hearing was held before the legislative committee on legal affairs Tuesday on the bill to provide that all outside amusement attractions at country fairs and agricultural exhibitions must first be approved by the commissioner of public safety before local authorities may issue licenses.

Fair officials told the committee that one local officer would call a game of skill a "gambling device" and another officer would call a gambling device a "game of skill." It was also intimated that one officer would call a muscle dancer a classical artist, while a classical dancer might be banned. All agreed that central supervision of all attractions would simplify their problems in conducting a midway at agricultural fairs in particular.

Alfred W. Lombard, representing the Massachusetts Agricultural Fairs Association, related how the police ruled out a number of attractions at one fair which forced the management to refuse concession fees of \$1,250.

Walter Rapp, vice-president of the Brockton Fair, told how one attraction thrown out of the grounds as "immoral" brought suit and the directors of the fair were obliged to settle the suit in full.

Charles P. Morey of Lynn related how the police censorship had cost the management \$1,200 in one year and George H. Hayward of the Gardner fair told how a recent legion carnival show outraged the patrons by the class of attractions offered.

Bertram Durrell of the Worcester Fair Association told of the inconvenience caused by the different interpretations of good and illegal attractions and Walter Barry of the Barre fair asked that the law be enacted "so that some latitude would be allowed to put 'pep' into the midway."

As things stand, it was intimated, a conscientious fair manager doesn't dare contract with any certainty for anything more enlivening than what would go at a Sunday school picnic.

\$500,000 FAIR BUILDING

Albany, N. Y., Feb. 28. The measure appropriating a half-million dollars for the construction of a stock-judging coliseum on the State Fair Grounds at Syracuse was signed by Governor Smith yesterday. The bill became chapter 4 of the laws of 1923.

It is the intention to have the structure completed so that the World Dairy Congress may go to Syracuse next October.

Although work on the building will be rushed, it is not expected it will be finished in time for the State Fair, the date for which is generally the second week in September.

AFTER EASY MONEY

May Use Trade Paper to Ease Up Grifters

Chicago, Feb. 28.

Anticipating "easy money" that is likely to be forthcoming in organized attempts to oppose unfriendly legislation directed toward carnivals, a bunch who are thought by some to be seeking a "slush fund" to be spent on "jollity" by those on the "inside," are circulating the highly improbable story that motion picture interests are a part of the forces working against carnivals.

It is declared that some speakers went so far as to bring this angle before recent gatherings of outdoor showmen in Chicago and to claim that they had "tangible proof" that that is the case.

The plan, viewed as having possibilities for a big "lark" if the story is swallowed, has been assured the editorial backing of at least one trade paper, widely known as a medium to reach the "grifters."

It is emphasized in this call for coin that "the picture men have a lot of money and spend it," which is meant for a hint.

SHOWMEN'S LEAGUE ELECTION

Chicago, Feb. 28.

The annual election of the showmen's League held Feb. 20 resulted in the selection of the following officers:

Edward P. Neumann, president; Fred M. Barnes, first vice-president; Con T. Kennedy, second vice-president; Walter D. Hildreth, third vice-president; C. R. (Zebbie) Fisher, treasurer, and Tom Rankins, secretary.

The personnel of the board of governors is as follows: Larry Boyd, Edward C. Talbot, Fred L. Clarke, Edward F. Carruthers, A. H. Barkley, Harry G. Melville, Walter F. Driver, S. H. Anschell, Louis Hoeckner, Col. Fred J. Owens, Charles G. Kilpatrick, Baba Delgarian, Edward A. Hook, Fred Wagner, Sam J. Levy, Joe Rogers, Rubin Gruber, Felice Bernardi, James Campbell, Bert Earle, Fred Beckman, Thomas J. Johnson, Ben Benjamin, T. A. Wolfe, Steve A. Woods, Harry Coddington, M. L. Callahan, Milt Morris, Edward Ballard, Charles Hall, Bert Bowers, James McGrath, Charles Browning, A. J. Ziv, Charles Sparks, Harry McKay, Henry T. Belden, Guy Dodson, Beverly White.

CHECKING "REPEATS"

Device Designed to End Holdouts and Prevent Tax Troubles

A new checking system, introduced last season and being pushed this year, promises to check "repeat" ride fares, preventing "holdouts" and furnishing park management protection against government tax inspectors' misunderstandings.

It is a standard cash register electrically connected with an automatic sign displayed prominently above the entrance to the ride. The strip tickets take care of the people entering, but this does not furnish a check on "repeats." For that purpose a girl is stationed within sight of the arriving and departing cars, and as each car moves from the unloading station the girl registers the passengers remaining on her cash register. The figure is reproduced on the signboard where it is visible to the park inspector. In addition the cash register is locked and it automatically keeps a record of its own by the day, week and season.

Heretofore the government tax office has kept careful watch on park rides and because of holdouts on "repeat" fares the government records and the park records did not justify. By the new device it is claimed the park management will hold a complete record for tax purposes.

BERT BOWERS PREDICTS GOOD CIRCUS SEASON

Reports of Employment, High Wages, Good Crops, Make Rosy Outlook

Bert Bowers, manager of the Hagenback-Wallace circus made a hurried trip to New York this week, leaving for Indiana Tuesday on the Twentieth Century. He gave out the show's opening date as April 28 in Louisville, and said advance reports of conditions over the country justified the expectation of a more than ordinarily good season for the big tops.

The forecast is based on the fact that employment at higher wages is universal in the United States; that farmers are prosperous from last season's crops, the steel industry is more active than at any time since the war period and wages and selling prices for products are higher than for several years. The general run of crops are in excellent shape and copper production is on the eve of great production at high prices.

All these things, according to Bowers, indicate that the country is entering a period of prosperity and the statistical bureaus of the government show a high average of money circulation.

CIRCUS' HIGH LICENSES

Bill Introduced in Maine for State Tax

Augusta, Me., Feb. 28.

Circuses which come to Maine all have to pay a state license fee of \$500, in addition to a municipal fee, if the bill introduced in the House of Representatives by Representative Keef of Vanceboro becomes a law. The license shall contain the provision that if the person or corporation operating the circus shall allow any of its performances, any gambling or fair games, which are prohibited by the laws of the state, the license shall be revoked immediately.

The penalty for a violation of the act is the forfeiture to the state the sum of \$1,000. Municipal courts in all the counties shall have jurisdiction.

PUBILLONES SHOW OFF

Performers Scatter When Tour Ends Suddenly in Cuban Interior.

The Pubillones show, after about three weeks in the interior, closed its tour suddenly, and the performers with the outfit scattered, securing engagements with other native organizations.

The Borell Circus took over a number of turns, including Houghton and Houghton. The Pubillones show played four weeks at the Nationale in Havana, and then went on tour. The close of the show was decided upon when the railroads declined credit for transportation.

Other turns with Borell are Walter Beckwith's Animal Circus, featuring the trained lion, Jim, used in the stage and picture productions of "Tarzan" in the States. This act is featured. The Clark-Razzillian troupe is also with Borell.

Mardi Gras Winter Circus in Chi.

Chicago, Feb. 28.

A Mardi Gras winter circus is to be presented at the Second Regiment Armory for eight days opening with the Sunday matinee April 1 by the Woodmen.

It is being booked by J. C. Matthews.

Bohler Revue at Live Stock Show

Chicago, Feb. 28.

Charles Bohler is presenting a Bohler Terrace Garden revue, two circus acts and a big ballet, at the Live Stock Show, which is to be held at Oklahoma City, Okla., March 11-23.

Frank Wirth departed from the New York Tuesday for a week or so of golf at Pinehurst, N. C. Wirth's brand of golf requires ideal weather conditions.

CARNIVAL MEN SATISFIED

All Those at Chicago Convention Were "Clean," So They Said

Chicago, Feb. 28.

Carnival men from all parts of the country in convention here last week disclaimed any responsibility for the basis of the present agitation against carnivals. Universally

it was admitted by those who gathered here they had "always run clean shows."

Just how the feeling against carnivals should have spread throughout the length and breadth of the country was not made plain, but it was emphasized that in taking a stand for "clean shows" the coming season the carnival men have no cause for "apology."

Any complaint that may have originated against carnivals is not due to carnivals at all, according to the carnival men. Although opinion is that carnivals are not always moral, elevating and honest are without the least foundation, it was urged carnival men generally and all concerns dealing with carnival men should contribute to a fund, which has incidentally been "underwritten" by a certain few with the assurance that money will come flowing in so as to yield a splendid return.

RETRENCHMENT AIMS AT SMALL PENNA. FAIRS

Budget Proposals in Legislature Would End State Aid

Proposals in the form of budget appropriation bills before the Pennsylvania Legislature threaten to put the smaller county fairs out of business, according to amusement men, who are mobilizing to oppose the passage of these measures.

The principal item in the mass of appropriation legislation involves the policy of discontinuing State subsidies after this year, but amusement interests are confident that the proposals cannot be enacted for several reasons. The principal argument against the economies suggested is that the budget proposals include several for cutting down the State subsidies to hospitals, and this provision has aroused violent State-wide opposition. Several important hospital trustees and boards of directors have gone on record to the effect that if the appropriation is cut down they will resign forthwith.

It is probable that the fair appropriations and the disbursements to hospitals will be brought up together in the same measure, and both will be voted on together. The hospital proposal is regarded as doomed to defeat, and the stoppage of fair subsidies is almost sure to be defeated at the same time.

Another circumstance that stands in the way of enacting the legislation is that it would be pretty certain to arouse the indignation of the farmer vote, and neither of the parties cares to invite trouble from that direction. The way the fair men look at the propositions is that the present Administration, having been elected on a campaign pledge to retrench in public expenditures, is setting up a drastic budget cut, but with its fingers crossed and reconciled to the defeat of its program.

In fair circles the retrenchment plan of Gov. Pinchot is discounted largely because most of the important fair associations in Pennsylvania are on a sound financial basis, and the comparatively small sums granted by the State must be regarded as negligible. The custom of State premiums granted fair associations limits the amount to \$2,000 for each county. Last season the records show that no one fair received as much as that. In many counties there are three or four fairs, so that the \$2,000 allotment must be divided.

The division of the premium for each county is not split evenly in proportion to the number of fairs held within the counties, but according to the claims made. It is noted that the amount of claims is considerably in excess of the premium actually given. Last year one county had four fairs, so the premiums could hardly count as vital revenue. Few fairs are given as much as \$1,000 by the State and most are under that figure. Last season there was \$138,000 claimed by the 74 fairs within the State, and the total premiums paid amounted to \$55,000.

CARNIVAL MEN OBJECT; SEEK "COOCH" DANCERS

Meeting in Chicago Develops Fad for Finding Fakes—Milt Morris Talks

Chicago, Feb. 28.

At a recent meeting of outdoor showmen, which had pretense of seriousness, the subject of "clean shows" was brought to the front and a "definite expression" was "demanded" from carnival men as to their "public attitude."

Milt Morris, of Castle & Morris, who represented himself as spokesman for the "carnival men following declared that "absolutely nothing objectionable will be tolerated by the carnival managers in the future." It was noticed that he did not say "positively."

This may be attributed to the fact that the carnival men with whom he is on most intimate terms were busy during the Chicago meeting seeking hootchie kootchie dancers, Hawaiian dancers, sure fire games and all kinds of new fakes.

The anti-carnival bill in the Minnesota Legislature provoked tremendous agitation among the carnival and fair men when the prohibitions in the measure became known.

It was termed the worst bill ever aimed against outdoor amusements. Report said that it is 90-10 the bill will be passed. As many Western States are believed to follow Minnesota's lead in legislation, that brought another fear to the showmen, although Minnesota itself always has been fertile ground for travelling carnivals.

Many of the fair secretaries at the convention attempted to prevail upon carnival owners not to exhibit under the auspices of an American Legion lodge. The youth of the order was pleaded as a reason, but the carnival people would not commit themselves.

The anti-carnival bill introduced into the Minnesota Legislature with women's clubs of the State as represented by a central body at Minneapolis principally supporting it, prohibits carnivals entering Minnesota, declaring them to be public nuisance. It provides penalties for violations in the form of fines and imprisonment.

The measure is sweeping in its coverage, including any travelling show or exhibition in the open, excepting exhibitors licensed by incorporated municipalities for not over two days in any one calendar year (taking in circuses).

DIP-LO-DO-CUS RIDE

New Jazz Coaster Modelled on Shape of Prehistoric Animal

A new ride design is being built at Idora park, San Francisco, for introduction to the trade under the name of the dip-lo-do-cus. It is a roller coaster embodying new principals and is offered at a cost of approximately \$29,800.

The structure resembles a coaster except that the structure is covered and painted in tropical scenes. It has about 1,500 feet of trackage. The car is circular and divided into three compartments, each compartment holding two persons. These cars are hooked into two-car trains and each car, in addition to its downward motion, swings laterally on its own center in eccentric motions that provide all sorts of thrills.

The title of the ride is derived from a prehistoric monster, that roamed South America and a model of which is exhibited in the Carnegie museum and the idea that current interest in prehistoric discoveries can be capitalized in an ingenious ballyhoo.

It is declared in the prospectus just mailed to park managers that numerous types of standard coaster rides can be converted into the new pattern by a change of minor equipment details. Three trains of two cars each can make 40 trips an hour apiece with a total capacity of 960 passengers an hour.

THREE FAIRS SIGNED

The Frank Wirth office has signed for the free shows at the county fairs at Hornell, N. Y.; Leighton, Pa., and Norfolk, Va.

The same office will supply the acts for the Elks indoor circus at Magaro's New Exposition Hall, Harrisburg, Pa., April 2.

NEW 1923 PARK IMPROVEMENTS FIGURED AT NEARLY \$2,500,000

Only Standard Rides and Like Features Are Represented—Business All Signed and in Progress—Opposition Park in Kansas City

A canvass of new summer park construction on the books of the Miller & Baker company, designers and builders, of standard rides and buildings, shows an estimated total of business under contract or in progress totalling \$2,500,000. This does not include the probable last minute business which is merely in negotiation and takes into consideration only a small amount of work outside the Miller & Baker office, such as whips and similar devices being handled by other firms. Miller & Baker deal only in coaster and like rides for which John A. Miller holds patents. The business is divided roughly as follows:

25 roller coasters at \$40,000 each.....	\$1,000,000
8 dodgems of \$22,000 each.....	176,000
5 dome roof dance halls averaging \$40,000 each.....	200,000
6 aeroplane swings at \$9,000 each.....	54,000
Changes at Euclid park, Cleveland.....	100,000
8 old mills averaging \$25,000 each.....	200,000
6 whips at \$8,000 each.....	48,000
Total.....	\$1,768,000

The same firm is laying out Fairyland, Kansas City, which will represent an investment of \$500,000. And the new project at Monticello, N. Y..... 225,000

Total.....\$2,493,000

This volume of business is reckoned as more than 50 per cent. in excess of that for the same period of 1922. The conspicuous increase in operations has several interesting angles, chief among them being the fact that small resort owners such as picnic groves, bathing beaches, etc., in towns where there is a flourishing park, or even two, have been so impressed with the possibilities for profit that they have entered into plans to expand their equipment sufficiently to make a contest for the crowds. Another influence is the comparatively new discovery that the same park can duplicate its most popular amusement devices and make money on both.

A conspicuous example of a new park project in a town already supplied is the Fairyland enterprises in Kansas City. That town already has the successful Electric park which has continued its prosperity during all the years of the summer park slump. It is recorded that Electric park last season built a new roller ride at a cost of \$72,000 and grossed \$100,000 on the first season, more than getting back the investment on the first year. Revere beach, Boston, put in a new \$80,000 ride in 1920 and gross admissions for the two seasons of its use total \$200,000. The circulation of amusement business gossip of this kind is believed to have given the development of park properties the current boom.

The Spring Brook fair property at South Bend, Ind., which was developed several years ago into a modest park proposition, has started a like movement among the fair associations. There are now at least four fair associations who operate actively during the summer, bringing the season to a close with the usual fair. They are at South Bend, Milwaukee (state fair grounds), Springfield, Ill., and Memphis. The last named development is now under construction. One of the things that awakened the western fair men to the possibilities of amusement devices was the experience of the Milwaukee management. They built an old mill as a permanent feature of the fair itself. It ran only the eight days of the regular event, but in that time was reported to have done nearly \$15,000, returning a handsome yield on the investment. At Spring Brook they invested about \$100,000 additional capital and the return is described as "excellent" from the very outset.

SHOWMEN'S LEAGUE TO FIGHT LEGISLATION

Subscription Fund Raised at Chicago Meeting—Tom Johnson on Committee

Chicago, Feb. 23. The need of a concerted effort to oppose legislation which is injurious to showmen is felt to be so urgent that at a meeting held by the Showmen's League of America for this purpose the other night, which was not widely announced, there was between \$4,000 and \$5,000 raised. A fund of from \$20,000 to \$30,000 is contemplated.

While the Showmen's League is a social organization, a subsidiary committee is planned to make a fight against the legislation in various states which showmen feel is dangerous to outdoor interests.

E. C. Newman, the president of the league, will be chairman of the committee, and Tom Johnson, lawyer, well known in theatrical circles, will be an important working member of the committee. The other members of the committee will be named this week.

BIRTHS

Mr. and Mrs. T. A. Dixon-Freeman at Grant Hospital, Chicago, Feb. 17, daughter, Mrs. Freeman is professionally Jessica Dixon; "The Overseas Girl," and Mr. Freeman, "That Minstrel Fellow."

FREDERIC DE BELLEVILLE

Frederic De Belleville, legitimate actor with a career covering some 50 years, died at his home, 322 West 72nd street, New York, Feb. 25. Mr. De Belleville was 68 years old and was born in Liege, Belgium. A coincidence was that the date of his birth was also that of his last theatrical appearance, Feb. 17, as a member of the cast of "The Humming Bird" with Maude Fulton at the Ritz. In his youth Mr. De Belleville was an officer in the Belgian army. He played with European companies for several years before coming to America, appearing in London and Paris. He also played for several seasons in Australia. His first engagement was with "Fair Rosamund" in London. He came over here about 40 years ago. For a number of seasons during the

IN LOVING MEMORY OF MY DARLING MOTHER

MRS. EMILY STANTON

Who departed this earth Feb. 5th, in London, England, age 77 years. Although you have gone from our vision, in memory you'll always remain; In God's loving care you'll rest peacefully there.

Away from all sorrow and pain.

Mourning and Missed by Your Loving Son.

WILL STANTON

nineties he starred in "Hoodman Blind," before that having played with A. M. Palmer's Union Square Stock, and the leading theatrical organizations of the day. Among the famous plays in which Mr. De Belleville toured were the "Silver King," "Corsican Brothers," "Lights o' London," "Two Orphans," and "Monte Cristo." He starred with

BEN. W. DAWSON

Memory to the loss of a great pal, a great artist and a good friend. We know he is eternally happy for his heart's greatest wish that his remains be disposed of by his staunch friend and partner, BILL LEMARE, has been fulfilled.

INDOOR CIRCUS DATES

Bob Morton's Outfit to Continue Under Canvas—Has 20 Weeks

A number of carnival men have grabbed off indoor circus or "bazaar" dates for the late winter and early spring, working under the auspices of fraternal organizations. Three new bookings were made known this week.

Bob Morton will start March 12 at Albuquerque, N. M., with a week stand for Shriners. He has 20 weeks laid out, moving out of exhibition halls under canvas when the weather permits. The route lies through Texas and Louisiana, and then moves West. Morton has been identified with Western territory until this year. In his bill, among others, are the Beckman-Todds, Orville and Frank, and Fisher Sisters.

Irving Pollock, who operates the World at Home shows and the Pollock big shows, opens an indoor circus at New London, Conn., March 5, with four more weeks to follow.

John W. Morton, whose indoor show has been out all winter, has eight more weeks to go, following the week stand in Baltimore March 5. The outfit has been changed somewhat since it showed in New York at the Shriners' show in the Seventy-first Regiment Armory. It now has, among others, the Flying Millers, Aerial Cromwells, Nelson Family, Mike Cahill, Ledy and Ledy, and the Belford troupe.

Frank Cromwell of the Aerial Cromwells and F. H. Moore of the Aerial Belmonts, both circus acts, have formed a partnership and this week opened a shop for the sale of radio apparatus.

IN AND OUT

Healy and Cross and Dolly Kay (two acts) were out of Proctor's, Newark, N. J., bill Monday through colds. Harry Richman in his new turn with a pick, and Hall and Dexter substituted.

Ciccolini, the operatic star who has been headlining at Loew's State, Los Angeles, was forced to retire from the show for two days, due to critical illness in his family in San Francisco.

OBITUARY

Clara Morris, Rose Coghlan, Minnie Madden Elske and Margaret Anglin at various times. He was a charter member of the Lambs, member of the Players, Actors Order of Friendship, and Actors Equity. A wife, Emmy De Belleville survives. The funeral will be from Campbell's Funeral Parlor at 11 A. M. today

OUR DARLING

INFANT SON OF

Bert and Vera Morrissey

DIED MARCH 24, 1922
He Budded on Earth to Bloom in Heaven

(Thursday), March 1. Among the pall bearers listed are George Tyler, Daniel Frohman, David Belasco, William Morris, H. Cooper Cliffe, Robert Edson, Francis Wilson, Henry Miller and Frederic Warde.

EUGENE WOOD

Eugene Wood, 62, died at his residence, 105 East 90th street, New York, Feb. 26. Death resulted from pneumonia. Mr. Wood was the father of Peggy Wood, musical comedy star. He was born in Bellefontaine, Ohio, and educated at Ohio Wesleyan University. Mr. Wood was well known as the author of several popular books, among them three groups of short stories collectively called "Back Home," "Folks Back Home" and "In Our Town." He was also a playwright with several successes to his credit.

JOHN MORRISON

John Morrison died suddenly Feb. 16 at Tacoma of pneumonia. He was 45 and a singer of Irish melodies, living at Portland, Ore. Going to Tacoma with the film, "Silver Threads Among the Gold," he was rushed to the hospital there before giving the performance. The Tacoma theatre where the picture was to have shown turned itself over for two days as a benefit for the widow of the deceased.

CONSTANCE E. GLOVER

Constance E. Glover (Mrs. Carroll "Dolly") died Feb. 3 at the Elmhurst sanitarium, Holbrook, Mass., after a severe illness. The deceased

TENT SHOWS FROM WEST REPORTED FLOODING TO EAST

Estimate Eastern Territory as Now Fertile Through Close Watch on Carnivals—Dramatic and Minstrel Organizations Without Attachments

DUNBARS TAKE UP ROUTE OF SHIPP & FELTZ SHOW

Aerial Act Buys Equipment for Own South American Circus

One of the women members of the Flying Dunbars left New York a few days ago, for South America, after completing the purchase and attending to the shipping of a complete circus equipment of canvas and seats. This will be used for a new circus touring South America beginning this spring, headed by the Dunbars and featuring Schreyer's Trained Animal show.

The Dunbars have been in South America for a considerable time with their own show and traveling with various native outfits. With the end of the current season the old firm of Shipp & Feltz, which has toured the Latin-American republics for years, will be disbanded, the principals, old showmen of the States, retiring. The Dunbar show, according to present plans, will take up the Shipp & Feltz routes, which covered the whole southern continent and usually covered two years or more.

L. Harry Raymond, for three years manager of the Colonial in Pittsfield, Mass., has become manager of the Capitol, Springfield, Mass. He succeeds Walter M. Merkel.

A flood of tent shows is expected in eastern territory during the coming season according to the plans of several owners of organizations of this order from the south and west. The tent show managers contemplate entering virgin territory being under the impression easy money is to be acquired in parts of the country especially in the east where the authorities are expected to closely watch carnivals.

The tent show organizations travel without carrying outside attractions such as wheels and other devices invariably linked with carnivals. These organizations include dramatic companies and minstrel troupes, the former including several dramatic pieces in their repertoire. Many are legitimate companies which have appeared in the south and west successfully for years.

It is believed that the entrance of these companies into new territory will remove the stigma which has been created against outdoor amusements by carnivals during the past few years.

ILL AND INJURED

Mrs. Jessie Stoner Cullen, wife of the manager, is recovering at St. Joseph's hospital, Kansas City, from an operation for appendicitis.

Nicholas M. Schenck, the Loew executive, underwent a tonsil operation in New York last week.

Catherine Cheevers of the Eastern Theatre Manager's Association has been confined to her home for several days, due to an attack of grippe.

Illness necessitated the absence of Helen Annie Aron from the Loew office this week.

Edwin Boots McKinna, a dancer with the U. S. Jazz Band sprained his back while dancing at the Grand, St. Louis, last week. He may resume next week.

Frank Vincent, Orpheum Circuit booking manager, has been confined to his home since last Saturday with an attack of grip.

Elviah Bates has recovered from an attack of the flu. Miss Bates recently secured a booking partnership with Wenonah Kenny.

Harry Norwood (Norwood and Hall) has recovered from pneumonia. The act was forced to cancel two weeks of their Keith route which it takes up this Friday at Far Rockaway.

Bart McHugh, Keith's Philadelphia vaudeville agent is at Pinehurst, N. C., suffering from a nervous breakdown. McHugh collapsed in the Keith office recently and was ordered away immediately by his physician.

Bill Lykens, Keith vaudeville agent, has been operated upon in a New York hospital for a stomach disorder. He will rest for some time at Atlantic City following his discharge from the hospital.

Cleo Ruffy, of the Crystal Bennett Co. playing the Orpheum, Oakland, this week, suffered a broken arm during the matinee Sunday. The act is continuing without her pending the arrival of Alla Bennett from the east.

The Wirth Family opened this week in Kansas City, appearing without Stella Wirth, who was attacked with influenza at Detroit two weeks ago. She is recovering but was advised by her physician not to appear until entirely convalescent.

Adda Gleason retired from "Tiger Rose" at the Morosco, Los Angeles, because of illness. Francesca Cappellano, who toured in the piece on the road, succeeded her. She is the wife of Ben Piazza, who was manager of the Hill Street, Los Angeles, until a year ago.

ENGAGEMENTS

Grace Hayes, for the Empire, London, revue, "Monkey Glands."

John Trutle has resigned as manager of the Supreme in the Brownsville section of Brooklyn, to take over the management of the Premier Palace, a new 3,500-seat house in the same locality. The Palace will open the latter part of March with pop. vaudeville.

The aunt of Mrs. Billy Noble (Noble and Brooks) died Feb. 13 at Parkersburg, W. Va. Mrs. Noble had been looking after her aunt for three months prior to her death. Noble and Brooks will remain in Parkersburg until the estate is settled.

Ferd F. Hohn, 60 years old, was found dead in his bed at a hotel in Kansas City, Feb. 20. He was a theatrical electrician and a member of the local union in that city.

The brother of Grant Gardner died Feb. 24 at Springfield, Mass.

James Lilley, who assisted in the dedication of the New Bedford, Mass., opera house, now the New

IN LOVING MEMORY OF

JOHNNIE HOEY

Who passed away February 28, 1920
Always remembered by his partner
JEANNETTE MOZAR

Bedford theatre, died Feb. 22 at his home in Fairhaven, Mass. He was a well-known musician.

Max Dody, brother of Dan and Sam Dody, died at his home in New York, Feb. 24. He was 49 years old.

IN LOVING MEMORY OF MY HUSBAND

BILLY CRAIG

Who Passed This Life Feb. 17th, 1923
BOBBY HARRIS

Death followed three years of illness, and was due to a complication of diseases. A widow and three children survive.

The father of Harry Fentell died, aged 76, at his home, Hamburg, N. Y., Feb. 22.

INCORPORATIONS

Albany, N. Y., Feb. 28.

Combined Theatre Corp., Manhattan: capital, \$40,000; directors, Samuel Hoffman, H. D. Mofuts and Rose Haberman.

Alexander Koshet's Ukrainian National Chorus, Inc., Manhattan: capital, \$50,000; directors, Alexander Koshet, Max Rabinoff and Daniel W. Wootton.

Dante, the Magician, Inc., Manhattan: capital, \$500; directors, Harry Jensen, Howard Thurston and L. W. Ezkerman.

Excelsior Pictures, Inc., Yonkers: capital, \$20,000; directors, I. Kaplan, P. Cohen and S. Ellis.

Harry Lyons Realty Corp., Manhattan, pictures: capital, \$10,000; directors, L. C. Whiton, Florence Block and Pauline Berger.

Miracle Theatre Corp., Bronx: capital, \$10,000; directors, Joseph Jame, Abraham Jame and D. Goldstein.

Paternal Film Distributors Corp., Manhattan: capital, \$10,000; directors, Charles A. True, M. E. Graef and Esther Epstein.

Fascination Pictures, Inc., Manhattan: capital, \$10,000; directors, L. R. Bangsberg, H. S. Douglas and E. C. Christensen.

J. Parker Read, Jr., Productions, Inc., New York: capital, \$5,000; directors, Jack Kaplan, Pearl C. Chen and J. Parker Read, Jr.

Help Yourself Producing Corp., Manhattan, theatre and managers: capital, \$50,000; directors, K. B. Miller, J. P. Shea and M. J. Pfeiffer.

John Golden, Inc., New York, pictures: capital, \$500; directors, Anne Elchel, Marion Elkin and L. I. Fink.

Verity Film Co., Inc., New York: capital, \$50,000; directors, Joseph Ornato, Anna Ornato and Pasquale Ornato.

United Producers, Manhattan, Pictures: capital, \$750,000; directors, R. A. Schwartz, H. G. Kosch and Mildred Gerst.

Gate Amusement Corporation, Brooklyn, Theatres: capital, \$8,000; directors, H. M. Brill, A. Weiss and J. Goldstein.

Good Pictures, Manhattan, Capital: \$2,000; directors, Arthur Ellery, A. E. Cobb and A. H. Ring.

Eckmann and Reutter, Manhattan, Make pictures: capital, \$5,000; directors, William C. and S. W. Eckmann and K. J. Reutter.

Los Angeles-Biltmore Amusement Corporation, Manhattan, Theatrical: capital, \$400,000; director, Abraham L. Erlanger, J. P. Bickerton, Jr. and E. S. Golding.

Jeff-Doullberry Company, Manhattan, Pictures: capital, \$10,000; directors, F. R. Doullberry, Joseph H. O'Neill and William Gitskey.

Shore Road Amusement Company, Manhattan, Theatrical: capital, \$250,000; directors, H. E. and E. H. Pulch and J. B. Berger.

Walton Burnside Amusement Corporation, Manhattan, Capital: \$500; directors, B. E. Well, Matie Hammarstein and David Blum.

M. J. Doyle and Daniel, Manhattan, Operate dance hall and studio: capital, \$10,000; directors, Joseph A. Doyle, Desider Guernsey and R. S. Alevey.

Wilkes Theatre Corporation, Manhattan, Capital: \$5,000; directors, F. X. McKenna, T. K. and G. M. Donovan.

Skooter Ride Corporation, Manhattan, Capital: \$16,000; directors, L. Gordon, E. Gordon and R. Lussie.

Franchise Holding Corporation, Manhattan, Operate theatre: capital, \$2,000; directors, H. C. Murray, Joseph Ruble and S. S. Jalkut.

New Wayburn Studios of Stage Dancing, Manhattan, Capital: \$1,000; directors, William Newsome, E. Brett and N. K. Wayburn.

Yonkers Playhouse, Yonkers, Capital: \$500; directors, W. F. Barker, W. Bigelow and C. W. Gould.

The Man Who Met God, Inc., Manhattan, pictures: capital, \$500; directors, Eugene Walter, H. B. Day and C. J. Tevlin.

Saxton-Gerard Co., Inc., Manhattan, theatres, etc.: capital, \$500; directors, F. H. Butcher, R. A. MacLean and H. B. Holland.

Mack Hilliard Theatrical Corporation, Manhattan, Capital: \$30,000; directors, Mack Hilliard, C. H. Munster and R. C. Richter.

Benjamin David, Inc., Manhattan, Play producing: capital, \$50,000; directors, Benjamin David, Benjamin Schwartz and Miriam Zusner.

Koch, Muller & Hayden, Inc., Floral Park, Theatres: capital, \$5,000; directors, A. M. Koch, H. G. Muller and Joseph Hayden.

Albany Glitters, Capital: \$100. **Theatre, Inc., Albany:** Motion pictures and vaudeville; capital, \$50,000; directors, Jacob Tarsches, Christopher H. Buckley and Samuel Caplan.

Permolin Film Corporation, Manhattan, Motion pictures: capital, \$500; directors, Marjorie M. White, S. M. Moffat and Howard Devlin.

Go-Go, Inc., Manhattan, Theatrical and motion pictures: capital, \$55,000; directors, Solomon Goodman, P. S. Goodman and Robert Walker.

Visit Hollywood, Inc., Manhattan, Moving picture making exposition: capital, \$5,000; directors, F. Valle, Robert Miller and C. Wetzler.

S. Rankin Drew Post Productions, Inc., Manhattan, Dramatic and musical productions: capital, \$3,000; directors, Glenn Condon, B. B. Purl and J. G. Gutz.

Lighthouse Film, Inc., Manhattan, Motion picture business: capital, \$500; directors, R. E. Blanchard, E. K. Shibley and Kate Bowler.

PEOPLE'S, CINCINNATI, OPENS ON PROMISE

**Mutual Promises Shows Will
Be Censored—House
Reopened Feb. 22**

Cincinnati, Feb. 28.
Mayor Carrel rescinded his revocation of the licenses for the People's here last Thursday (Feb. 22), the house reopening with Manheim & Vall's "Jazztime Revue" after dark since Feb. 16 at which time it was closed by the Mayor on complaint of the Law and Order Committee of the Cincinnati Federation of Churches. The latter charged the People's with giving shows described as "vulgar, indecent and immoral."

The closing order came from the Mayor after a number of the Mutual Burlesque Circuit attractions had been witnessed by the Mayor's secretary, Newbold L. Pierson. Tom Sullivan's "Mischief Makers" was the attraction at the People's when the house was closed.

The revocation followed assurances to the Mayor by William Vall, the Mutual Circuit's general manager, the shows would be strictly censored for the balance of the season.

Thomas J. Nocker is Democratic leader of Cincinnati and owner of the People's. Rud K. Hyniska, treasurer of the Columbia (wheel) Amusement Co., is a political power in Ohio and a Republican. The Columbia circuit house in Cincinnati is the Olympic.

Joe Jermon, manager of the People's, is a brother of John G. Jermon (Jacobs & Jermon), member of the Board of Directors of the Columbia Amusement Co. and a stockholder in the Mutual to a considerable extent, according to report. Vall is said to be the lessee of the People's from Nocker.

MUTUAL NOT CLOSING

**Wheel Headquarters Deny Report—
Manheim Houses Out**

A report current in burlesque circles this week that the Mutual burlesque wheel would close operations shortly was vigorously denied at Mutual headquarters. A statement accompanying the denial of a cessation of operations generally on the Mutual wheel branded the story as ridiculous and credited it to a disgruntled producer who had been recently disciplined.

It was further stated the Mutual, while it had no intention of closing until the end of the regular burlesque playing season, would issue a four weeks' notice to all shows and houses should it decide to close for the season. Lent has hit the Mutual wheel shows pretty hard in spot, but at the Mutual headquarters it was said the Mutual now has 18 playing weeks, and the weak spots were being strengthened as rapidly as discovered.

The Band Box, Cleveland, of the Manheim string, playing Mutual wheel shows, drops off the circuit March 3. The Mutual shows will continue to play the Empire, Cleveland, the latter controlled by W. J. Vall. The Empire and Band Box were too closely located in Cleveland to make the playing of both houses profitable in the same town. The Band Box will probably play stock burlesque or tabs.

With the Lyceum, Columbus, O., also controlled by the Manheims, out of the Mutual wheel March 3, that leaves the Manheims with no Mutual wheel houses. The Manheims two shows on the Mutual wheel, "Laffin' Thru 1923" and "Band Box Revue," continue on the Mutual circuit.

Sam P. Lewis Managing Warburton
Sam Pool Lewis has been appointed manager of the Warburton, Yonkers, N. Y., representing the Mutual Burlesque wheel interests which have taken the Warburton for burlesque as a three-day stand opening March 12.

New Britain as Mutual Split

The Lyceum, New Britain, Conn., starts as a split week on the Mutual wheel, March 5, playing the Mutual shows the first three days of the week. Pop vaudeville and pictures the last half.

BURLESQUE CHANGES

Mickey McCabe has joined "Social Maids" (Columbia.)

TWO SHOWS DROPPED

**Mutual Removes Tom Sullivan's
Companies From Wheel**

"The Monte Carlo Girls" playing the second time around the Mutual circuit as the "Rosey Posey Girls," and the "Mischief Makers," operating under the title of "Chick Chick Girls" the second trip around, have been dropped from the list of Mutual wheel attractions. Both are owned by Tom Sullivan and both were not up to the Mutual standard, it was said.

The "Rosey Poseys" closes March 3 at the Lyceum, Columbus. "Chick Chick" closed last Saturday (Feb. 24) at the Broadway, Indianapolis. "Mischief Makers" was the attraction at the People's, Cincinnati, the week of Feb. 12, when the authorities closed the house claiming the People's during that particular week and previously with other Mutual shows had been giving "indecent, vulgar and immoral performances."

The two Sullivan shows may continue to play independent dates until the end of the season playing in the smaller cities not having wheel houses and on the one nighters in Pennsylvania and the middle west.

SECOND JAFFE ATTACHMENT

The George Jaffe Columbia Wheel show, "Step Lively Girls," was attached for \$900 by Wash Martin in Jersey City while playing the Majestic this week, Martin bringing attachment proceedings on the claim that the \$900 was due him for managerial services. Martin was manager of the "Step Lively Girls" for several weeks recently. The Martin attachment made the second for the Jaffe show within a month, Lew Reals having attached "The Step Lively Girls" at the Orpheum, Paterson, several weeks ago. Reals was company manager preceding Martin.

Both attachments grew out of alleged unexpired contract claims for salaries.

COLUMBIA'S MEETING

The regular quarterly meeting of the Columbia Amusement Co. will be held to-day (Thursday) at the Columbia offices in New York. In addition to the usual routine business several matters of importance regarding the Columbia shows, such as the allotment of productions for next season to non-franchise holders who operate with leasing arrangements will be discussed. The closing date of the current season will come up for settlement.

The majority of the Columbia producers appear to favor an early closing this year, the same as last, around April 15.

MUTUAL REINSTATES SHOWS

The officials of the Mutual burlesque wheel have rescinded their original intention of not renewing the franchise of the Julius Michaels show, "Runaway Girls." Michaels has been extended the privilege of putting on a new show.

The other show, Frank Damsell's "Pace Makers," also announced as among those which would not have its Mutual franchise renewed for the second trip around the circuit, is likewise scheduled for reinstatement within a week or so.

FINNEY'S SHOW, 2D HIGH

The Columbia, New York, last week did the second highest business of the season with Frank Finney's show getting \$10,100. Washington's Birthday, with two sell-outs, the matinee getting slightly under \$1,500 and the night slightly over that, helped the week's gross materially. The Jimmie Cooper "Beauty Revue" the previous week at the Columbia, New York, did \$9,890, Lincoln's Birthday, Feb. 12, also boosting the business for that week. The Gerard "Follies of the Day" holds the current season's record at the Columbia, New York, doing \$11,500 in a week without a holiday.

Other Columbia grosses last week were "Knick Knacks," Yorkville, New York, \$4,390; "Follies of the Day," Empire, Providence, \$8,500; Dave Marion's Show, Worcester, \$8,855; Cooper's "Beauty Revue," Empire, Brooklyn, \$7,200; "Talk of the Town," Lyric, Dayton, \$4,520; "Let's Go," Majestic, Jersey City, \$3,410; "Big Jamboree," Empire, Newark, \$3,170.

Stone and Pillard Cast Changes

St. Louis, Feb. 23.
While the Stone and Pillard show was at the Gayety last week, four principals were replaced.

STOCK IN JERSEY CITY

The Majestic, Jersey City, drops off the Columbia wheel March 26 for the rest of the season. It will go into burlesque stock.

The Majestic has been a bad stand for the Columbia shows the present season. The gross has averaged about \$3,500 weekly this season.

Columbus Off Mutual Wheel

The Lyceum, Columbus, O., drops out of the Mutual Burlesque Association route Saturday, March 3. It will play combinations thereafter.

The Lyceum is controlled by the Manheim interests, who also have four shows on the Mutual wheel.

15 YEARS AGO

From Variety of March 1, 1908.

Vaudeville salaries were high owing to competitive bidding between the U. B. O. and the K. & E. opposition, but performers were nervous over the growing number of houses being turned over to pictures. The Keith-Proctor Twenty-third street and Union Square were announced for the screen policy the following Monday. Wilmer & Vincent's Orpheum in Reading, Pa., was another and from the west reports came that a score or so of family theatres would follow suit. Percy G. Williams made it plain he would continue vaudeville at his minor houses like the Novelty and Gotham, but show business was worried about the development. Variety devoted its editorial page to a discussion of the subject, pointing out that the change of policy so far had affected only the weak vaudeville theatres and the form of entertainment had not been threatened in a big way.

Even that far back grafting agents were receiving attention. At the United Booking Offices a startling notice had been posted. E. F. Albee declared that any performer who sent presents to employees of the Keith booking office would be barred from further time. At the same time a sample letter from an act enclosing money was posted on the bulletin board and Mr. Albee declared he had scores of others in his possession.

The picture business was receiving a lot of notice. The producing and distributing trade had just been realigned under a license system based on the newly liquidated camera patents of the Edison company, but the Biograph people under Jeremiah Kennedy and H. N. Marvin had stolen a march on Edison by buying the Latham "loop and shutter" patent and went into the licensing business on its own account, issuing patents to George Kleine of Chicago, Williams, Brown & Earle and the Italian Cines. This was the situation which ultimately led to the formation of the Patents Company or "trust," with its subsidiary the General Film Company, which subsequently for a time monopolized the exchange trade.

Harvey Watkins, former assistant manager of the Barnum & Bailey circus, was put in general charge of the Keith and Proctor picture enterprises.

William Morris, in Europe, cabled he had signed Harry Lauder for another American tour, comprising all the Scot's "open time" in England and an additional six weeks he had arranged to defer. At the same time the Morris office denied that arrangements had been made to take 25 houses of the Stair & Havlin circuit for vaudeville.

Eva Tanguay and Vesta Victoria were the joint headliners the week before at Proctor's Fifty-eighth Street which piled up a record gross of \$11,000. The Lincoln's birthday performance alone "reached nearly \$3,000."

Sydney Wilmer was running the Wilmer & Vincent circuit alone, Walter Vincent having gone south in search of health.

Bill Lykens and Jack Levy were partners. They had just booked Edward Harrigan and Annie Adams for Keeney's, Brboklyn, in a revival of "Cordelia's Aspirations." Alf T. Wilton, Mrs. Yeamans' agent, was also interested in the booking.

Fred Henderson of the Coney Island music hall, was on a trip to the Pacific Coast with Martin Beck.

Ben Cotton, oldest living minstrel, died in New York. He was born in Pawtucket in 1827.

A group of eastern burlesque men were made defendants in the suit

"YE OLD HOKUM BUCKET"

(Some of the "releases" compiled by Sam Tishman of Chicago from various vaudeville bills seen by Mr. Tishman within the past three years.)

Have you seen the new five dollar gold pieces?
I haven't seen any of the old ones.

How did your father meet death?
He didn't meet it, it overtook him.

To bald headed man:
Put on your hat, you're half naked.

Do you know an engine has ears?
What do you mean?
Engineers.

"We generally get applause for that."

Why do you call him "Hen"?
Because he is always laying around.

What are you trying to do, make a monkey out of me?
No, nature has saved me the trouble.

Do you comprehend?
Who copped the hen?

Song entitled:
"If every man was as true to his country as he is to his wife, God help the U. S."

What is an egg?
A chicken not yet.

Soup should be seen and not heard.

Do you take me for a fool?
Correct, sit down.

How old are you?
Thirty-five.
Are you working?
No.

How long have you been out of work?
Thirty-five years.

of the Sparrow Company of Canada in a dispute growing out of the former Traveling Managers' Association's participation in the split of the two burlesque circuits.

The team of LeMaire and LeMaire split and a new combination was formed of George LeMaire and Frank Conroy. Conroy had been doing the blackface comic in the act of Hayward, Conroy and Hayward, called "The King of Blackwells" and he claimed ownership of the vehicle, threatening action if it was used by Hayward and Hayward.

A widespread revival of illustrated songs was in progress, but with a difference. There was a famine of "slides." Previously they had been handled by the music publishers and offered free for use to managers, but the makers began to sell them to the theatres and to singers and there weren't enough to go around.

The merry game of legislating against Sunday performances was going on briskly. Four or five bills were pending in the New York legislature and the New York city board of aldermen had recently enacted an ordinance restricting shows. One of the Albany bills proposed local option.

Willie Hammerstein's sudden flight to Europe was explained when the Victoria theater exhibited a brand new parlor set in "three" and three new house drops. The regulars at "the corner" knew the house equipment by heart and couldn't believe their eyes. It didn't look like the same old place and for several weeks acts on the bills got credit for carrying special sets.

Variety's Chicago correspondent took occasion to observe that "The Follies of 1907" at the Auditorium was really only "dressed up vaudeville" and was opposition to the regular variety houses. It was playing 75 cents top.

More about pictures. A billiard room at Bleeker and Thompson streets, New York, which had been piecing out a slim living with the aid of a stuss game on the side, suddenly blossomed out under the management of one Tony Lowrie as a picture theatre at 5 and 10 cents. It played to 1,800 people the first day. The overhead was \$40 a day, and profits went to four times the revenue of the billiard room, the "cut" on the stuss game included.

I'll have you taken out of here. Where is your grammar?
She's dead.
No, no, I'm surprised at the language you use, you should have said, "I'll have you brought out from here."

I was in a show called "Why Girls Leave Home."
What part did you play?
The reason.

Woman is an improvement over man.
That's the reason all the boys are looking for improvements.

I'll have some Italian chicken.
What's that?
Guinea hen.

I had a job in a department store and a young lady came in and asked for garters. I asked her the kind she wanted and she replied: "Rubber." I said if I do I'll lose my job—Well, after I lost my job—

You're very eccentric
How am I eccentric?
Well for instance which hand do you stir your coffee with?
My right hand.
That's where you're eccentric, I use a spoon.

I used to sing in the State Prison but the prisoners resented it because they said it wasn't in their sentence.

Courtroom (Judge to prisoner):
How did you get here?
I was in heaven and slid down on a rainbow.
Slide up for thirty days.

What's the difference between a watermelon and a carrot?
I don't know.
You'd be a hell of a guy to send to a grocery store.

What's an optimist?
A man that don't care what happens as long as it don't happen to him.

What's a pessimist?
A man who has lived with an optimist.

Here lies the mother of twenty-eight; there might have been more but now it's too late.

I loved mother and hated to leave her but what can you do with typhoid fever?

Were you ever engaged?
Yes, once to a shimmy dancer, but she wiggled out of it.

There was a man named Worth. Was born on the day of his birth. Was married they say on his wedding day. And died on his last day on earth.

That man was so stingy that he put green goggles on the horse to make him think it was grass.

"We don't get much money but what we get is good."

Don't you think I'm light on my feet?
If you're not careful you'll light on your head.

To plant in audience: Come up here if you think you can do better.

My but you're fat.
I was built for comfort not speed.

My father is a union man and works sixteen hours a day.
Impossible.
Sure, he belongs to two unions.

Don't let that worry you, women know everything.
That's the reason men stay out all night, trying to find out something.

All the great men are dying off and I don't feel so good myself.

My uncle died.
What was the complaint?
No complaint, everybody satisfied.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Thirty-four in This Issue

LIFE INSURANCE—AND ITS WORTH

By NELLIE REVELL

(Permission is refused for the use of this article or any part of it for advertising purposes.)

No, I am not trying to sell insurance.

But I would like to feel that my four years of hell might be of benefit to someone. And if even one person profits through my suffering I shall feel that it has not all been in vain.

Please do not get the idea I am trying to force advice on anyone. I am merely scattering the seeds of experience, a sort of harvest from my many errors and omissions, with the hope that they fall on fertile ground and that some of my friends not only profit, but profiteer through them.

For ten years previous to the time I became so chummy with doctors and nurses I had been paying \$45 a year on a sick and disability insurance policy, providing for payments of \$25 a week through the first year of disablement. There was no time during that period when I could not just as well have paid four times that amount.

My insurance agent begged me to increase the amount of my policy. I refused. I remember one particular instance. I was getting into an automobile one day with a party of friends to go to Long Beach for dinner. The agent, who was also a good friend, approached and asked me if I would not increase that policy, giving him \$90 instead of \$45.

It certainly was not the psychological moment for such a request. I was in perfect health, had never felt better; in fact, I can now recall that I almost had that smug feeling of "sitting on the world." Sickness seemed remote. So I told my agent friend, in a gentle, but firm, way, that he was perfectly welcome to join the party, but that he must not talk insurance.

He didn't. I wish he had, for that \$25 a week was a life-saver the last month before the benefit arranged for me by my friends. While I had some money when I came to the hospital, day and night nurses, specialists, consultations, operations, X-rays and plaster of paris casts soon ate it up. I also had a life insurance policy for \$2,000 which in case of disability pays \$200 a year. That just about pays for my bandages now. There was no reason in the world why I should not have had a \$10,000 policy. I was always working and at a fair salary.

In return for the \$45 paid in annually for 10 years on the disability policy—a total of \$450—I received \$1,200 the first year I was here. It was only for a year. For very little more I could have taken out a policy that would have paid me \$50 a week for life. It was just thoughtlessness, carelessness, procrastination and the belief that I was immune from disaster that kept me from doing so.

Unless a man has unlimited means I do not think he should marry without giving his wife the security of a life insurance policy. Even the man of unlimited means is not exempt, for who can say how long those means will last? Fortunes have been swept away in a night. A paid-up policy in a good insurance company is not subject to such sudden dissolution.

As for a disability policy, no one who has to work for a living, no one who is dependent on his own resources, can afford to be without one. He may argue that he can not squeeze the payments out of his salary. But if he can not scrape together the premium while he is well and working how much less can he afford to lie in bed, sick and with no income at all.

If Molly Fuller had taken the precaution to acquire a disability policy, she would now be receiving \$50 a week. If her late husband had been as good a business man as he was an actor he would have left her a large insurance policy. If my late beloved contemporary, William Raymond Sill, had had a policy, if I, myself, had worried as much about me as I did about the productions I was helping get over, there would have been two fewer benefits to be given. There was Bert Leslie, one of the greatest comedians ever, but another whose business perspicacity did not measure up to his talent. There was Dorothea Antell, now helpless and without funds. The list in the profession seems endless.

Lying here, seeing so many transferred from private rooms to charity ward, the crying need of insurance comes home to me more strongly every day. It would be so easy to take advantage of it, particularly for the men and women of the stage. They are entitled to live well and dress well, for they work hard for good salaries, but it would be a matter of only one fine dress, one gay party less a year to insure that they shall continue to live well and dress well, come what fortune may.

Many show people are provident and have tangible results. We all know that. Also it is known that many professionals take a reserve from their earnings and have cash available at all times. It's human nature, however, for any person to want to invest savings, safely, for a certain return. To me life insurance is a gamble. We gamble with the companies, on the length of our lives—but we can't lose, for the amount we are insured for must be paid, whether we live or die. If we live to the maturity of the policy (if endowment insurance) meanwhile we have the privilege of borrowing money on the policy at any time after three annual premiums have been paid. That may be obtained quickly and without annoyance, besides the other benefits derived from it. Saving up for the premium becomes a habit. We are aware this American public saved more during the war to pay for Liberty Bonds on the installment plan than this country ever before had saved. That practice of saving acquired during the war, when there was an objective, had more than a little to do with the business depression that followed. It had made the public thrifty and they continued it.

To me it's much preferable to save for an insurance premium than to invest in jewelry on the theory jewelry is always a quick asset, or merely to deposit a small amount weekly in a savings bank because it is always there for immediate use, paying interest besides. The same interest paid by a savings bank becomes an accumulative dividend on an insurance policy. Life insurance, therefore, works two ways, if not more. It gives you something while you live—protection—and gives something to those you love best if you pass out before the policy becomes payable in full. Meanwhile you can do both, save for your premium and keep up a savings bank account.

Some sacrifice may be required to make the payments. But it's worth it, for an insurance policy is always the best policy. And next to worth-ship it is the best investment in the world.

We have to do something for a rainy day besides buy umbrellas.

At last William H. Anderson, superintendent of the Anti-Saloon League, of New York, will be brought before a court of law. A subpoena was issued for the State "dry" agitating coin-getter, ordering him before Justice Ellis J. Staley of the Supreme Court. The court order was issued last week, and Anderson was to have appeared before the court Monday, but he could not be located in time. The action was brought by Col. Ransom H. Gillett, former "wet" assemblyman, through five taxpayers at Troy, to declare the "dry" league a political organization, and as such be compelled to file a list of its election expenses and receipts with the Secretary of State.

Anderson issued a statement from his home at Yonkers, N. Y., Sunday and Monday, said he had no "official information" he was wanted in court. That the subpoena for him had been issued was published in the papers Friday.

At the hearing Monday it appeared from the testimony the "dry" chieftain evaded service of the subpoena. At the next hearing Friday, Col. Gillett will question Mr. Anderson. This promises to be the hottest grilling ever held in a court in the United States. The papers and books of the Anti-Saloon League, now in the possession of Assistant District Attorney Pecora, of New York, as the result of Anderson's mix-up there, also will be produced at the local hearing, they having been subpoenaed by the court.

Witnesses at Monday's hearing did not divulge much information on the workings of the "dry" organization, Mr. Anderson knowing all and everything concerning the league, according to the testimony. With the order to appear here and the announcement by Pecora that he would present Anderson's case to the New York Grand Jury, these certainly are troublesome times for the "people's champion."

The latest lobby to come to Albany, N. Y., is the one for the hotels of the State. The newest lobby at the State Capitol swung into action yesterday, when Frank A. K. Boland, counsel for the Hotel Association of New York city, came to Albany to oppose measures introduced in the State Legislature intending to prohibit bootblacks and barbers from working at their trades on Sunday. At present the bills are in the Judiciary Committees of the Senate and Assembly. Counsellor Boland also declared he would protest against the bill of Assemblyman Alfred J. Kennedy, Democrat, of Queens, proposing that hotels be subject to inspection and regulation by local boards of health.

The "Extra Dry" is a place in Atlantic City that has always been noted for its good food. Located on Atlantic avenue, the main thoroughfare in the city proper, visitors to the beach front hotels never find it, but it has always drawn steady business from the initiated. The thrifty name, taken from the almost extinct champagne phrase, was carried out in the dining room decorations, which had numberless strings of wine bottle corks. The only reminder is now carried on the back of the present menu cards. Thereon is printed "Our wine list was:" and then follows the tabulated list of the liquors as before the war, but the price columns are missing. Above the lip smacking list of drinks is the notice: "Good fellows—here your eyes may feast upon the names of those 'deceased.'"

Hughie Barrett's jazz band opened an eight weeks' engagement at the Trocadero restaurant, London, Feb. 4, and are featured under the title "Hughie Barrett's Trocaderoers." They are booked from America by Percy Riess for eight weeks with an option of an additional eight. They play afternoons and evenings and were very well received, with every indication the option will be exercised. There are six young claps in the band and the names of the five others in addition to Barrett are John Wade, E. P. Ward, F. N. Smith, Ted Stenzel, Al Payne.

Ernie Young's latest show atop the Century theatre, Baltimore, got its send off Monday night and was featured by a big ensemble number, "Say It With Pearls." In this number the girls of the chorus were garbed in costumes made of pearls. The other ensemble numbers were "Tally Ho," "Bold Pirates," "Back to Baltimore" and "Pogo." The Pogo stuff is retained wisely from the last show, where it

CABARET

made a big hit. The principals in the new show are Carolina Ross, soubrette, who doesn't touch Peggy Davis, her predecessor; Adele Jeanne, danseuse, and a crackerjack; Pat Ivory, specialty dancer; Eddie Mathews, eccentric dancer, retained from the last show, and Ted Loper, prima donna, raised to this position from the chorus. Miss Loper, who is a tall and well built brunet, is a good looking and wears clothes well—and, after all, in a cabaret show, voice is a minor consideration. It is noticeable Billy Rankin, staging the shows, is getting much better work out of his chorus than heretofore. Several of his present numbers are intricate, especially the "Tally Ho" bit, but with the help of Elizabeth Friedman's Elida Ballet of eight girls the other girls have caught on to the rapid stuff and are working well.

The Peek Inn at Broadway and 48th street opened Monday. Dan Dody staged a floor show for it called "The Pepper Box Revue." The show has George Riley, Alice Boulden, Betty Lee, Dolly Marsh, June Carter and Jim Buckley.

Over 200 Federal injunction proceedings against places charged with liquor violations have been prepared by the United States district attorney's office in New York, it is said. Action is to be shortly taken, if not already started. All of the proceedings will be directed against places in Greater New York. Among them are reported several Manhattan mid-section cabarets, taking three or four on Broadway, besides others on the side streets.

The Oklahoma state legislature has passed a bill making the sale of poison booze murder, punishable with death in the electric chair, and the measure has been signed by Governor J. C. Walton, making it the most drastic law against the bootlegger of any in the country. The bill makes it murder to sell liquor that results in death, with the maximum penalty death in the electric chair according to the circumstances of the case.

A cabaret opened lately in Montreal under the name of "Bagdad." The establishment was formerly known as Ciro's, the latter firm having gone bankrupt some weeks ago. Elmer Floyd is in charge of the new place. It opened with a spectacular production, "The Jewel Box Revue," staged by Floyd. Al Friedman's society orchestra is engaged. The atmosphere of the place is Arabian and Oriental delicacies are set forth on the menu cards. The covert is \$2.

"The Cave Follies," at the Grunewald Hotel, New Orleans, ended its engagement last week. It's an Ernie Young revue, and has been booked under a guarantee from the Masons for a week each at Moline, Fort Wayne and Terre Haute on its way back to Chicago.

E. Van Shillagh says he succeeded to the orchestra privilege at the Clover Gardens dance place, New York, following Joseph C. Smith and that Leslie J. Stevens, who now has the orchestra privilege there, succeeded him (Van Shillagh). It was reported Stevens was direct successor to Smith.

An aftermath of Morris Gest's hand-made Russian craze is reflected in a trend toward Russian cafes springing up everywhere, the two most interesting being the Russian Eagle at Fifty-seventh street, near Madison avenue, and Club Petroushka (Russian for Punch and Judy) at 50 East Fifth street. The Eagle has the official patronage of Gest, the accepted leader of the Russ movement. The rival one has the name and backing of Nicholas Rennizoff, the decorator who painted the "Chauve-Souris" sets and the Century roof for the presentation.

Gest is said to have severed relations with Rennizoff after the artist had his name put up over the new restaurant and Gest learned he had decorated it in somewhat similar style to the Century.

The Petroushka is financially sponsored by a Russian who made a great business success in the war in association with Rennizoff and Fred McIsaac, the former Boston critic who cast off to produce plays in New York. It had a prosperous opening.

Gest, however, took his Moscow and Ballet players to the Eagle and

established it immediately, also. Prior to that the "Chauve-Souris" outfit had made the Blue Mill, a little dairy place on Central park west, near Sixtieth street, by night grouping there, so much so that a national society journal commented on it. The Petroushka charges a \$2 covert until 1 o'clock, when an upstairs room is opened and another covert goes on. There is a gypsy orchestra for dancing. The Eagle has a European string orchestra and features spontaneous entertainment by theatrical patrons at the tables and the Russian specialty performers who flock there.

The cabaret at Henry Fink's Little Ritz Club, Brooklyn, includes Max Stamm, Dorothy Spring and Harry Tanner, with Fink acting as master of ceremonies. Nat Martin's orchestra supplies the dance music.

Sam Paul, formerly of the Bal Tabarin, has taken over the management of the Nightingale, at Broadway and 48th street, New York.

William J. Kupper, 64 years old and prominent hotel man of Kansas City, died at his home in that city on Feb. 24. He had been in ill health for nearly a year.

Sam Salvain returned to New York this week after his visit to London. He is going over again about March 21, probably taking at that time the people of the "Plantation" colored floor revue. While in London Sam was mute on his opinion of English cabarets and cabaret entertainment, but he did mention to a Variety representative there he had to wait in one restaurant 45 minutes before a waiter appeared to take his order. Neither could the New York restaurateur understand why, when he ordered grape fruit, ham and eggs and coffee for breakfast, he could not secure them in that way, instead of first getting ham and eggs, then grape fruit and then coffee. Variety's London man said that while Sam couldn't understand it, the English did, as they have been doing it that way for a few hundred years.

Low Gold and orchestra open at the new Club de Ville, New York, March 5.

The strongest bids ever known for patronage in cafe opposition is now on on the north side of Chicago where managers appear to have thrown discretion in the discard and are determined to outdo their rivals regardless of cost. Ernie Young, prominent in the management of the Marigold Gardens, has had the edge on the others owing to the splendid revues he has staged. Young's entertainments have been popular in spite of the disposition of the management to give a bad deal to patrons at all times and to overcharge as a stated policy. Fred Mann opened up his new million dollar Rainbow Gardens this season and his following has developed many tremendous crowds with Ed Beck's revue and Frank Westphal's orchestra to bolster up the interest. Green Mill Gardens, recently passing to new management, long a favorite resort with the younger set, somehow or other has not gotten its stride under the new control.

The Redezvous, Henry Horn's place, has been getting a fine play in the last three months and being conservatively managed is making hay while the others fight.

The situation would not be expected to bring developments in the way of improvements in attractions at this time of year but that is far from the case. To break three matinee dansants are being added to the regular performances and the admission charge is being raised from \$1 to \$2.20. Rainbow Garden opened a new revue Feb. 27 with Ruth Etting, one of the strongest floor shows there.

Valentino was sought by Ernie Young when he came to Trianon. When there was a break between Andrew Karzas, manager of the palatial Southside dance place, and Valentino, it was not long until there came the announcement that the "sheik of sheiks" was to be seen at the Marigold. Chicago women have lost all restraint in their admiration of Valentino. There is no question but what he is the biggest card that amusements of any kind have known in all the period of commercial entertainment here.

SPORTS

One of the biggest cocking mains held in America recently was disclosed in Baltimore last Sunday morning, when police raided the home of Spot Mitchell, near Back River, and arrested 35 men on a charge of disorderly conduct. Several times that number escaped over the ice on the river, eluding the police. Fighting cocks from all over the country were entered in the main and many thousands of dollars were bet on the affair, according to a local newspaperman who witnessed it all. The cock fighting was preceded by a stiff "seat game," which is played by putting two huge dice in a barrel and then casting them out, with the upper numbers counting. Men from Boston, New York, Philadelphia and other cities were present and the main fight of the evening was between a bird from Virginia and one from Maryland. But another chicken gave the affair away. One of the cocks refused to fight, and was put back into his bag. There he began crowing. All efforts to stop him were useless. The police heard the bird crowing and made the raid. Intimations that such an event was to have been held here had been floating around in sporting circles for some time. The men who were arrested were fined \$6.45 each. The S. P. C. A. and other humane organizations have begun "investigations" of the affair.

The decision of the judges and referee at Madison Square Garden last Friday night when Gene Tunney was announced the winner over Harry Greb, which meant that Tunney regained from the Pittsburgh battler the light-heavyweight championship, was the most unfair of the season. The fight bugs are still talking about the "robbery," and will for some time to come. Greb is no sweet lily in the ring. He uses all the tricky tactics possible, the wearing down stunts of a wrestler, and has little regard for the rules. Also he stepped into the ring with a majority of local fans filling the Garden hoping he would lose.

Yet most of them turned in his favor as the result of that awful decision. Seeing Greb in action against Tunney explains the Pittsburgher's methods. No doubt about Harry taking advantage of an edge, no doubt about his holding and hitting in the clinches. But that is the only way he knows how to scrap. Greb is a born fighter, a marvel of stamina. He was never in trouble during the fifteen rounds of fierce milling, and actually on his toes for every fighting second. That proved his superb condition, and rarely has a boxer been in better physical shape. He did virtually all the leading and landed to Tunney's head countless times. If he possessed a real soak Gene would have dropped. Greb took severe body punishment because of his style. Neither man went down, and so there were many persons present who were amazed at the decision. Referee Haley warned and argued with Greb to modify his tactics; in fact, became so angry he was on the point of disqualifying him. That the crowd would have stood for, but not that decision. The passing of a championship under such conditions cannot but be unsatisfactory.

The "wise" money angle figured. Insiders had been trenched in the betting two weeks hand running—the White-Kansas match and that of Carl Tremaine and Johnny Curtain. The "boys" were down on Tunney, who was even made favorite for some wagers. Funny how the betting mob guessed the answer.

Patsy Haley's stock as a referee fell many points in the eyes of fight experts as well as fans. His constant warning of Greb and the altercation with him during the 12th round were not called for in light of foul tactics also indulged in by Tunney. Gene started getting rough as early as the second round and later on when Greb outgamed him in that department, started complaining. Greb's head was often on Tunney's chest. That is the only way he could have fought a man so much taller and it is a fact that most of the times Tunney's head went back, it was because of Greb's stiff straight left jab. Tunney is known as a rough worker himself. Dan Morgan, manager of Battling Levinsky, former title holder of the division, declared that when the battler was defeated by Tunney, the latter kept jabbing his thumbs into Levinsky's eyes for the last three rounds. The battler told Morgan between rounds that Tunney was trying to blind him. After the fight last Friday night, one keen person-

age asked many Tunney followers if their man had won the fight. They invariably replied he had not.

That he had been offered the presidency of the Boston National League club two weeks before Christy Mathewson was elected; that John McGraw, manager of the Giants, had "tipped" him to the opening; that McGraw apparently suggested Mathewson's name when he declined; that he would probably line up with the "Independents" should the threatened war in baseball break; and that one-half of the \$250,000 he had earned outside of Troy during his baseball career had either been lost or stolen from him in unsuccessful investments or business ventures in Troy, were the high lights in an address made by Johnny Evers, famous second baseman, at a smoker of the Holy Name Society of St. Bridget's Church, Watervliet, N. Y., last week. After voicing his delight over the return of Mathewson to baseball and his belief that Matty would make good in his new job just as he had won in his desperate fight against illness, Evers explained the offer to head the Boston Braves. "Mathewson's appointment," he said, "illustrates what gratitude John McGraw has for a player who has been loyal to him. He certainly did not need to show any gratitude toward me, because practically everything I did on the baseball field was against him. The night of Feb. 5 the 'phone rang in my house. When I answered it McGraw was on the wire. He said, 'I am leaving for Havana at 8:30 tomorrow morning, but as there is something doing, I want you to come to New York tomorrow and a party will meet you at 4:30 in the afternoon.' I went to New York the next day and met Judge Fuchs. We had dinner together and went to the theatre, during which time we discussed the impending Boston deal. He told me if I could raise \$150,000, the presidency of the Boston club was mine. However, I had to inform him that it would not be possible for me to raise the money. If I did not take the position myself, I would sooner see Mathewson have it than anyone else. When I saw he had been appointed no one was more pleased." Evers declared McGraw is one of the greatest men in baseball today. Discussing the threatened war in baseball circles during the coming season, Johnny said he had just come through one war and was ready for another; that from the treatment given him for the last few years, when the time arrived, he would probably be found in the camp of the Independents. In speaking of the big salaries now paid players, he stated that while a member of the Advisory Board of the Chicago team he received \$1,000 more a year than he had as a player.

Augie Ratner goes against Jack Delaney of Bridgeport at the Commonwealth Saturday night. The boys are guaranteed a good house, as this is their third meeting and it may possibly be Ratner's last fight around New York for some time. They want him abroad. Within the past week he has received cable offers of three fights abroad, with a guarantee of \$10,000. The men that they want to match Ratner with are Todd, who just won the title of English welterweight champion from Ted "Kid" Lewis; also with the latter and with Mike McTeague. Ratner is working up considerable of a following in picture circles through his association with young Philip Rosen, who is more or less sponsoring him.

The harmony engine of the New York State Basketball league, which was to hit on all sixes this season in its travel along the road to prosperity, sputtered badly months ago and has now been forced to detour, if not actually to go into the ditch. Its owners realize that the machine cannot be put in condition to send it over the finishing line strong, but hope sufficient repairs can be made to have it complete the race. Following on the heels of many other troubles, has come the announcement of William H. Hepinstall, manager of Albany, that he would transfer the franchise to another city because the fans failed to support the team. Hepinstall organized the league and Albany has been one of its main linkways. In commenting on a game played between an "imported" team from Cohoes and a "local" team from

Troy last week (in which Cohoes only won by a point), Bat Wright, sporting editor of the "Times," said the league must come to local players, if it wished to continue. He declared that the salaries paid to New York City stars were too large and that their playing was frequently bad—they were either resting up for an important game elsewhere the next night, or were tired out from a big game somewhere else the previous night. Wright frankly said that the league was on the verge of disruption.

The will of Henry Buermeyer, one of the founders of the New York Athletic Club and the first amateur champion heavyweight boxer of the United States, who died Oct. 10, filed for probate in the Kings County Surrogate's Court, gives his entire estate of less than \$2,500 in personality, after all debts are paid, to his widow, Mary A. F. Buermeyer, of 51 Clark street, Brooklyn, she, without bonds, being also the executrix.

Mr. Buermeyer, survived also by a brother and five nieces and nephews, died a victim of pneumonia. He was born at Broad and Market Field streets, New York, in a house destroyed in the great fire of 1845. He graduated from the Mechanics' Institute School, in Chambers street, where the Municipal Building now stands, and for two years worked the bellows and swung the hammer in Isaac Hall's shipwright shop in Front street. After that he was a shipping clerk until the Civil War, when he enlisted in the Ninth New York Regiment. He fought through the war, was wounded at Antietam and again in 1864, the last wound sending him home. When he was a shipping clerk he began visiting Ottignon's gymnasium in Crosby street, and before he went to war had developed considerable skill as a boxer. In 1863 he, with William B. Curtis and John K. Babcock, founded the New York Athletic Club. Buermeyer became amateur heavyweight champion of the United States in 1878 by scoring the first knockout ever recorded in Madison Square Garden. In 1890 he retired, but hung out his shingle in John Wood's gymnasium, and announced that he would be there every Wednesday night, so that if anybody felt like fighting he could be accommodated.

At one time Buermeyer was said to have been the most powerful athlete in America. He was able to put up two 98-pound dumbbells at the same time, and could run 100 yards in 10½ and lift 1,250 pounds from the floor. He held over 50 medals which he had won in athletic events of various sorts. He was also an expert swimmer.

George O'Brien, the vaudeville agent, is manager for Johnny Dundee, the junior lightweight boxing champion. O'Brien had booked many acts with Shubert units, but the units picked up a disappointing habit of closing, with O'Brien taking over his fighting friend for managerial purposes.

After a tour of the Orient during which they made a six reel film, featuring the All Star American Baseball Club, O. L. Sellers, president of the United Picture Company of California, returned to San Francisco last week, accompanied by his wife and two daughters. Mrs. Sellers took a leading role in the film under the name of Hazel Dunning.

In Frank Woodward, just purchased from the New Haven Eastern League club, the Chicago Americans get a fine pitcher but a player with the temperament of a grand opera prima donna.

A Rhode Island athletic commission will have charge of boxing, racing and other sports. It is to be created as soon as a committee appointed by the House this week completes the drafting of a suitable measure. This is the first time that legislation of this character has been considered in this State.

Norval Baptie of Baptie and Lamb, a fancy ice skating set, now playing outdoor and indoor dates in eastern Canada, has not a very high opinion of his fellow ice skaters. He said while in St. John, N. B., the skaters are to blame themselves for the unremunerative conditions prevailing. He states they are gypers and double-crossers and they have placed him in wrong on several occasions. In future he says he will work unassociated with these skaters. It is his intention, he asserts, to organize an ice musical comedy for next winter. He plans on having at least 20 people in the show, including a chorus. He intends to (Continued on page 41)

BEDSIDE CHATS

By NELLIE REVELL

If it took old King Tutankhamen 3,000 years to shake his bed of concrete, stone and water, I guess I haven't much kick coming. My sojourn and Egyptian draperies have been awarded much space in the papers and maybe if I stay 3,000 years I'll get as many front page stories as King Tut did.

According to a morning paper, a Vernon, N. Y., cloak and suit manufacturer has applied for the right to call his new Egyptian models the "King Tutankhamen" brand. It he had only come to me four years ago I could have shown him a concrete gown built on the same general lines as an Egyptian mummy case, and he could have used my name on the brand without charge.

Oliver Morosco sent down something effervescent with which to celebrate my birthday next week, supplemented with some sparkling poetry about me. My long internment has made me rather suspicious and I wasn't any too credulous before I came here. By the way of precaution I decided to read the poem first, while I still had my eyesight and then concluded that if what he sent me had inspired the effusion, I would not celebrate until I got out of here because the alcoholic ward, once so popular, has been discontinued.

Some of the newspaper and theatrical men who have visited me have had some good stories to tell of the alcoholic ward, formerly maintained by the hospital in the years A. V. (Ante, not Anti-Velstead). At one time St. Vincent's was known from the Battery to Harlem as the place whose soothing influence best put to rout the army of purple elephants, pink snakes and red lumps which had been mobilized by a four or five-day tour of Cafeland. In those days it was not an uncommon sight to see a leading lawyer, a subway guard, an eminent actor and a haberdasher's clerk lying side by side in the ward, and the number of professions represented by the list of patients was limited only by the total number of professions.

One such story concerns a well-known criminal lawyer from Kansas. Once each year it was his custom to come to New York and his first call after getting off the train was always on the sister in charge of the alcoholic ward. Resplendent in frock coat, tall hat, carnation and silver-headed cane, he would march impressively into the hospital.

"Sister," was his usual greeting, "reserve me a room for—say—Friday."

Let it be added that he never failed to show up on the appointed time, but with his finery a wreck and his dignity a memory.

Another periodical guest was a broker with offices at the Hotel Waldorf. His visits occurred oftener. One particular time his recovery was unusually rapid and on the fifth day he was up and about, though still dressed in the pajamas and bathrobe, which was the uniform of the patients. Down deep within him was the conviction that if his throat was not irrigated very shortly it would wither up and blow away at the next hearty breath.

Pleading with sister got him nothing. Those who came to be cured had to stay ten days. He had five more to go. No, he certainly could not have his clothes. And just as he was doing his most impassioned pleading he was interrupted by the arrival of the grocery boy. Sister went on about her duties and so did the grocery boy. However, the latter had made the mistake of leaving his horse and wagon standing in sight just outside the gate and in the time it took to drive over 11th street to Fifth avenue that dignified thoroughfare was treated to the spectacle of the broker, bathrobe flying, one slipper off, pajamas bare to the wind, driving the wagon passionately in the direction of the Waldorf bar. And he wasn't missed at the hospital until he was brought back into the ward dead to the world two hours later.

There was, too, a well-known Irish monologist, whose occasional weakness it was to attempt to corner the output of the Irish distilleries. He just missed success each time and invariably landed in St. Vincent's full of sour mash and plans for a new campaign to down the Demon Rum. The seventh day of one of these visits saw him looking wistfully out of the window in the direction of the saloon on the corner. He had reached that point of the tapering-off process where one drink per day was all he was allowed, and that had come so many hours before it had been forgotten. He felt that unless the hospital staff was to witness a strong man in tears he must have a bracer. But how to get it? Five minutes later sister was confronted by an Irishman with a subdued twinkle in his eye.

"Phwat do ye mean," he demanded, "be havin' no statue av me phathron saint here. 'Tis an outrage, I till ye, and I'm one of your best customers."

Sister tried to placate him. Probably, she explained, no one had donated the money for one.

"Thin I'll do it," he announced, "Give me me check-book. Mind ye, get a good, big wan now," and wrote out a check for \$500. However, he failed to inform sister that as soon as his wife arrived that evening he was going to have the check stopped.

"Now, sister," he wheedled, "do ye not think that should deserve wan drink?"

Sister did. So, also upon being approached privately, did two nurses, the Irish porter, three doctors and the chaplain, and when his wife arrived the comedian was so much under the weather she refused to speak to him and the check went through. Now the sisters point with pride to a fine statue of the patron saint, presented, they say, by that eminent scholar and gentleman, the Irish comedian.

Broadway still remembers a certain press agent, both for his genius as a space-getter and his ability to live for days on a simple cognac diet. Due to his talent in the latter direction, he was very much down and out one day when he appeared in the office of a well known producer who was about to open a show out of town.

The publicity man's condition would have melted the heart of a police judge, and the producer gave him the job of advance man with the show on his oath that he wouldn't touch a drop. He didn't—until the show hit Washington and there he fell off the wagon so hard and bounced so high his clothes were out of style when he came down.

On the third day he came to just long enough to realize he was in no condition to appear in New York when the show opened there unless he took strenuous measures in the meantime. Somehow or other he got to New York and came through the door of St. Vincent's trying to hand his suitcase to the ceaseless limp who had so kindly come all the way from Washington with him.

The orderlies got him to bed and he was given the usual counter-irritant, paraldehyde. But he couldn't sleep. He lay there and watched the radiator change into a cat. Finally the cat jumped out of the window and a green goat appeared at the foot of his bed, smoking a champagne bottle. The press agent was interested. This, he felt was a phenomenon he ought to share with the rest of the world. So he leaned over and touched the back of the man in the bed next to him.

The man in the next bed turned over and looked up, and the press agent fainted. It was his boss, the producer.

INSIDE STUFF

ON VAUDEVILLE

There appears little doubt but that the vaudeville venture by the Shuberts has limited the sphere from which they may secure vaudeville acts wanted. The failure of the unit shows playing under the Shubert vaudeville name is mainly responsible. Especially unbearable to the Shuberts who claim the failed units were not Shubert-owned shows, is that acts seem to be increasing their salary when the Shuberts seek them for a production engagement.

The favorite persuader for the Shuberts in years past was to present in a glowing account the opportunities of a vaudevillian in a Shubert production. The Shubert booking office advertised Shubert vaudeville as "The Circuit of Opportunity." The "opportunity" plea must have lost its effect or at least it does not hold the glamor of yore if the increasing scale of salary prices by the vaudevillians is any guide. It may be though the Shuberts are suffering now from the salaries the unit producers promised to pay. Some of them did pay for a while.

When Variety pointed out some months ago, shortly after the Shubert unit system started, that the sharing terms were ruinous for the producers, the entire Shubert outfit tried to howl down the paper, asking how the theatres were going to live with more percentage of the gross for the producer? Even I. H. Herk, who should heartily have been in favor of the higher percentage, strongly disagreed with Variety. Herk was informed, as the Shubert bunch was also told, that the producers couldn't stand up with the Shubert clamp on their throats. Variety was asked by a Shubert ally why it didn't let the producers do the talking; what was Variety mixing in for? He was told the producers let Variety know with the expectation Variety would print it; that they couldn't tell the Shuberts nor anyone connected with them because nobody else would listen to them.

The producers knew that with 10 per cent. more of the gross they could cut down the cost of their shows about \$1,000 weekly and then with the "extras" out, they had a chance, but they couldn't do one without the other. Meantime the Shuberts were unloading their lemon contracts on the unit men, saddling "extra attractions" that never were "extra" in anything but the Shubert office (for somebody else to pay) and the producers also knew the Shubert-owned units were "hooked up" cheaper than anything else on the circuit, besides which Lee Shubert had had no investment cost. The producers also found out later that Lee Shubert had been working the unit circuit on a cinch, while they had been on a shoestring; that the Shuberts couldn't lose and that the producers must.

The evidence is that even the units which have played to date, doing that through the season, by getting enough to pay their weekly overhead, have not been able to accumulate any money toward their production cost. The lowest loss to date on a Shubert unit not owned nor operated directly by the Shuberts is \$20,000, taking in production.

Producers talked these things over with their actors after the circuit started. The producers had to give some reason why they could not pay salaries. The actors were quite agreeable in most instances to anything proposed, but the producers couldn't propose anything; all they could see was the blank wall that had been erected for them in Shubert vaudeville before they opened and which they knew they must run up against sooner or later. With most it was sooner.

George Price may be surprised to hear the report around about what they did at the Central, New York, after he walked out. But as the Central is a Shubert house and George holds a Shubert contract he may not be surprised. Young Mr. Price walked out because he was not properly billed, according to his contract, when ordered into "The Blushing Bride" unit show (Shubert owned) last week at the Central. Price walked out just before the matinee. His billing called for an outside display over anything else in the theatre where he played, known as "headline billing."

The report says George upon leaving the house neglected to have a photographer take a picture of the front of the theatre, showing he was not billed there, according to his contract clause. But the Shuberts' representatives were not so negligent, says the story. After Price left, they placed his name in the signs on the Central's marquee, had it photographed, then immediately removed his name, while Mr. Price and the show went on their respective ways.

That "The Blushing Bride" called for an extra attraction, as Price was supposed to be, should be information for Arthur Pearson, who is in Europe, driven there to avoid creditors from his Shubert vaudeville unit show adventure.

Lean and Mayfield are the stars of "The Blushing Bride" as a unit, playing with the unit under Lee Shubert's own direction on a percentage agreement. When Lean and Mayfield quit the Astor theatre with the Shubert legit attraction, "The Blushing Bride," they held an unfulfilled Shubert production contract at \$1,500 weekly. Lee Shubert ordered Lean and Mayfield into the Pearson unit, "Zig Zag," at the Central as an extra attraction, obliging Pearson, whose unit show had been attached the week before (which Lee knew) to pay \$750, one-half of the couple's salary. The Central that week did \$700 less business than its average up to that date.

But Lean and Mayfield, on a percentage contract with the Shuberts for their own unit, the same "Blushing Bride," must have an extra attraction and another turn with a Shubert production contract (Price), and with Pearson driven away because he didn't want to go into bankruptcy through his Shubert unit debts, hoping in time he will be able to pay his creditors every dollar he owes them. There's a square guy—meaning Pearson.

Van and Corbett are going to separate within a couple of weeks, but on a friendly footing. It was first reported they intended separating, then the Orpheum Circuit offered the team a route and it was thought they would accept it. James J. Corbett rejected the Orpheum's return trip and for an odd reason in the show business. Corbett says he would feel embarrassed were he to go to the coast so shortly after having been there last season. Corbett and Al Jolson California claims as their really favorite sons. It's doubtful if Senator Johnson could vie with the natives against either of the two famous thespians.

When Van and Corbett went westward over the Orpheum circuit last season the country went wild as Corbett approached his home State. The reception Corbett received all along the line never has been equalled by anyone anywhere. That Gentleman Jim (Corbett's pet name nearly now forgotten) was a California product and made good in whatever he undertook from the ring to the stage held the State of California for Corbett as though he had it in his vest pocket. The ovations were so tumultuous and the home folks were so cordial that James J. is afraid if he again goes out there so quickly after, even though as an actor in the course of his profession, the Californians might think he was taking advantage and if they did not think it Corbett would. For that reason alone and a singular one for a man to advance for a team that has an earning capacity of \$1,750 weekly, refusing 25 weeks at the figure, amounting to \$45,000, Corbett rejected the Orpheum's offer without knowing what he may do following the dissolution. Billy B. Van probably will go with a show. Corbett may join with another comedian and continue on tour.

Something of a plaint is being made by regular vaudeville acts employing a band. These acts have the usual procedure to follow of break-ins, work-outs, try-outs and show-em-all, besides angling for time and arguing over salary. Meanwhile the acts, whether a single or double, want to hold the band intact, for the band if not standard before, also perfected itself during the early stages. A musician may be held by a term contract. There is often indecision about continuous

booking on a route that prevents the act from taking the gamble of giving the band's members contracts until remunerative booking is assured. Meantime the plaint states the larger musical organizations, those enabled to engage musicians unlimited through operating many combinations, come along, making offers to this or that player in the act's band. They often induce one or more to leave through more salary. That usually happens just about as the route is secured. It leaves the act up in the air for further rehearsals with the substitutes who must be immediately engaged. The acts admit there is no protection but think that since the heads of these organizations are vaudevillians themselves in a way, they should have professional courtesy in mind and lay off the disruption tactics or tell their organizations to stop it.

This is a big week for John Beck, manager of Proctor's 58th Street. It's a triple play for John all around, and he is going to have a hard time catching up with himself after it is all over. John was 48 years old yesterday (Wednesday), today (Thursday) will be the 25th anniversary of his marriage and atop of that is the fact this week will also round out his 28th year in the Keith and Proctor employ. There is a fourth event scheduled a little time later this year, but that is more or less of a secret at this time, but the tip-off is that there is a possibility that John is going to be a grand-daddy.

Over in Corona, where the Rucks have their home and where the local Elks think John is the biggest man anywhere, they are planning a few things which may surprise John, especially as the 25th anniversary is to be celebrated Saturday instead of today.

The appointment of Martin Beck as chairman of the board of directors of the Orpheum Circuit, upon his resignation as president of the Circuit being accepted with his successor named, seems to be looked upon by the vaudeville men around as a means found by the Orpheum people to fulfill Beck's contract with the circuit. Beck as president is said to have given himself a contract for 15 or 20 years at \$60,000 annually. Recently when business wasn't so good on the Orpheum time, Beck reduced his salary to \$30,000 a year, but insisted upon the term standing. Other high salaried Orpheum men have also reduced their salaries, according to report, though the circuit is reported to be carrying several at good sized pay who have contracts issued when Beck was president.

Beck retained his peculiarities to the finish. One always had been that no story about Beck or the Orpheum Circuit was right unless he gave it out himself. For years Beck has denied stories concerning either or both appearing in Variety. Invariably the stories were correct but Beck would become incensed through he not having been consulted by the paper regarding them. It was that way with Variety's report of his resignation. Beck denied up to the minute of sailing he had resigned, although his resignation was written out and handed to the western Orpheum men when they bought a portion of his Orpheum stock. Beck even went so far as to tell Variety it "lied" about his resignation with Variety knowing the western men then held it, to be presented at the Chicago meeting. He sent out a denial to the theatrical papers which printed it but, however, omitted Variety from those the denial was sent to.

Similarly about a year ago when Variety published the story of the forthcoming Orpheum changes Beck denied it in writing over his signature, although the single statement in the story that Orpheum's booking office might move to Chicago is the only change predicted that has not come about.

Beck could do these things, however, without arousing resentment among those who knew him. With those his vagaries went unnoticed, for there were many things about Beck in his favor. One had to know him and his former associates (not present Orpheum directors) to realize how much Beck was really hampered for years in his ideas for the advancement of vaudeville and the Orpheum Circuit. A great deal could be written of Beck in connection with vaudeville, but it would only interest the intimate of Beck's acquaintances. However, to many, Beck now appears to have the right idea. As he remarked shortly before sailing: "I worked for years and have got mine. Why shouldn't I enjoy it? Let the young fellows go in and work now to get theirs."

In one of the vaudeville theatres built through public subscription to the stock and where the subscribers received a life pass to the theatre, with many of them going on the board of directors for the operating company, a girl act recently appeared. It wasn't long before the people back stage noticed an unusually large number of men seemed to be inspecting the stage equipment. Inquiring who they were the information revealed they were the native stockholders and directors, of course all men. Some found it necessary to inspect the theatre behind the curtain several times during the engagement of the girl act and always as the girls were about to start their act. Previously and from the opening of the house no such interest had been displayed by the holders of the stock, but previously also no girl act had played the house.

Something of a quiet smile has passed around upon stories spreading the legit middle western houses of the split week, and week stands have been sounded by the combined legit booking office in New York as to what they may think of a combination circuit next season embracing a variety of attractions such as the old Stair & Havlin circuit played, and at top prices. It looks to be a Shubert idea to blend the unit circuit into a popular price chain if the plan meets with a hearty response. So far no response is reported to have been conveyed to the promoters. The managers approached are said to sense in the first written communication further letters that will lead to a weekly guarantee being asked of them for the shows if the circuit forms. Most of the managers receiving the letters recall the Stair & Havlin circuit and are not wildly enthusiastic over another like it. Just where the Shuberts could dig the producers after the unit flop is another and somewhat important matter, as without producers there can be no "extras."

Harpists are rare in vaudeville, also on the whole stage. That may be more easily understood in vaudeville, where it does seem the beautiful music from that imposing looking instrument doesn't mean a thing. As a rule harp soloists are even rarer. Most harpists play merely an accompaniment. The point is this—when Keith's new Palace, Cleveland, opened, on the bill was a harpist in a three-act. She played "Kitten on the Keys" on the harp, a jazz composition admitted as the most difficult of execution even for pianists that has been turned out in years. And the Palace audience, with New Yorkers in it, didn't appear to realize what the harp player was doing, nor did she receive any decided applause. When a young woman, lay harpist was informed a girl on the stage played "Kitten on the Keys" as a solo she refused to believe it.

Last week the Columbia, New York, playing Columbia burlesque shows, did over \$10,000 with the Frank Finney show. It was the second high gross of the season there. The Finney show had the benefit of a holiday; it was also without opposition. The Saturday previously the Minsky Brothers closed their season of stock burlesque at the Park on Columbus circle to a total reported loss of \$50,000, and the Shubert vaudeville unit house, Central, across Broadway from the Columbia, played to less last week with the Lean-Mayfield "Blushing Bride" unit than the Central played to the week before with a Shubert straight vaudeville bill. That left the Columbia with what could be called its first clear week since September. While Frank Finney has an established name in burlesque, his show came in last week without any glowing advance reports.

With the announcement the Keith interests intend building vaudeville theatres in several cities, the sites in New York and Boston aroused the attention of the showmen. In New York it is said the location may be around Broadway and 53rd street, the upper line of what is now the Times Square theatrical district. In Boston they are guessing it will be the old Siegel building. Nothing officially is mentioned in the Keith offices about any site.

NEWS OF THE DAILIES

The Ringling Brothers have decided not to appear in Brooklyn this season, due to their inability to secure a proper location. The former circus lot at Third street and Fifth avenue has had several garages built on it during the past years, which leaves only a location in the Ridgewood section for the circus. Due to poor rapid transit facilities, the Ridgewood location will not be used, and Brooklyn will be passed up entirely this season by the circus.

Bankruptcy proceedings in the case of Max Spiegel, who has been confined to a Connecticut sanitarium since December, were resumed Monday before Harold P. Coffin, referee in bankruptcy. Spiegel is said to owe about \$1,000,000 to 200 creditors, and is alleged to have issued fraudulent stock certificates to cover many of his loans. A. J. Ward, president of the Brown-Green Co., printers, told of orders received from Spiegel for printing stock certificates, and identified voting trust certificates which had been printed for him. Frances Kallscher, secretary to Spiegel, denied she had ever seen her employer deny the names of other people, but admitted he borrowed a lot of money. She testified that her employer had a number of bank accounts.

Rowland Ratcliffe, an actor, was shot in the left thigh Monday morning when held up by two men in Riverside Park, New York. Ratcliffe told the bandits he had no money and then made an outcry. Following their caution not to make another outcry he refused to adhere to their demand and was shot by one of the bandits, who immediately fled.

A. L. Shay, Inc., a new producing firm, of which Anna Lambert Spencer is president, has accepted a new musical play by William Cary Duncan and Joseph Michael for spring production.

"The Greenwich Village Follies" will terminate its engagement at the Shubert, New York, in two weeks.

Oliver Morosco has accepted for production "Just Off Broadway," by Frederick and Fannie Hatton, which will have its initial showing on the Coast.

Decision was reserved Monday in the Supreme Court in the application of Arthur Hammerstein to have stricken from the records of the Register's office an assignment of the Hammerstein Amusement Company's leasehold of the Republic Theatre, New York, to Mrs. Oscar Hammerstein. Mrs. Hammerstein appeared to oppose the application.

Marion Forde, an American dancer, won a contest for the shapeliest legs in Paris last week. Contestants included Mistinguette Spinnelli, Jane Marna, Peggy Vere and many others.

Dan Caswell, heir to an estate valued at \$500,000, was granted a divorce Saturday from Jessie Reed Caswell, of Ziegfeld "Follies" by Common Pleas Judge Maurice Beron in Cleveland. Caswell's grounds for divorce were charges of gross neglect of duty. An alimony settlement is said to have been made out of court. The couple were married in Nov. 1920, following a whirlwind courtship.

Ruby Thomas, wife of John Charles Thomas, secured a divorce last week in Reno. The decree was granted on a charge of cruelty. Mrs. Thomas testified her husband bit her on one occasion until the blood ran from her shoulder. She also alleged he tore a gown she was wearing at the breakfast table from her body, leaving her almost nude before a male guest.

Albert Lloyd Burgen has filed a suit for divorce in San Francisco against Marjorie Prevost, a sister of Marie Prevost, alleging his wife insisted upon lying in bed in the morning and was untidy as a housekeeper.

Customs officials who searched Julian Ellinger and his party of four arriving in Seattle Monday from Victoria, B. C., by steamer reported finding 16 quarts of liquor in their possession. The customs officials forced the payment of \$5 a bottle duty and then turned the liquor over to prohibition agents, who are prepared to file charges.

Fred Stone, who is touring in the west in "Tip Top," has expressed himself in favor of giving over the remainder of his life to the church. The decision is said to have been reached while he was snowbound with the company in Montana, his first step upon arriving at Billings being to buy a Bible. Upon reaching Butte he attended the services of the Mountainview Methodist Episcopal Church, where he went into the pulpit and told his life-story, ending with the statement, "I shall give one-tenth of my income to Christian work." He will not retire from the stage.

Federal dry agents seized the (Continued on page 22)

VARIETY

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The Brooks-Mahieu and Brooks Uniform Co. are organizing a costume rental department which will be under the direction of E. Stroock. It will contain 11,000 costumes with necessary accessories such as wigs, shoes and hand props. The investment reaches to the hundreds of thousands of dollars. A considerable portion of the equipment comes from Charles Frohman, Inc., through the Frohman company having to vacate its warehouse on East 43d street. All of the costumes of the stupendous productions made by Frohman that have been headed by many of America's most famous stars are included in the Brooks-Mahieu purchase. Two extra floors have been taken by the firm for their business building at Broadway and 40th street, giving them the entire structure from May 1. In addition a storehouse has been secured.

A gleaming philosophical note is touched in a letter received by Nellie Revell from another bed-ridden sufferer. The letter may have appealed to Miss Revell as the spirit of mind over matter, and it's too bad Nellie did not receive this particular message before Dr. Coue called upon her. In part it said: "I happened to read your 'Bedside Chats' in Variety in the fall of 1921. I have read all of them ever since. We 'Shut-Ins' should have a bond of sympathy. You have shown me how adversities may be endured if we cultivate a sense of humor instead of making our unfortunate lives a tragedy for ourselves and all about us, as I was doing before meeting you in print."

Monday night of their engagement last week at the Hennepin, Minneapolis, Wright and Dietrich received a wire stating Rene Dietrich's father had died at Washington, D. C. They played the Tuesday matinee to permit the theatre's management to secure a substitute turn, which enabled the couple to attend the funeral services. They reopen on the Orpheum Circuit next week (March 5) at Winnipeg.

A member of the city council of Springfield, Mass., recently made the suggestion at a meeting that the personnel of the council be given official badges appropriate to the office which they hold. Persons alleged to be "in" on the matter state that a principal reason for the desired apparel is so that it may be used in lieu of tickets of admission at theatres.

The B. & O. is now carrying Sunday nights on the 1 a. m. train (Monday morning) from New York, a full passenger car to Washington and Baltimore. It will take baggage under fourteen feet handled through the Pennsylvania station. The train formerly carried a combined baggage car and coach.

The engagement was announced this week of Ethel Rogers, daughter of the late Gus Rogers and Mrs. Lizzie Raymond Rogers, to Emanuel J. Weiss, son of Mr. and Mrs. Max Weiss, of 250 West 103d street, New York. Miss Rogers has never appeared professionally, but has taken part in amateur theatricals at Sherry's and other hotels.

Sidney Fraser, an actor playing at Fay's, Providence, was bitten on the left arm by a horse as he was entering the playhouse Saturday afternoon. The animal was standing near the curbing attached to a wagon owned by the Kimball & Cowell Co. Fraser had the injury treated by a physician.

Flames damaged the Palace, Mo-line, Ill., on Valentine's Day, to the extent of \$25,000. There was no one in the theatre at the time of the fire.

The Columbia, Belfast, Me., was nearly destroyed by fire Feb. 20, when flames swept through the theatre and an office and stores block.

THE MAN WHO NEVER BROKE HIS WORD

Marcus Helman, affectionately known as "Markey" to his Chicago friends and associates, comes to the head of the Orpheum circuit with a reputation out west as "the man who never broke his word." Eastern show folks do not know Mr. Helman very well. He is active but diffident, quietly disposed, unostentatious, pleasant. But the men in the State-Lake building, Chicago, will tell you that when Markey Helman makes a threat or a promise he always goes through.

The foundation of vaudeville is faith. Faith not alone in contracts—that goes for any commercial business. But faith in mental attitudes that mean so much to the performer, the author and the producer. If Markey says to a producer "Go ahead—we're interested," the rest is up to the producer. Helman means it and has weighed what it means. If he says to an actor "Expand—develop—we'll string with you," he isn't stalling or making vacuous statements to get rid of a caller. If he announces a policy it isn't specious "press agent stuff"—it is a reliable invitation to proceed on such a policy.

That has been Helman's record in the past. That should be a potential prospect for the future. The history of square shooters has been that they don't change their spots. Markey Helman is accepted as a hundred per cent. right guy out west, where those things are more exhaustively scrutinized than along Broadway, where too often the individual integrity is winked at and men's verbal assurances aren't liquid collateral. Chicagoans boast of Markey as "the man who never broke his word." And they ought to know, for they have seen him grow and broaden and prosper until he has become the president of the mighty Orpheum circuit, where now the whole world and not only his Chicago circuit will watch him with interest.

INCOME TAX MAN AT VARIETY

Frank K. Bowers, collector of internal revenue for the second district, New York, has assigned Revenue Agent Charles Silberstein to assist professionals in making out Federal income tax forms for the year ending Dec. 31, 1922.

Mr. Silberstein will be on duty at Variety's office, 154 West 46th street, starting March 1 (today) and continuing daily until the close of business March 15, which is the final date for filing returns.

NOTHING WRONG WEST

Judge Walter Kelly
Somewhere on the Orpheum Circuit
Dear Grouch:

New York, Feb. 23.

My attention has been called to your mention of my name in your biennial squawk against the west. The reason you don't pan God's Country oftener is that Vincent can't see you every season. How about Pantages next summer and a small-time bleat?

I used to think it funny to roast the east. And I got away with it. New York got together and made itself attractive to me just to choke me off. I am a renegade; yes, but I don't ask free space in crowded papers to tell about it. I am going to suggest to the Chamber of Commerce of Lincoln, Neb., that they give you a permanent job out there as the Boy Comic of the Platte, sort of throw you a fish to keep you quiet. I can understand your prejudice against everything beyond Philly and Atlantic City, where you have folks, and New York, where you have the Friars Club. When a guy gets so A. K. his principal excitement is milk and crackers, and so fat that his chief sport is solitary, the west has little to offer him. I always managed to amuse myself so well out west—in the western way—that I used to come to New York to rest.

When you get to the Chicago Variety office you will find the telephone numbers on file. Call up. That's the least you should do, even if it's the most you can do. Then drink a cup of Henric's coffee, get your "Snappy" Stories and go to bed. If that combination don't keep you awake I know of nothing else that I can remember to a bored pilgrim with your specific temperament and sense of humor.

Chicago is neither dry nor dreary. And the best known Greek restaurant there just went into bankruptcy. I could stand with you at the corner of Clark and Randolph and point out more excitement than Nero had while doing a Ben Bernie as Rome burned. All you need, partner, is a guide.

That's what all easterners need when they get past the Wilmer & Vincent territory. The west has plenty of every kind of thrills, but the west doesn't stick signs out on the streets to shill in the tourists. In the east you get a loud ballyhoo and a gyp inside; in the west you could pass a thousand times and hear only silence while a banquet to the gods served by the nymphs was being pulled off upstairs.

The east is a Coney Island; lighted and set for suckers from the west. The west isn't in the amusement park business, and runs itself for its own, who know where the blind alleys are and who's what. Say—I've had a wilder evening in Peoria than Diamond Jim Brady ever saw in Manhattan.

You never lived in Waukegan, did you? Well, I've seen a New Year's party there started on Dec. 26 and quit Jan. 4, during which a whole theatrical troupe lived in the house, a program of finish fights was pulled off in the billiard room, breakfast was champagne and porthouse, and four bartenders and two staff physicians worked like beavers bringing in fresh ones and bringing back dead ones.

Before you go west again, Judge, see me.
Meanwhile I remain yours until Shubert vaudeville is a success.
Jack Lott.

PRESENT THEATRICAL JOURNALISM

Is there a new era in theatrical trade journalism? It would seem so. For years Variety published under what many who gave it that much attention said was an unconscionable theory. It may have been a theory but if so, then a simple one, and in effect that since a trade paper could not deceive the trade it catered to—print the fact. In other words—tell the truth. Absurd, was the word used by those accustomed to theatrical weeklies of then and yore. It expressed their disgust at the thought.

Yet there is the present theatrical journalism as perhaps, if we may claim it, represented in Variety. Still pursuing the policy and plugging away on the identical announcement of its first issue; never deviating from the intent of this paper as conveyed in its initial policy statement. And now, this season, to see the legitimate theatrical producer of Broadway using the pages of Variety to advertise his wares for publicity or to promote his attraction. Does that constitute a new era? We hope so.

For years the legitimate's estimate of a theatrical weekly was that it didn't mean a dollar to him at the box office, either way. What good was it? Give it an ad at Christmas and shut it up. Along came the advertisement at Christmas, every Christmas while the paper lasted, and the legit let it go at that. Or maybe throughout the year it wanted the paper to say nothing about a certain something, and the paper said nothing. Or the legit wanted the paper to say something if he had a fight on with someone else in the trade, and the paper said it. That's was about its uses; to keep quiet or talk at dictation.

And the trade paper publisher! He expected it and got it—the advertisement at Xmas and the instruction in between. But he didn't get news and he didn't print news. But he did kite a check now and then or secure a loan he neglected to pay as often as he forgot to meet exchanged checks dated ahead. Those were the uses of the legit for the publisher.

With the result—the record of theatrical weekly newspapers of this country is that none has survived to the point of permanency and inde-

pendence. We do not except Variety in that category because Variety we trust has many years to run to prove itself, to prove itself as much in the future as it has tried to do in the past—to be directed by others, as it must be sooner or later, who may have to withstand temptation amidst want, to draw the line and follow it, and make their way the only way; to back their judgment against bankruptcy.

This is not an eulogy; that perhaps was called for to explain if it does why the legitimate producer from believing a theatrical weekly is the lowest thing printed has changed that opinion to the one that impels him to employ Variety as an advertising medium on a straightforward business basis, for his own benefit and without regard to the immediate return at the box office.

If Variety has been the means of creating this new era in the present theatrical journalism, it was brought about through the policy the paper lived up to, of not trying to deceive the theatrical trade, of not believing it could, and giving its readers the truth as closely, as frankly, and as frequently as it could be secured. That policy is not limited to any one department in Variety, it extends through the paper, until the theatrical man on the road or somewhere away each week can read Variety, knowing he is reading a reflection of the show business, reflected as thoroughly as it has been found possible for us to do it.

We appreciate this recognition from the legitimate—greatly. It is a pleasure to say the legitimate producers for the first time in the history of theatricals anywhere in the world, from the first day of "The Clipper" to this day, over 60 years, have found to them a commercial product among theatrical weeklies.

In mentioning no trade weekly had survived to now for permanency and independence, we purposely included the "The Clipper" by inference, as that paper changed hands and while still publishing, appears to be doing so under auspices at least that place it in the list. While "The Billboard" though possibly permanently prosperous and we believe it to be that, can never claim independence under the vacillating policy of its present chameleon-like owner. Nor will it ever under its current manner of conduct erect a circulation it can trade upon, whether it points to the A. B. C., or as "The Billboard" really is, F. O. B.

That Variety forced all theatrical papers to a better standing is conceded by newspaper men. It has obliged papers that never heard of the truth to partially print it; it obliged "The Billboard" to revise its advertising columns, to condemn the bad carnivals it had for so long supported and to attempt a semblance of respectability that is almost overwhelming it, while Variety forced "The Clipper" to sell out, as it did force out "The Mirror"; all of which weeklies previously to Variety's advent, had been running along in their own way.

Variety gives returns to an advertiser and that it can be of benefit to a manager or producer in the legitimate is superficially a recommendation for the circle of readers throughout the lands Variety has been able to attract.

And still nothing is actually proven since Variety at its best is only a trade weekly.

TOMMY'S TATTLES

By THOMAS J. GRAY

Hollywood, Feb. 23.

Every time some managers take lunch in some city outside of New York, they send for the reporters and announce that they are going to build a theatre. This will continue as long as managers eat lunch.

Musicians want another raise in salary. It might be a good idea to give it to some of them if they would promise to use the extra money to learn how to play.

Those orchestra leaders who turn to the audience and bow to their friends while some act is on the stage trying to make good, are nice boys, too. Managers should arrange to have them meet the audience after each show in the lobby.

The Little Theatre Movement is certainly gaining headway. Last year there was only two midget troupes looking for booking, while this season there are six.

There is no reason why we should not have a National American Theatre. There seems to be enough Russian actors left in Russia to come over and play in it.

Will Hays has made quite a few improvements in Hollywood since our last visit. Two new restaurants have opened, three streets have been paved and a fellow from Kansas opened up a "New York" barber shop.

Many stars who intend soon to return to the "speaking stage" are now wondering what they are going to talk about.

Vaudeville managers who book "Local Follies" probably do so to give those two good old time headliners "Anniversary Week" and "Vaudeville Festival" a rest.

Popular Song Titles.

"Oh How I Cried When I Saw We Were on No. 2."
"Aggravatin' Agent, Don't You Try to Small Time Me."
"That Old Irish Make-up of Mine."

Last summer someone told us those "Units" were "something different—a new idea of entertainment"; they certainly were.

Several humorists are writing the "funniest stories they ever heard" far various newspaper syndicates. They forget to mention the actor they heard tell them.

Report says masked man who was to tell audience all he knew about Hollywood, did not get any more bookings after his first showing. Maybe the act was too short.

Some day there is going to be a big banquet held in New York at which Will Rogers will not be asked to speak. No telling what year this may happen.

Buck dancing contest proposed for Madison Square Garden brought to light a lot of old time champions. Now if someone would only offer a prize for a bowling contest—well.

Don't seem to be so many school acts around lately. Proving that vaudeville is going back, from an educational standpoint.

Can't understand why so many actresses want to play Hamlet. Must be a new male impersonation craze on.

You don't hear of many actors saying they want to play Juliet.

Popular indoor sport of closing shows before they open makes a lot of people stars at rehearsal's fashion.

What has become of the old fashioned manager who used to blame his bad business on L. C.?

\$1 TOP LEGITIMATE CIRCUIT IS DEFINITE FOR NEXT SEASON

Managers, Theatres and Cities Named—35 Weeks East of Kansas City—Booking Office Not to Be Operated for Profit—New Circuit Led by Hill

The dollar top circuit for legitimate attractions that the one night stand managers have been talking about for the last year or so and which Gus Hill has been the leading spirit in framing is announced as a fact for next season by its sponsors.

Negotiations have been on for the last two weeks with a number of houses throughout the country to form the spokes in the legitimate pop price wheel. A tentative list of stands under consideration includes 35 weeks with the following houses and cities: Lyceum, Pittsburgh; Garrick, St. Louis; Grand opera house, Kansas City; National and Victoria, Chicago; Prospect, Cleveland; Orpheum, Detroit; Criterion, Buffalo; Grand opera house, Toronto; Orpheum, Montreal; Strand, Washington; Arlington, Boston; Lyceum, Columbus; Orpheum, Newark.

The list also calls for houses in the Bronx, New York, Brooklyn, Providence, St. Paul, Minneapolis, Jersey City, Union Hill, Indianapolis (with the Park probably playing the dollar top show), Philadelphia, Baltimore, Cincinnati and Richmond.

The one night managers who will be interested include George Gatts,

O. E. Wee, Arthur Alston, Robert Campbell, Leffler & Bratton, Lou Weed, Chas. Williams (the latter connected with the Hill office, but who will operate shows), John T. Pearsall, E. J. Carpenter and Ed Rowland.

The plan will be to alternate a farce with a dramatic show and musical comedy, with the musical shows representing about one-fourth of the total list of attractions.

The circuit is to be co-operative, with the houses and shows splitting a booking fee of about \$25 weekly. The exact amount of the booking fee is to be determined by the necessary income to meet the overhead, but the circuit, according to its sponsors, is not to be operated for profit as far as booking fees are concerned. The main object is to supply an organization that will permit the one-night stand road manager to book his shows consecutively, instead of wild-catting and booking independently from week to week as the road managers have been doing since the Stair & Havlin circuit ceased to exist.

The Shuberts are also said to be planning a circuit along the same lines as the pop price legit wheel, the Shubert circuit to be built upon what may be left of the present Shubert vaudeville circuit.

SHOW ENGAGES TALKER AT MEET AND EVENTS

Capt. Irving O'Hay Will Do Propaganda for "Give and Take"

The lead of Channing Pollock and William A. Brady in exploiting their own attractions in discourses at public functions, during which the name of the show is adroitly interwoven in the talk, has been followed by Max Marcin and Aaron Hoffman. They have engaged a professional public speaker, Captain Irving O'Hay, to publicize "Give and Take" similarly.

Capt. O'Hay has been regularly engaged by the management, that has its hit now running at the 49th street. O'Hay's duty will be to talk only at any meeting or event assigned in or outside of the metropolis. Capt. O'Hay is well equipped for the work. Besides a fund of romantic and interesting lore in connection with his adventures in over seven wars, as a soldier of fortune for 30 years, he has about the nimblest tongue ever heard outside of a woman's mouth.

"Give and Take" stars Louis Mann and George Sidney. It is understood Capt. O'Hay does not care to go into the performance. He prefers the missionary end. Since returning from the war and abandoning his acting career devoting most of his time to public speaking, O'Hay has in a very short time erected a name for himself as an impressive impromptu speaker that is second to none. His "Give and Take" labors will not exclusively confine him to that task, he being enabled to arrange engagements for other public or private affairs at his convenience.

POLLOCK'S 85—15 FOR THEATRE AND "FOOL"

Back From Boston With Honors and Immunity from Pinches

Channing Pollock returned from Boston this week loaded with honors as the result of his several weeks of speeches in and about the Hub prior to and following the opening there of his drama, "The Fool," at the Selwyn. He was made a Freeman of the state of Massachusetts, which makes him immune from arrest; was given the keys to the city of Boston, and a tree will be planted in his honor along "Poet's Row" on the Common.

The playwright made 14 addresses in and about Boston, half being contracted for through the Pond Bureau and therefore paid appearances with approximately \$500 for each speech. Among the gatherings addressed were five open forum meetings.

Pollock is to return to New England shortly and Dartmouth College is included in the itinerary. He spoke twice at Harvard. His first appearance was before Professor Baker's class in dramatic writing. He was invited to speak to the entire English class Wednesday of last week, when 807 students were present. The author is barely mentioning his play in any of his addresses, if at all, going on the theory that those who attend his talks know he wrote "The Fool," which is enough to draw his auditors to the show. His speeches are intended to aid his play about 15 per cent. and theatricals generally about 85 per cent.

RENT CALLED OFF WHEN NO TENANT IN SIGHT

Shuberts Placed "Sun Showers" on Sharing Basis—Asked \$5,000 for Astor

The Lew Cantor production of "Sun Showers" at the Shuberts' Astor, New York, has been lately playing on a percentage arrangement. It followed a reduction by the Shuberts of the guarantee demanded of Cantor of \$5,000 weekly, to be paid in cash in advance by every Friday.

With the rearrangement the Shuberts placed the Astor guarantee at \$2,500, not figured by the show's management as other than straight percentage.

The second week "Sun Showers" was at the house Cantor gave the Shubert booking office a week's notice of intention to leave. It is said the Shuberts tried to secure another attraction that would guarantee \$5,000 each week for the Astor. Failing, they informed Cantor to continue under the new arrangement. The third week the Cantor show did \$7,000 gross, and last week, with a \$4,000 holiday business, reached a trifling over \$10,000.

The show is said to represent an investment of about \$35,000 to Cantor and his associates. Among the latter is reported Reuben, the delicatessen vendor, with \$15,000 or \$20,000 in.

"Sun Showers," according to report, may be handled by the Shuberts as a summer attraction or sent on the road at popular prices. They are said to see an opportunity to get in on the piece through the usual means with musical shows produced by new legit producers.

When Cantor was first offered a Shubert Broadway booking the Bayes roof was mentioned. Cantor is said to have asked Lee Shubert why he never played one of his own shows on the Roof. Lee countered with the 44th Street at a \$4,000 weekly guarantee. In preference to that Cantor is reported to have replied he would rather have the Astor at five and get a chance to find out what he had in "Sun Showers."

NICE HOTEL PEOPLE

Mr. and Mrs. Isaacs Personally Looking After Ill Chorus Girl

Harriet Fowler, a dancer in the Gertrude Hoffman unit show, was operated on for appendicitis at the Memorial hospital, Worcester, Mass., last Friday. She was removed from the Bay State hotel in that city at the insistence of a physician after the freezing treatment failed. The girl is among several in the show who have been under the guardianship on the road of Miss Hoffman. The latter because of Christian Science views was opposed to an operation. It was only after the doctor warned Miss Hoffman the girl would die that she was taken to the hospital.

Miss Fowler was taken ill early last week. She was immediately moved to the apartment in the hotel of Mr. and Mrs. Isaacs, the proprietors of the Bay State. The latter have become most popular among professionals. Each Sunday when incoming companies arrive, one chorus girl is awarded a room without charge. The selection is made by picking a number from a hat.

Mrs. Isaacs advised Miss Hoffman that Miss Fowler would be well taken care of and that after her recovery the girl would be her guest and welcome to remain all summer if she desires.

"SECRETS" LEAVING FULTON

"Secrets" at the Fulton will leave in another two weeks. The piece opened on Christmas night and the contract which Sam H. Harris held with Margaret Lawrence for the production called for a guarantee of 10 weeks. This guarantee will be fulfilled by the night that the piece closes.

"Tangerine" at Garrick, Chicago

Chicago, Feb. 28. A switch in original bookings is to place "Tangerine" at the Garrick, opening April 1 instead of at the Studebaker as was first intended.

The William Hodge production "For All of Us," now in its 15th week there, it is believed will run into the summer.

6 LITHO COMPANIES CONSIDERING MERGER

Eliminating Price Cutting. Credit Regulation—Several Millions Represented

A merger of the six leading theatrical lithograph companies is under way, according to report. The concerns are the Butts Lithograph Co., Morgan Litho Co., Tooker Printing Co., Otis Printing Co., Ritchey Litho Corporation and Miner Show Printing Co.

One of the proposed benefits would be to eliminate price cutting. Another is credit regulation. Appraisal experts have looked over the different plants to determine their value.

Each of the concerns mentioned specialize in picture and show printing to a large extent.

How the merger will be handled has not been decided. A holding company may be organized to handle the project. It is among the several plans under consideration.

The combined business of the six litho concerns run into several million dollars annually.

COPPICUS AND "LOLA"

Leaves Show and \$36,000 Behind Him

F. C. Coppicus has stepped out of "Lola in Love," a farce with music adapted from a foreign work. He is said to have sunk about \$36,000 in the piece, which was on tour for a number of weeks, recently being brought in. A special showing of "Lola" was given at the Times Square Friday afternoon last. A number of showmen attended. A. P. Waxman expects to take the show over, seeking about \$15,000 capital.

"Lola" was offered the Dresden, the remodeled house atop the New Amsterdam, which has been completed several weeks. The booking called for \$9,000 in advance, the money to apply on the last two weeks of the attraction's stay there. In addition to the house handicap, conditions surrounding the numerous rehearsals have resulted in the management being required to use the present cast in the event the show opens here. That arrangement was made with Equity, "Lola" having been independently produced. It is understood the piece needs recasting.

TULANE, NEW ORLEANS, SHOWLESS 2 WEEKS

Combine's Booking "System" Leaving South's Principal City Without Attraction

New Orleans, Feb. 28.

The whimsicalities of the booking system of the combined legitimate offices in New York have left New Orleans flat as far as any legitimate attractions are concerned for two weeks.

This week and next the Tulane is dark. It's the only legit house in the city. "The Gold Diggers" is due March 12.

Booking-office tactics that appear to be slowly berefting "the road" of any desirable dramatic plays have so far depleted the touring field that a show on the coast worth going to see is a rarity, but with the south nearer New York, and New Orleans the metropolis of this section, it is unexpected to see a theatre tightly closed at this season.

The road condition is likened to the theory of the proposers of the "third circuit" that all they need is a house in the larger cities and they can afford to disregard the road for the returns coming from stock royalties.

LEON ERROL BREAKS DOWN

Removed to Hospital—Diagnosis Report Serious—Overwork

Chicago, Feb. 28.

Physically breaking down Leon Errol, co-star of "Sally," has been removed to St. Luke's Hospital.

A diagnosis report is that his condition is serious, resulting from overwork.

The general understudy for "Sally," Phil Riley, is in the Errol role.

SEPARATION AFTER 3 MONTHS

Leonore Masso Townsley has served a summons in a separation action on Harry Townsley, leading man of "The Wasp," now breaking in out of town. Miss Masso and Mr. Townsley were both members of the Will A. Page meller, "The Bootleggers" and married three months ago.

Miss Masso is not with her husband in this new production written by Thomas J. Fallon, author of "The Last Warning."

CHICAGO'S NEW PRESIDENT

Reported Harry Ridings Resigning from the T. M. A.

Chicago, Feb. 28.

Right on the heels of the political maneuverings which boosts John J. Garrity to the general managership of the promised alliance of all theatre interests in Chicago, comes the report that the local Theatre Managers' Association will have a new president.

Harry J. Ridings, manager of Cohan's Grand, is now president of the Theatre Managers' Association, but it is reported he intends resigning. The two logical candidates for the office are U. J. (Sport) Herrman and Garrity. Herrman has turned down offers of the office in years past, and there is no reason now to expect him to reconsider filling the role.

This swings back the chances of the office going to Garrity with the thought it would be appropriate for the Shubert general manager to join the office with the alliance position.

For the past several years the Theatre Managers' Association has been inactive, and it is believed there is a plan on foot to make it more of an active organization to combat the angles which arise every day and fall short of success from the managers' viewpoints because of no united strength.

With the change of administration at City Hall with the approaching mayoralty election, the Theatre Managers' Association will probably be organized accordingly, and the right tip is that "Sport" Herrman will be the new president if he wants the job. If not the office will go to Garrity.

EMMA DUNN IN "MARELLI"

Emma Dunn is shortly to appear in a new play called "Marelli," which will be produced by Anne Nichols and Augustus Pitou. Miss Nichols is rewriting the piece from the original script of Paul Wilstach.

The new play is said to afford an exceptional Italian characterization opportunity for Miss Dunn.

OVER \$400,000 IN 12 WEEKS FOR RUSSIAN CO.

May Visit Two or Three Other Cities—Never Returning, Says Gest

The Moscow Art Theatre, now in its eighth week at Jolson's 59th St., may appear in three other cities after the additional four weeks in New York. Boston, Philadelphia and Montreal are mentioned, but the engagements depend on permission from Russia to remain longer in this country.

Morris Gest stated the Russian players will not again appear in this country. It is claimed interests in their native country are too manifold for future touring. The principal bar, however, appears to be that many of the players are reaching an age where arduous travel is obnoxious. It is believed his age kept Lucien Guiry from coming here this spring, for it is known he dreads an ocean voyage.

The Moscow Art attraction will have grossed \$350,000 by the end of this week. It is almost sure the foreigners will gross over \$400,000 for their 12-week engagement, which would set a record for all time for dramatic presentation.

LEWISOHN'S UPTOWN

Daughters of Millionaire Interested in Amateur Theatricals

Adolph Lewisoohn, New York millionaire, may become actively involved in Times Square show business through the medium of his two daughters who have been dabbling in amateur theatricals downtown with the Neighborhood Playhouse company on Henry street.

The Lewisoohn girls are the moving spirits of this organization. They are anxious to bring their company uptown to Broadway and a new theatre site may evaluate.

At intermittent periods, players from the Neighborhood theatre have been seen on Broadway in various productions independent of the organization they were with originally.

FORREST HOME BENEFIT

Philadelphia, Feb. 28.

A benefit matinee performance will be held March 9 at the Forrest theatre for the Edwin Forrest Home, Torresdale.

The proceeds will be added to the fund created by the founder for the upkeep of the Home.

EXPECTED B'WAY DECLINE HERE, FOLLOWING BIG HOLIDAY TRADE

Business Early This Week on Main Alley Was on Toboggan—Comeback May Be Due Following Income Tax Period

The indicated decline in Broadway's business last week was balanced by big attendance Washington's Birthday, both performances being heavy for the better part of the list. Extra prices and the additional matinee counted in sending grosses above those of Lincoln's Birthday week, though that applied particularly for the leading hits.

Business this week was distinctly on the toboggan, with Monday night away (it. One of the new shows which had been bolstered by the dramatic reviewers got less than \$200 on that evening.

Washington's Birthday is conceded the peak of the season, with a gradual decrease in business expected thereafter. The slump, however, appears to be larger than expected. A weak Saturday night was the forerunner and early in this week successes with empty rows were noted. The smashes stood up however.

A partial if not complete comeback may be in order after the middle of the month, when the federal income tax period passes. There are about 25 attractions current with lusty runs to their credit and

they will have to fall off considerably more before dropping to a level that would force them out.

The business leaders last week were composed of the same group that have carried the pace since the holidays and before. The Moscow Art Theatre got \$41,000 at Jolson's. "The Fool" remained the actual dramatic gross leader, and last week with nine performances got nearly \$21,000. "Merton of the Movies," at the Cort, and "So This Is London," at the Hudson, were practically even at \$18,800 in the same number of shows, while "Seventh Heaven," playing 10 performances, went to \$17,200. "Rain" did not play an extra matinee at the Elliott, but established a new figure for the run, going close to \$16,000 with the aid of holiday scales. "Loyalties" beat \$15,000 at the Gaiety, and so did "Able's Irish Rose," at the Republic. "The Follies," again over \$36,000, led the musicals, as usual, with "Music Box Revue" taking second place with \$32,000. "The Dancing Girl," at the Garden, went into third place. "Little Nellie Kelly," in a class by itself, at the Liberty, was not far

(Continued on page 27)

CORTHELL TELLS TOLEDO TO TAKE A GOOD LOOK

Tells Slim Audience Town Will Never See Him Again—“Blimp” Does Poorly

Toledo, Feb. 28.

As John Henry Mears' "The Blimp" played to the smallest audience Herbert Corthell said he had ever seen in one theatre, Mr. Corthell, who is the star of the piece, at the conclusion of the performance Saturday night at the Auditorium, stepped to the footlights, saying:

"Ladies and Gentlemen: Take a good look at me, for it's the last time you or Toledo will ever see me. I don't know if you know there is a saying among the show people that the three worst theatrical weeks of the year are the week before Christmas, Holy Week and Toledo."

Mr. Corthell thanked those present for being there, mentioning that as Richard Bennett had started on his speaking way, it would not be amiss if he broke forth into oratory.

"I don't understand," continued Mr. Corthell, "how the management can afford to pay the musicians, stage hands and for the lights with the patronage your city gives to this theatre. I appeared here six years ago with 'A Pair of Sixes' but not 'A Royal Flush' could get me here again."

Local opinion justified the Corthell outburst. "The Blimp" was locally looked upon as a very good show. It's new and opened Sunday in Chicago.

For the first half last week Frank Keenan played here with his new piece, "Peter Weston," and also suffered from lack of business.

At Keith's last week was Bill Halligan, playing the Kaufman sketch. Mr. Halligan remarked during his term that while in Cleveland he had observed a sign in a hotel reading "Avoid Toledo." Had he not forewarned all tips through having followed Charlie Pope's last summer, he would have accepted the suggestion, Halligan remarked.

WILL MARRY DIVA

Springfield, Mass., Feb. 28.

Samuel T. Williamson, of Haverhill, Mass., correspondent for the New York "Times" and located in Washington, D. C., will wed Cora Mancina Chase, who made her debut as diva of the Metropolitan opera in February, 1921.

Announcement of the engagement was made by Miss Chase.

FIRST "DOPE" PLAY SHOWN ON COAST

Tom Wilkes Presents "Poppy Kiss"—Morbid but With Interest

Los Angeles, Feb. 28.

Thomas Wilkes seems to have gotten the jump on producing managers in the race to be first under the wire with a dope play. He has produced "The Poppy Kiss" at the Majestic. It is a Catherine Chisholm Cushing play in three acts with the final act in three scenes.

The play is morbid but has interest and suspense. The story centers around a famous actress who becomes a drug addict and is unable to conquer the habit. The play has a dream twist but the ending is vague, leaving the audience in a quandary as to what route the heroine takes. The moral, however, is strong dramatic material. Much cannot be said for the play, but it may get something of a run here because of the timeliness of the topic.

Sam H. Harris may do the play in New York if it gets over here.

NEW GROUP OF CO-OP'S

The Green Ring and Theatre on 14th Street

A new group of co-operative players have formed under a corporate basis and will shortly present plays in their own theatre on 14th street. The venture will be called "The Green Ring." The players have secured a building which they will remodel with an intimate stage included. It will be a club-theatre, along the lines of the Provincetown Players house and control idea. No theatre license is required.

"The Green Ring" proposes to present new plays and those of established dramatic value which would not otherwise be publicly produced, the general policy being that of experiment. The incorporators are B. Iden Payne, Whitford Kane, Joseph Mitchell, Barry Macollum, Eleanor Hymer, William Ed. Barry and Bosworth Crocker.

Morosco Has Hatton's Script

Oliver Morosco Monday secured from Charles and Fanny Hatton the script of their new play originally called "Longacre Green." It has been renamed "Just Off Broadway."

It was erroneously reported a couple of weeks ago Wagenhals & Kemper were to produce the play.

"LADIES MUST LOVE" WINDS UP IN DAY

Two Performances, \$390—Back to New York—"Immoral" Play

Easton, Pa., Feb. 28.

"Ladies Must Love," the warmest titled play ever presented here, opened Washington's Birthday at the Orpheum and stopped after the evening performance. Several additional dates were booked, but Arthur Fisher, who produced the piece, suddenly left town. He deposited tickets to New York at the railroad station, but is alleged to have paid no salaries. The gross for the two performances was said to be about \$360.

The local paper, in commenting on "Ladies Must Love," said: "Immoral is too mild a term. Nothing so suggestive and demoralizing has ever been presented on a local stage." The item also carried the sentiment that if a play of the kind was the sort aimed for Broadway, none of the brand was wanted here.

The players in "Ladies Must Love" were all claimed to be Equity members, though only a couple were known. In the company were Edward Meeker, Harry English, Edward Wads, Frank Harvey, Helen Gilmore, Annet Tonitil, Florence Hartley, Muriel Oakes. Those concerned with the piece stated the cast was amateur and that that was the reason the show stopped at Easton instead of playing the next stand, Allentown.

Fisher, who was pianist in "The Woman in Bronze," is said to have partly adapted "Ladies" from a Hungarian musical comedy. Harry Christy also worked on it, and Harry McKee Webster was the director. The latter plan to retire the play and try it again.

Eddie Horan, a New York tailor, is said to have been financially interested with Fisher. The set used was that of "The Doormat," a piece that failed at the Punch and Judy. It was reported obtained from Charles Auburn of the theatre stage staff in return for 10 per cent. of the "Ladies" play.

AL JOLSON PREPARING FOR CONCERT TOUR

Telling Audiences He Will Make Single Appearances—Big Gross in Cleveland

Last week in Cleveland Al Jolson with "Bombo" again registered big business, the gross for the week there being \$36,000. Reports of Jolson's plan of single appearances along concert entertainment lines continues to grow. The star stated he would enter that field when "Bombo" opened at the 59th Street, New York, and he has continuously mentioned it since during performances.

Jolson's plan of building up a future concert draw has been noted in his after-the-show stunt during the Chicago run. Frequently after the fall of the curtain he would entertain the audience for nearly an hour.

MAUDE SAILS

With Party From England for "Winter" Play Over Here

Cyril Maude, who is to appear under the management of Charles Dillingham in "If Winter Comes," sailed from England Wednesday aboard the Olympic, accompanied by McDonald Hastings, the English dramatist who adapted the play from Hutchinson's novel. There are also three British actresses in the party, though the balance of the cast will be selected here.

"If Winter Comes" will be presented in Chicago before shown in New York. It is likely the play will remain off Broadway until next season.

VALENTINO DANCE TOUR VIA PRIVATE CAR

On \$7,500 Weekly Guarantee Plus Half of Net Profits—\$20,000 Weekly Expense

The exhibition and dancing tour of Rudolph Valentino and his wife, Winifred Hudnut Valentino, will be under the direction of Jack Curley, William Wellman and Maurice Revnes, starting March 15. The first two named are wrestling show impresarios and promoted a number of events at Madison Square Garden. Revnes, formerly a Broadway theatre manager, is concerned in the production of the Molnar comedy, "Passions for Men," now on tour.

The new contract given the screen stars is for six weeks, but may be extended. Reports of a fabulous weekly guarantee to the Valentinos were exaggerated. The contract calls for a guarantee of \$7,500 weekly and 50 per cent. of the profits. In addition, the Valentinos are to travel in a private car, carrying a special chef and several others of the Valentino retinue, all traveling and hotel expenses to be paid by the management. It is figured the weekly operating expense will be \$20,000 weekly, but the promoters figure gross receipts can possibly reach \$100,000 a week. The Valentinos' first appearance under the Curley, Wellman and Revnes direction will be at Milwaukee. Mississippi Valley cities will then be played down to New Orleans. The New York engagement is due early in April, and the event will be held at the 71st Regiment Armory. Jack Curley is now in Chicago arranging the bookings, which will take in armories as much as possible. Admission prices will be \$2, \$1.50 and \$1.

Chicago, Feb. 28.

Rudolph Valentino and Andrew Karzas, manager of the Trianon dance place, where the picture man appeared for five days last week, reached a heated difference of opinion before the engagement ended. Valentino said he would reappear at Trianon this week; Karzas said he would not.

Trianon's manager stated Valentino had been engaged to hold over at the same salary, but at the last minute demanded for this week double what he had received last week.

"It needed all we could take in to pay Valentino last week," said Karzas, "and his impossible proposition is the gratitude I get for rescuing him from the hole he worked himself into in the Detroit dance place."

Valentino is claimed to have declared to Karzas he was drawing people to Trianon from all over Chicago and somebody would have to pay heavy for it.

Valentino is now at Marigold Garden. He went to New York and returned in the short period that he had open between Chicago engagements. Valentino is at Marigold for two weeks and his guarantee is said to be \$10,000 a week.

The engagement takes on added importance as Valentino and his wife, Winifred Hudnut Valentino are to be remarried at Marigold March 5 which will mark the opening of his second week as an attraction at that garden. The wedding will be solemnized by Judge McKinney. There will be a wedding supper at 8. A few selected guests have been invited.

DECEIVED EVA WILSON

Lyceum Singer Suing Creamery Man for \$75,000

Eva Wilson, lyceum singer, filed papers here instituting breach of promise proceedings against C. F. Bradner, manager of the creamery at Independence, Ore.

Miss Wilson asks damages amounting to \$75,000. She claims Bradner on May 2, 1921, agreed to marry her on the same date of the following year but later refused. She alleges he had improper relations with her following his promise of marriage.

Bradner said nothing but "blush" when papers were served on him.

Miss Wilson was a resident of Seattle for 19 years before coming to Portland. She is well-known in musical circles, having sung in the "Wayfare" and several other large productions.

SOMEBODY GOT SLAPPED, BENNETT OR HIS FRIEND

"Might Have Been Phone Call"—But It Happened and Is Another Mystery Lobby Play

Chicago, Feb. 28.

"It might have been a telephone call, after all," that gave the first nighters at the premiere of "Peter Weston" at the Harris Sunday night a chance to observe Richard Bennett publicly making good the title of his play, "He Who Gets Slapped."

Fact is Bennett's presence in the audience wouldn't have been detected if it hadn't been for a scene in the main lobby of the theatre between the second and third acts.

Further fact is that Bennett got into an alleged argument with a "gentleman friend" the moment the two reached the lobby after leaving the wife of the "gentleman friend" in the theatre for the second intermission.

Some reported that Bennett got slapped. Others claimed the "gentleman friend" was the one who got slapped. Take your choice. At any rate, there was some slapping done, and there would have been more if Col. William Roche, manager of the Harris, hadn't done the strong-arm stunt, separating Bennett and the "gentleman friend."

Why the slapping was done remains a great mystery, since the participants had with them the "gentleman friend's" wife. The identity of the man and wife couldn't be discovered; they might have been the guests of Bennett. At any rate, it was a party of three—Bennett, the "gentleman friend" and the wife.

Local sleuths on the Herald-Examiner and The Tribune tried in vain to find out the cause for the fuss. The battalion of reporters arrived on the scene shortly after the critics attending the premiere tipped off the city desks concerning the incident. The flashlight men came later, but they, too, in vain.

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THOS. MILLIKIN ARRESTED

Charged in Indianapolis with Grand Larceny

Indianapolis, Feb. 28.

A man giving his name as Thomas Millikin, 40, is under arrest on grand larceny and vagrancy charges, as a result of accusations he was operating a fake scheme to recruit chorus girls for a New York production.

Millikin, according to city detectives, ran a "blind" advertisement in local papers asking girls who wanted positions in a "high class company" to communicate. Mrs. Doris Eileen Nickels, 22, and pretty, answered. A special delivery letter advised her to call on Millikin at a good residence address, detectives charge. She called, and Millikin told her his "instinct" told him she was the right height and weight, she said. He offered her a contract calling for from \$22.50 to \$125 a week, it was alleged. She objected to signing the contract until she talked the matter over with her husband, she said.

Millikin called at her home, exhibiting bank references. Later she went to Millikin's address and gave him a check for \$25 to cover "cost of costume," she alleges. On her way home she stopped at the Palace theatre and told Manager Herb Jennings and a New York theatrical man what she had done.

Jennings and his friend failed to recognize any such producing company as the "Millikin-Fernwalt Co." Millikin claimed to represent, detectives stated, and so Mrs. Nickels set out to get her money back. The three devised a scheme whereby Mrs. Nickels phoned Millikin and, representing herself to be another girl, asked for a job. Millikin, she said, offered to take her on for a \$15 guarantee, since she represented she only had that much.

Millikin's arrest followed.

RETURN SUMMER DATE

Chicago, Feb. 28.

"Molly Darling" will again try Chicago this summer without house named as yet. The Moore & Meigs attraction was here last summer, but unsuccessfully.

Recast for its New York showing, the piece has continued to get big money and is going to once more brave it in its home town, as the producers are natives.

INSIDE STUFF

ON LEGIT

In moving "Why Not?" from the 48th Street to the National, New York, Charles Miller, who is interested in the management of the company with a Shubert booking executive, is figuring on a rather unusual basis. The arrangement under which the theatre is housing the attraction is on a 60-40 basis with the guarantee to the house \$4,000 a week. Miller is figuring on \$2,400 a week from the cut rates and an additional \$1,500 a week from the regular agencies selling at advance prices. This would give him about \$3,900 or within \$100 of the house guarantee. The company is costing between \$1,600 and \$1,750 in salaries, and that is to come over the window. It means that a gross of \$7,000 will have to be played on the week for Miller and his associate, said to be Jules Murry, to get a break with advertising and other incidental extras on the show, including royalties.

A couple of theatres in the Times square district are on the market for lease. With the wild scramble for theatres by producers it is surprising someone has not come to the fore and taken over at least two of these houses, which on a rental basis look like sure fire bargains. One in particular which has a 16-year lease to run can be had on a basis that will make the annual rental \$42,000, is decidedly cheap all things considered these days. Another house with but a four-year lease with a renewal beyond that now figures \$60,000 annually with a tilt of about \$10,000 above that on the renewal for ten years. Both houses have been successful in the past and are located on good theatre streets.

When the Laurette Taylor production "Humoresque" opened at the Vanderbilt this week there were at least two managers no longer interested in the production; A. L. Erlanger and Charles Dillingham, who stepped out of the production and permitted George Tyler to have it all. The "glorified janitor" speech of J. Hartley Manners, husband of Miss Taylor, is believed to have been partially the cause for their refusal to continue their interest in the production.

Weather in the northwest cost Dillingham's "Tip Top" \$7,100 on two stands missed because of the terrific snow storm which swept through the territory. "Tip Top" was booked to play Fargo and Bismarck on the way out of Duluth and at Stapleton, Minn., their train was snowed in and they were stalled for two days. In Fargo the box office had to make a return of \$3,600 for the missed performance while in Bismarck \$3,500 had to be refunded. The company picked up its route again at Billings and went into Butte, continuing on its way to the coast.

While George M. Cohan was directing a rehearsal of "Little Nellie Kelly" and when the "Mother" song was being sung, it struck the stage manager that through the effects then in use to illustrate the number, he might require instructions. The effects held an illustration (since discontinued) for each verse and encore. Walking down to the footlights the stage manager called out: "Mr. Cohan, what would we do if there were no encore?" Cohan ran along the aisle and pointing with his finger to the stage manager, replied: "If there is no encore for this song, there will be no show."

Following the visit by J. J. Shubert to Atlantic City, recovering from his illness, he went to Palm Beach.

The Chicago "Post" is reported to have started a damage suit against the Shuberts, or will, through the use by the Shubert theatres in Chicago of a line on their programs reading in effect: "We do not advertise in the Chicago 'Post' because it does not tell the truth." When the Shuberts sued "The Post" for libel the Chicago paper is said to have spent about \$40,000 in collecting data concerning the Shuberts for a defense. This data, it is said, the "Post" is anxious to get on the record and also to print itself with the damage action believed the paper's plan.

The Shubert contract with producers or theatres carries a provision the Shubert show or house shall not share in newspaper advertising where the paper advertised in is not approved of by the Shuberts. Through this clause the Studebaker and Playhouse in Chicago last week withdrew their ads from "The Post," mostly through the suggestion from the Shuberts, but also because neither house could see why it should pay the full cost of the "Post" advertising without the Shubert attraction in each theatre standing its share.

When the late A. Toxen Worm was alive and the general press representative of the Shuberts, he was much blamed when the Shuberts "pulled out" their advertising from any paper. Since Worm's death Lee Shubert has pursued the same course, leaving it open to question as to whether it wasn't Lee when Worm was so often blamed.

"Pasteur," the forthcoming play at the Empire, New York, with Henry Miller starred, was written by Sacha Guitry for his father, Lucien. It is considered by many as the elder Guitry's greatest characterization. He has toured France and Belgium in it. The American rights were originally secured by Crosby Gaige, partner of the Selwyns, and it was intended for Lionel Barrymore. Rights were relinquished when the latter was not available. There are 14 characters in "Pasteur," all males. No other drama with a cast as large without a feminine role has been tried here.

"Heavenly and Earthly Love," the Molnar play which Arthur Hopkins will produce next season, has a heroine of unbalanced mind. At the opening curtain a bic is shown. The girl has an engagement with her lover, but she wants him to believe she has become an angel and lies down in the coffin. Her sweetheart on entering thinks her dead and kneels in prayer. At the conclusion the girl imagines herself in heaven. She affixes wings and leaps from the window to her death.

Sam H. Harris will not go abroad as reported, but will take a winter vacation at Palm Beach, leaving next week with Crosby Gaige and Irving Berlin. The latter recently returned from the south. Mr. and Mrs. Arthur Hopkins started for Cuba, but changed plans and are in Florida.

One of the finest compliments given a star this season fell to Jane Cowl for her "Juliet" at the Henry Miller. David Belasco witnessed the performance. When the curtain dropped he went back stage and chatted with Miss Cowl. He told her he always wanted to produce "Romeo and Juliet," but after seeing her characterization his plan was off for good, for it is his belief she is the greatest Juliet possible in the span of life yet remaining to him.

Sam H. Harris will probably close negotiations with Arthur Hammerstein whereby Frank Tinney will come under the Harris management. Tinney will not commence active production work until next fall in the third edition of the "Music Box Review," for which purpose Harris is primarily taking over the contract. This accounts for Hammerstein's abandoning his threat of enjoining Tinney from appearing for Keith's, which would be in violation otherwise of the production contract. Vandeville work is only allowed the comedian between seasons. Whether or not Hammerstein's voluntary closing of "Daft Dill," Tinney's last starring vehicle, made this a "between seasons" period is open to question.

Ottawa, the capital city of Canada, was really responsible for Barrie's "The Admirable Crichton," says Variety's Montreal correspondent. To the thousands who have seen and admired Barrie's clever play, this information will be a revelation. The inception and inspiration of "The Admirable Crichton" leaked out through Harry Furniss, the famous Punch artist. Furniss, years ago, was making a tour of Canada, giving his

"Humors of Parliament" and other entertainments. One day he happened to receive a royal command to dine at the government house in Ottawa. At that time, he was appearing at the Ottawa opera house, long since destroyed by fire.

After luncheon Furniss was enjoying the proverbial cigar with the official members of the household, when one of the aides de camp remarked to him:

"It is a lucky thing you were not dining here tomorrow evening, for every Wednesday night the governor and the duchess and all of us turn into waiters. The butler, cook and servants sit at the table and we wait upon them!"

Furniss some time later, while lunching with Barrie at a club, repeated the incident. Barrie listened with interest and the next day sent a note to Furniss asking him to meet him the following day. Again, they lunched together and again the Ottawa story was repeated. Not long afterward, Barrie's "The Admirable Crichton," made its appearance.

Private advices from London express Peggy O'Neill's doubt whether her appearance in "Plus Fours" would not be happier had the show been spotted in another theatre than the Haymarket, London's "Theatre Royal." Miss O'Neill's personal success was undoubted when the play opened about four weeks ago, but there appears to have been some feeling of resentment that an alien star should be presented in the historic Haymarket. The house has a most aristocratic draw, and it is revered as the "old home of comedy." Some of the reviewers touched on the history and policy of the Haymarket. That is believed to have stirred the sentiment, which may or may not be of importance. Although the Haymarket is known as attracting the works of the best contemporary English authors and the best of the native stars are housed in it, the same theatre held the American Edwin Booth and his engagement there was extremely successful.

There is a critic on a New York daily who doesn't always sign his name to his column. He is an old-timer, but intensely sensitive about "recognition." He has served notice on every press agent in town that any quotes from his reviews in ads must be credited to him by name and not by the nom de plume he employs. Last week a press agent asked him to use a story, and he answered, "Why should I give you any publicity? You don't give me any."

Lenore Ulric may go abroad sometime in May which indicates "Kiki" will not run through another summer at the Belasco. The Guitry comedy is now on its way for the completion of its second season. In its 65th week which tops the entire current list in point of run. It is reported Miss Ulric will tour the major stands in "Kiki" for one year and return in a new show for 24-25. The succeeding play is said to have been selected and calls for the star playing a mulatto.

Doris Keane is leaving shortly for Europe. Her plans call for a tour of the continent and incidentally to select a play for her appearance here in the fall.

A hotel on 44th street east of 6th avenue is known to theatrical folk as the meeting place of alleged "high lights" among playwrights and actors and dubbed the "inner circle." Daily news that must be whispered is regaled over the tea cups. Last week the proposed revival of "The School for Scandal" was mentioned and a girl said: "looks as though our favorite hotel has been dramatized."

The recent event in London for the benefit of the Actors Benevolent Fund which corresponds with the Actors Fund here, is reported having been exceptionally successful. A number of donations were tendered by American theatrical managers and an expression of appreciation was contained in a letter received this week from Gilbert Miller from C. B. Cochran. The latter when here in the fall suggested participation by Broadway's producers, which idea was aided by the efforts of Miller. The English manager's letter told of the fine impression which was created when the gifts from American managers were announced and stated his belief that it had done a great deal towards helping friendly Anglo-American sentiment in theatrical circles.

A producer with an attraction that moved into a Shubert house from another theatre in the last couple of weeks is reported as having made a heavy noise when it came to settling on the extra advertising bill. He discovered charged as his share a \$40 ad in the Shubert paper, and likewise a share on the advertising in two small house organs controlled by the Shuberts. His squawk brought him little satisfaction, but he stated that as long as the Shuberts took it upon themselves to insist on his paying for advertising he never ordered, he would under his contract which called for his share of the gross receipts, insist that the 22 cents on each pass the Shuberts were collecting should be included in his gross receipts. In addition to that he wanted to know that why his attraction was only allowed a four per cent. discount on his advertising bill while the Shuberts were getting five per cent. discount from the Capehart-Carey Agency.

There are some famous stories of the little bird killing the Goliath, the tortoise outrunning the hare, etc. Maybe that's what makes them famous. Here is one for Aesop's Broadway Fables.

Some years ago August Janssen, known as a restaurant keeper with a preposterous bank balance, made the rounds of Broadway managers proclaiming what a gifted son he had—the son was a composer; only an amateur, but great. He got the laugh and the bench in the corridor. Finally Oliver Morosco gave him a hearing. Janssen's son played him some songs Morosco hesitated. Father Janssen jumped up and said he'd finance any show in which his son's music was used.

Well—that was different. And the show was done and Father Janssen paid—and paid and paid and paid. It was a flop and Janssen took his loss. That should and might have been the end of it.

But two things interfered. Janssen, the elder, began to like the show business, and had more confidence than ever in his son's tunes. He "went" for \$300,000 and the son composed several more fops.

This week the Oliver Morosco Holding Company, which now owns not only Morosco's shows and theatres, but his services as well, elected officers. The new president is August Janssen. The Morosco Holding Company has one hit, "Lady Butterfly," with a weak book, generally credited as being kept alive on Broadway by its music. The composer is Werner Janssen.

"Old Bill, M. P." the Bruce Bainsfather play, will again take to the boards here. The piece was produced by Lewis and Gordon, but brought in after two weeks in Canada. Changes needed must have the consent of the English artist-playwright. The matter is under negotiation, and it is understood "Old Bill" will shortly be placed in rehearsal in modified form.

McKay Morris surprised "the talent" by appearing in "The Laughing Lady," submerged in a minor part in which he is on the stage only a few minutes in the second act while Cyril Keightley, who has not before been with the Ethel Barrymore companies, plays the romantic lead. Morris was the principal support for Miss Barrymore in "Rose Berndt" and "Romeo and Juliet." It is known he had a contract for the season, and it was understood that the contract stipulated he was to be Miss Barrymore's leading man. He is not, however, in her current vehicle.

Several theatrical attorneys are commenting on the stand William A. Brady is taking regarding the Sunday closing law. They all concur that legally and technically there is no getting about the statute. What concessions as regards the "blue laws" have been made are generous, in their opinion. Contrarily, as barristers concerned in show business and with the welfare of the showman at heart, they fear that this agitation is liable to boomerang in an unwelcome manner. Brady's decision to

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"BUTTERFLY" MOVING

From Globe to Astor—Johnny Dooley's Billing

"Lady Butterfly" is scheduled to close at the Globe, New York, March 17 and moves to the Astor, where it will open the following Monday, Johnny Dooley entering the piece this week almost disrupted the cast because of the billing given him on the theatre signs and in the advertising.

The comedian was given the feature honors. Marjorie Gateson and one other member of the cast threatened to leave the show, it is said, unless their contracts in regard to advertising were observed. Tuesday the billing about the theatre was changed and all of the names taken out of the advertising from Wednesday on.

"The Cherry Chair," scheduled for the Globe opening March 19, will not be in readiness by that time. The house may be dark for a week prior to the opening of the new attraction, which is being prepped with the idea of a summer run there.

BANKROLL SHORT

Play With Creighton Hale Did Not Open on Time

Los Angeles, Feb. 28.

"Just Suppose," the Henry Miller produced flop of several years ago, was to have opened at the Mason Monday with Creighton Hale in the lead. But the doors were unopened and the house management stated the presentation had been postponed because of the non-arrival of the complete production from San Francisco.

The venture, it is understood, is backed by San Francisco capital. On the inside it is said they did not have enough to get the show into town in time for the opening and are now hustling to gather enough to make the grade by next week.

The show was first booked for two weeks. It is in the hope of being able to play one week at least with a chance of getting even that they are hunting for a bank roll.

There was no advance sale for the current week.

LEGIT ITEMS

Vincent Lawrence's comedy, which George M. Cohan is producing, will succeed the special "So This Is London" company at the Grand, Chicago, March 12, the western "London" show going on tour at that time. The new play, which was first called "Private Property," has been renamed "Two Fellows and a Girl." Its actual debut will be at Rochester March 8. Harry Sloane has gone in advance.

A report in one of the local dailies that Bud Murray is the father of twins is denied by the stage manager of the "Lady in Ermine," now at the Century, New York. A daughter was added to the family two weeks ago, christened "Marianna" after the leading female role in the "Ermine" play, but she has no twin, as reported.

Re the cast changes in "Wildflower" made last week, Charles Judels, Evelyn Cavanaugh and James Doyle state they were dissatisfied with their parts and handed in their notices Feb. 10, which was several days after the piece opened at the Casino.

Billy Hawthorne has changed the title of his musical comedy from "Miss Daisy" to "Daisy Won't Tell." The piece will open in Springfield, Mass., at the Court Square, early in March. There will be 15 principals and 18 chorus girls.

Fred Stone will tour to the coast in "Tip Top." It will be his first appearance in the territory for 11 years. At that time he toured the west in "The Old Town," then teamed with the late Dave Montgomery.

Frank Meyers, formerly treasurer of the Liberty, New York, and company manager for several attractions on Broadway, has entered the insurance business. He is special agent for the State Mutual Company of Massachusetts.

Frank Sheridan left New York Tuesday for the coast where he will work five weeks in a special picture.

STOCKS

GOTHAM STOCK

Aggie Sheridan.....Miami Campbell
Morgan Carr.....Stanley Andrews
Morgie Patch.....Frances Gregg
The Stranger.....Rupert La Belle
Jack Sheridan.....Clifford Alexander
Mrs. Fisher.....Edith Bowers
Bill Patch.....Dan Malloy

There were several reasons for the Blaney Players at the Gotham, Brooklyn, playing "Why Wives Go Wrong" last week. The most important was that the company had been deprived of the services of Dagmar Linette, its leading woman, for several weeks, due to illness. Miss Linette's absence has necessitated an entire switching of plays, with Miami Campbell, the ingenue, and Frances Gregg, the second woman, alternating with the lead during her absence. In place of several plays demanding a leading woman of Miss Linette's type, the management has secured some every-day stock bills, among which was "Why Wives Go Wrong."

The piece, by Ralph Thomas Kettering, is to a large extent a title play. Except for the title it means little, and the name serves only to attract curiosity seekers. Another reason for its being used at the Gotham was that it could be produced at minimum cost. Calling for a cast of but seven people, no additional recruits to the company were necessary for its presentation. The staging requires one set which any scenic artist could work out with but little exertion. Largely on account of the economy associated with it, the piece proved sufficiently strong for a Lenten week attraction.

"Why Wives Go Wrong" is a stock bill without a Broadway reputation. It is the type of piece its author can run off on short notice. In it is included the old triangle idea, with an attempt made to give it a little twist. The locale is a suburban town. Jack Sherb is in the salary earning commuter class. He is married and comparatively happy. The only dark spot on the couple's life is that their child died in infancy. Sheridan is inclined to be tight-fisted and narrow-minded. He is led to believe an affair is under way between his wife and best friend, Morgan Carr. He turns her from the house with Carr in the middle of the night. She returns the following morning for her clothes, having spent the night with neighbors. It is disclosed that she has been working for Carr as secretary for some time in order to secure sufficient funds to clothe herself, the allowance granted by her husband being inadequate. After explanations the final curtain finds the couple in embrace.

There is much talk early of change accounts, but that part of the play, away, and as it discloses the reason "Wives Go Wrong" is that their husbands are tightwads and narrow-minded.

The regular members of the Gotham company handled the roles, the husband and wife assignment being cared for by Clifford Alexander and Miami Campbell. Alexander is the regular Gotham leading man. He is young and a fair actor. An eagerness to put dramatic force into his work tends to give the impression of overacting. It is a habit often acquired by stock players and usually keeps them in stock. Miss Campbell experienced little difficulty with her role. She possesses more dramatic ability than is credited to the general run of stock ingenues. Frances Gregg handled the second feminine role, giving the piece a comedy touch with her flippant manner. Stanley Andrews as the husband's friend gave a steady performance. Dan Malloy, who did the directing, also appeared in a minor role, as did Rupert La Belle and Edith Bowers.

"Why Wives Go Wrong" can't be taken seriously as a stock production. Only companies with many faithful followers can afford to take a chance unless they cater to a transient clientele.

The Loew office has requested Equity to reconsider its ruling of forcing amateurs appearing with the Alhambra Players, Brooklyn, secured through a campaign conducted by the theatre and an evening newspaper, to join Equity when they are selected to appear with the stock company. The stock company was installed at the Alhambra prior to Loew taking the house over. When originally secured by Loew it was planned to close the stock and install straight pictures. The final date for the stock was set for Feb. 4 with pictures to follow. The amateur idea has created local interest in the company, enabling it to remain open. The recent Equity ruling that all amateurs selected must join the organization to hurt the campaign in progress to secure local people, the Equity demanding \$12 be paid for a year's dues out of the first week's salary of the amateurs, which is \$30.

No greater indication of the esteem in which Georgiana Heston,

former ingenue of the Poll Players in New Haven, was held could have been evidenced than was shown by the crowds which attended the funeral services last Thursday. Miss Hewitt died after an illness of nine days, having taken bichloride of mercury. Rev. Charles O. Scoville, rector of Trinity Church, read the services. The remains were taken to her late home in Punxsutawney, Pa. Members of Poll's Hyperion theatre orchestra played "The Rosary," a favorite selection of the actress. The girl's parents, Mr. and Mrs. A. V. Hewitt, were at the services. All afternoon and evening Wednesday crowds called at the funeral chapel to view the body of Miss Hewitt. Traffic on Chapel street was blocked during the funeral.

Frances McGrath, of stock, is recovering from a relapse following her serious illness since the holidays. Miss McGrath will be confined to her home for about two more weeks when she will join her husband, Forrest Orr, leading man with the Woodward Players at the Majestic, Detroit. When Miss McGrath suffered a relapse, the physicians after a consultation, decided a crisis was approaching and wired her husband. Mr. Orr received the wire in the middle of a performance. He was excused by the Woodward management after having played two acts of the play and missing the final two.

Phyllis Gilmore rejoined the Proctor Players at Harmanus Bleeker Hall, Albany, N. Y., last week in "Why Men Leave Home." Miss Gilmore was given an ovation on her first appearance on the Albany stage at the premier on Monday night. She is extremely popular in the Capital City. After leaving Albany several weeks ago she went with the Colonial Stock company at Pittsfield, Mass., playing leads in the Berkshire city until the stock closed its season two weeks ago. Mary Daniel and John Glynn McFarlane are the leads in the Albany stock.

The Garrick Players, under the direction of Garry McGarry, opened this week in Washington with "My Lady Friend" and Jack Norworth as special star. McGarry was with the Garrick Players last season as an actor and later as owner of the organization. Washington then took to him for sticking and it gave his Garrick stock a friendly audience at the opening. The show was also liked and a smooth performance given. L. Stoddard Taylor is the house manager as before, and W. L. Fleming treasurer. McGarry is leasing from the Shuberts with his contract enforcing the 10 per cent. tax on all passes.

The Cosmopolitan Players, Seattle, who were forced to close because of bad business, left their leading lady, Miss Allen, and her director husband here with \$30 cash and a number of checks which have come back through the bank marked N. S. P. The others of the company have continued on to Vancouver, B. C. Mayor Brown and women members of the City Council sponsored the enterprise originally, after the leading theatrical men of the city had warned them that the project could not succeed.

The New Theatre Players opened Monday at the Freeport, Freeport, L. I., in "Adam and Eva." The company under the direction of Fred Reto includes Florence Bell, Jack Belgrave, Eva Reto, Rose Dean, Helen Aubrey, Cecil Drummond, Herbert W. Treitel and Willard Kent. The stock plays the Freeport house the first three days with matinee Wednesday. It lays off the last half when vaudeville is played. The second stock bill will be "The Call of the Heart."

Preliminaries are under way for the organization of the 234 Edward F. Albee Stock Theatre, Providence. It will begin its next season April 10. Samuel Godfrey has been reorganized as stage director. Clarence Hansen and James Robertson will again be chief scenic artist and carpenter respectively.

Succeeding Eileen Wilson in Atlantic City for two weeks, Wanda Lyon opened Sunday night as "Julia" in "Buddies" with the President Players in Washington.

Miss Lyon accomplished most successfully a mighty difficult thing, that of following an established stock leading woman in the same bill.

(Miss) Lee Patrick, who jumped into the part of Louise in "Buddies" with but one day's rehearsal, went over so big she has been engaged by Smith & Duffy as a regular member of the President company, Washington, to do ingenues.

Charles Berkell's company, which is at the Grand at Davenport, Iowa, will move to the English Opera House at Indianapolis March 24. Jean Oliver rejoins the company this week and opens at Davenport March 4 in "The Storm."

Montague Love has cancelled his engagement with the Alhambra Players, Brooklyn, to play the lead in "Bought and Paid For" next week on account of picture work.

Victor Browne joins the Al Luttinger stock in Salem, Mass., Monday as leading man. He replaces Dwight Meade, who has been with the company all season.

Susanne Jackson joined the Colonial Players, Richmond, this week, opening in "Nothing but the Truth." Cecile Kerns, whom she replaced, gave in her notice.

Louise Etta Valentine, leading woman; William Balfour and Lewis Haynes close with the Academy Players, Norfolk, a week from Saturday.

The members of the Stanley James stock in Manchester, N. H., have accepted a cut to keep the company open during Lent.

The Harold Hevia stock opened Monday at the Academy, Norfolk, Virginia.

The Auditorium Players in Lynn, Mass., this week are presenting the musical comedy, "Honey Girl." Dancing specialties are given by Mlle. Clarice and Frances Aldrich, especially engaged.

Lansing Earnest, manager of the Union Square Theatre Players in Pittsfield, Mass., one night each week gives a half-hour olio of local talent, preceding the time set for the first curtain. This week local talent from the General Electric plant was featured.

BUZZELL'S SET-BACK

Motion to Punish Schwab and Kusell Denied

Eddie Buzzell's motion to punish Laurence Schwab and Daniel Kusell, producers of the "Gingham Girl," for alleged failure to live up to an Equity arbitration agreement was denied last Friday by New York Supreme Court Justice Tierney in a decision that covers the issues thoroughly.

Buzzell alleged four violations of the arbitration: that the electric light billing was not in keeping with the arbitrators' provisions; that the program featuring of Buzzell under the "Gingham Girl" title was not fulfilled; that the omission of the comedians' name from several five-line or more newspaper advertisements and the omission of Buzzell's name from a billboard on 38th street and Broadway also violated the arbitration decision.

Schwab & Kusell have made application to Equity for an arbitration, alleging Buzzell violated his contract when he refused Jan. 18 to do a number with the girl who was understudying for Bertie Beaumont of the regular cast, who was out through illness. Schwab & Kusell have appointed Walter Vincent (Wilmer & Vincent) as their arbitrator with Samuel Jesse Buzzell, the actor's lawyer-brother, as Buzzell's arbitrator. The appointment of an umpire was in abeyance pending the outcome of this motion. Julius Kender and Monroe Goldstein are counsel for Schwab & Kusell.

Walter Vincent has a \$10,000 bond posted on the producers' behalf to ensure fulfillment of the arbitration. He is also reported having an interest in the show.

SILVERS IN "HASTY PUDDING"

Lou Silvers has grabbed this year's plum from the "Hasty Pudding" annual event, the Harvard College musical show, which will play Washington, Boston, Baltimore and New York in April.

Silvers is in complete charge of direction. The performers will all be students.

HELEN LACKAYE DIVORCED

Chicago, Feb. 28. Helen Lackaye-Ridings was granted a divorce here Feb. 24 from Harry Ridings on the grounds of cruelty and desertion.

Ridings is the manager of Cohan's Grand Opera House.

COLORED SHOW DELAYED

"Plantation Days" Didn't Open at Lafayette and Didn't Sail

"Plantation Days," a colored show booked for De Courville's revue, "Monkey Glands," due to open at the Empire, London, March 15, failed to sail on the "Lapland" last Saturday. The attraction was booked by M. S. Bentham. It was stated yesterday (Wednesday) the delay was occasioned by the British labor permits having been held up.

Delay in the departure of "Plantation Days" is also explained by injunction proceedings instituted against the show by Sol Goodman, attorney for "Shuffle Along." An order returnable Tuesday was signed by Justice Goddard in the U. S. District Court, southern New York, prohibiting the use of any "Shuffle Along" material in London. It was found, however, the order should cover the entire company instead of several individuals, and such an injunction was applied for Tuesday.

The plan for "Plantation Days" in London is to use the show as one act of the De Courville revue, and after the performance the colored players will appear in the Empire bar, which has been remodeled along the lines of an American cabaret.

The show was booked for the Lafayette, New York, this week, but failed to play the date without taking the formality of cancellation. The show is also booked for a month at the Arlington, Boston, starting March 16. It is reported that the leading players in "Plantation Days" will go to London and that another company will be formed here. The company expects to sail late this week.

POLICE WATCH PLAY

"God of Vengeance" Officially Reviewed—No Action Taken

Police were assigned to witness the performance of "The God of Vengeance" twice last week at the Apollo, New York. The much discussed play, which moved up from Greenwich Village, is said to have caused several complaints to be filed with headquarters, officers stating as much at the theatre. No action resulted from the complaints up to yesterday (Wednesday), this being the second week of the piece up-town.

The status of the police department as regards theatres is not clear, nor are the powers of the license commissioner, as the result of "The Demi-Virgin" case of last season, when the courts ruled the commissioner had no authority to cancel a theatre license without due process of law. Any action of a lay jury which might be asked to judge the play by the voluntary stage censor committee formed last summer would have questionable effect, as the production is not bound to abide by the decision, being independently produced.

The Selwyns, who control the Apollo, are members of the Producing Managers' Association, which subscribed to the voluntary censorship plan. They might be held accountable in the event adverse action against the piece is taken.

"Vengeance" got good business last week, \$13,200 in nine performances.

"R. U. R." ON ROAD

"R. U. R.," the Theatre Guild's production, at the Freeze for several months, will go to the road after next week. Louis F. Werba's production, "Barnum Was Right," succeeds March 12.

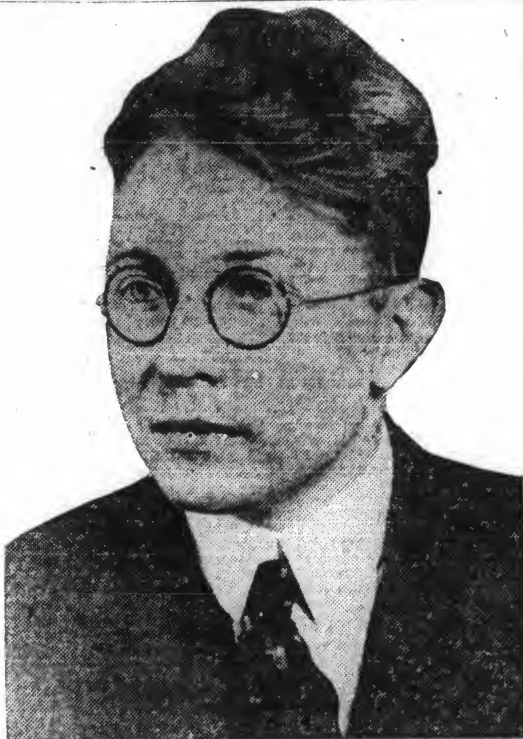
The Guild piece will be under the management of H. H. Frazee. It has been booked for six weeks only this season, the management intending to play little more than the subway circuit. It will start next season at the Cort, Chicago.

Richard Lambert will handle "R. U. R." and agent it for the neighborhood bookings.

SHUBERT HOUSES CHEAP

The Shuberts are reported making overtures to stock managers to take over several of their theatres which have been playing vaudeville. The houses are being offered at terms which have attracted the attention of several managers, the Shuberts apparently being at a loss as to what policy to follow with the dwindling away of their vaudeville.

The Crescent, Brooklyn, is reported as a stock certainly within the next few weeks.



CHESTER B. BAHN

DRAMATIC EDITOR

Syracuse, N. Y., "Evening Telegram" and "Sunday American" Chester B. Bahn was for years dramatic editor of "The Journal" in Syracuse. He remained on that publication until last fall, when W. H. Hearst entered the newspaper field in that city. Bahn swung from "The Journal" to the Hearst staff and now is holding down the dramatic department on the "Evening Telegram" and the "Sunday American." Mr. Bahn also has been the representative in the Syracuse territory for Variety for over ten years. He is recognized as a fluent and well-informed writer, also as an authority in Central New York. (This is the fifth of the series of brief sketches and photographs of the dramatic editors of the country appearing in Variety.)

"MYSTERY" VS. "SMALL TOWN" OCCUPYING CHI'S STATISTICIANS

Town Jammed With Brain Stimulators—"Springtime of Youth" at Illinois, Won't Be There Long—Holiday Matinee Last Week Big, Night Not So Good—Speaking of Speculators, Wait!

Chicago, Feb. 28. Washington's Birthday matinee, as well as the trade of the holiday eve, tossed a life-line to the sinking shows in town that enabled those concerned to ignore the results of the deadly stop clauses for another week at least.

From the way the crowds poured into the loop for the extra holiday matinee this date can now be considered the best matinee card in Chicago. The youthful makeup of the crowds was noticeable. As suddenly as did the matinee crowds pop up, just as rapidly did the holiday spirit vanish for the night performances. Thursday night's business wasn't what would be expected for a holiday. It was a splendid demonstration of how the youth of the town stopped dancing long enough to go to the theatre for a matinee. At night the dance halls with all their added attractions entered to overflowing mobs.

At the majority of the houses a big jump in trade was checked for Wednesday night. On the other nights of the week, however, the "draws" were again surprisingly small for loop theatres, several of the shows playing to under \$500. It was reported around town that there were more requests for refund of ticket money for Saturday night's performances than for some time, indicating illness is governing some portions of the existing slump.

Sharp statisticians are comparing the present state of the mystery plays in town with that of the small town plot plays earlier in the season. At one time there was an over-abundant supply of plays with the small town atmosphere. Now the town's jammed with mystery plays. When the rurals departed as the result of poor business, the loop theatres were hit with a prosperity wave—the impetus of new shows developing this wave. The mystery plays are now flourishing with indications of at least making an early exit. Perhaps when they all depart the town will drop its apparently "scared-to-go-to-theatre" attitude and return business to normal. This is just as good a reason for the slump in town as any other of the numerous ones given.

Considering the manner in which plays of the same type have been jammed together in Chicago this season, conservative observers don't reckon how the alleged booking combine has benefited the loop theatres. For 16 out of the 24 weeks already compiled for history of the present season, local playgoers have not been given a variety of attractions. First they were over-fed with small town plot plays. Now it's mystery plays. When the bookings are straightened out, and local playgoers have a varied calendar from which to select, perhaps the folly of crowding plays of the same type into town will help to reach a decision why the nightly figures go so small for a town of this size.

It is safe to predict the town will fall out of the mystery play area hereabouts before another week. Of course the long time guest, "Cat and Canary" is merely waiting to reach its goal of April 1. The Princess attraction has completely exhausted its demand. The other three mystery plays, "Last Warning," "Monster" and "Zeno" are in the throes of much uncertainty. The days of "Zeno" here are numbered and likewise with "The Monster." "The Last Warning" promises to give conditions a good fight, but how long the house is willing to fight is another matter. What will be the fate of "The Bear Car" which opened at the Cort Sunday, this week must tell. There isn't a punch left in any of the mystery plays now on the boards, and while at other times at least two would be sensational hits. It's just a case of the local public being over-fed with the world stories.

Ina Claire a hit at the Powers. From the first time in many months the Randolph street box back its carriage trade. "The Awful Truth" was treated nicely by the critics and success surrounds the whole engagement which is limited to four weeks. The Powers welcomes the good business after its long series of losing weeks.

"Springtime of Youth" (Shubert) looked somewhat strange at the Illinois. It made a light start, and while it doesn't hold the slam-bang touch that playgoers' cerebrations patronize quicker than they do a matinee piece offering the fine voices

contained in the principals list of "Youth," the Illinois attraction will not be molested until March 12, when White's "Scandals" supplants it.

The local calendar promises to have a whole new face by Easter. The start will be made March 11 when "Make It Snappy" leaves the Apollo and "So This Is London" says farewell at Cohan's Grand. "Blossom Time" is picked as the new attraction at the Apollo. "Two Felloes and a Girl" will be Cohan's new offering. The decisions which will have to be made concerning the mystery plays are apt to give surprise bookings shortly, all getting into swing here for Easter.

While the erratic character of the town's plays is being checked, it mustn't be overlooked that "For All of Us" crept into the lead for business for dramatic shows the past week, closely pursued by the Powers hit. This pulled the honor away from "Partners Again," for the first time since Christmas. The Hodge show gained the honor by giving one more performance than the Selwyn hit played. The Studebaker attraction increased its advertisements in the newspapers, carrying testimonial letters from prominent people, and as the weeks pile up for the Hodge show greater becomes the joshing a certain critic in town must withstand for the bitter denunciation he gave the play during its premiere week at the LaSalle.

If the Thursday night and Saturday matinee business had held up "Partners Again" would have surpassed the Hodge show without being affected for the lead in town that the extra matinee enabled the Studebaker piece to land. The Selwyn show is getting the best break in town for dramatic shows for Monday night trade, indicating the theatre's campaign for Monday night patrons is showing results. A new campaign is now under way at the Selwyn to hold "Partners Again" until May 1, and if the next three weeks hold up beyond the stop clause of \$12,000 there is a chance for the feat to be accomplished.

Frank Keenan, in "Peter Weston," went into the premiere at the Harris Sunday with a whole lot of secret angles maintained toward what the play was about. If "Weston" doesn't get over and approach the stop clause of \$12,000 that governs all attractions playing the Twin Theatres some quick switching may be indicated in the next week set down for the Twins. The Selwyn-Harris interests are striving to keep their own shows in the new houses as long as it is possible, but with the anxiety of several outsiders trying to book the Twins, it's possible in the advent of a Keenan flop that the Twins will see their first outside musical show. It is reported that Sam Harris is bent on booking the next season's edition of "The Music Box" for Chicago in his own theatre here, although the opening of the new season will probably have "Rain" at the Harris and "The Fool" at the Selwyn.

"Shuffle Along" made its farewell bow after a prosperous engagement at the Olympic. Perhaps a trifle too long did the colored organization remain to hold high its average, but the rush for tickets the closing week showed the attraction was still in demand. Milwaukee got the show first, and reports come from the Davidson theatre during the week that the attraction will hit off a record week there.

These are worrisome days for the local speculators. The expose made of their tactics has interested the New York managers, who are secretly searching further into the methods employed here. Once all the tactics of the local speculators are weighed it's possible the long-awaited fumigation will take place, with the new year finding a new Alderman at City Hall with the interests of the theatrical managers at heart, and a revision of the speculation game made whereby the hotels will be allowed to charge 50 cent premium to accommodate that portion of the public, particularly the clubs, desirous of such service, with a 25-cent "kick-back" to the theatres. This is different from the olden days (not so long ago) when the theatres paid the hotels 25 cents each to sell a \$2.50 seat. Because of this promised revision "kyp" places will be driven out of business, and the high-handed methods of the supervising speculators will be sootied to the extent of the latter not being further able to influence weak-minded treasurers and

managers that they (supervising speculators) have much to do with whether or not the make-up of the executive staffs is in accord with the wishes of the dominating speculators because of odd positions they hold here.

A new day dawns for a complete reversal of theatrical management in Chicago, say those who are following the trend of affairs.

Last week's estimates:—"The Awful Truth" (Powers, 1st week). Returned this theatre's copyrighted clientele, missing for several months. Should draw \$56,000 on four weeks' engagement. Premiere week (Monday opening), tabulated \$14,500.

"Springtime of Youth" (Illinois, 1st week). Won't stir up any great enthusiasm but will go along quietly, drawing musical students because of splendid voices in cast. Critics featured it was a legless musical show which will keep away usual musical comedy bounds. Reported around \$12,000. White's "Scandals" March 12.

"For All of Us" (Studebaker, 15th week in Chicago). Snatched lead for dramatic shows last week. Matinee trade terrific. Grossed \$15,000.

"Partners Again" (Selwyn, 9th week). Due to holiday falling on Thursday (usual matinee day for this theatre) attraction didn't have benefit of extra matinee, yet ascended on week, reaching \$14,000. Will remain just as long after its 12 weeks' contract as business remains over stop clause of \$12,000.

"Make It Snappy" (Apollo, 7th week). Final two weeks announced. Cantor got \$24,000. "Blossom Time" announced to follow.

"Sally" (Colonial, 7th week). Didn't give holiday matinee, but went over \$38,000 once more, with independent scalpers given another big loss.

"Captain Applejack" (Harris, 7th and final week). Holiday matinee pulled final gross to \$9,000. Frank Keenan in "Peter Weston" opened Sunday.

"Dice of the Gods" (Cort, 4th and final week). Two surprisingly good matinees (Wednesday-Thursday) helped an otherwise low week, giving final gross figure close to \$8,000. Mrs. Fiske's play jumped back east for a handful of one-nighters prior to a planned Broadway premiere. "The Rear Car" opened Sunday.

"Shuffle Along" (Olympic, 15th and final week). Prosperous engagement of colored organization ended with a big hurrah, landing \$14,000. "The Blimp" opened Sunday.

"So This Is London" (Cohan's Grand, 14th week). Couldn't reach \$10,000, so final two weeks announced. "Two Felloes and a Girl" opens March 11.

"The Twist" (Playhouse, 5th week). Failing to respond to hard campaign made. Grossed around \$7,500.

"Zeno" (Great Northern, 7th week). Fallen to pieces, experiencing hard struggle to reach \$8,000. Cast changes made, with future of show problem.

"The Monster" (LaSalle, 2d week). Fell off from its early promises, only doing \$7,300, mostly window sale. No call at the hotel stands.

"The First Year" (Woods, 16th week). Matinee trade and that of the eve of Washington's Birthday pushed forward week's gross to over \$13,000. Should hold average of \$14,000 for final two weeks. House promises to be dark week March 1, due to the postponement of "Light Wines and Beer" to March 18.

"Cat and Canary" (Princess, 25th week). Cut rates and parties utilized to hold business around \$8,000. House probably will have new attraction Easter Sunday.

"The Last Warning" (Blackstone, 3d week). Didn't reach \$9,000 but will stick longer than present business indicates provided house is satisfied.

WYATT DROPPED

Treasurer Appointed Manager of Mason, Los Angeles

Los Angeles, Feb. 28. W. T. Wyatt, for 12 years manager of the Mason O. H. here, has been dropped. A. L. Erlanger has appointed Walter R. Hearn, treasurer of the house for a number of years, to succeed the former manager.

Hearn has virtually been manager of the house to all intents and purposes and in addition has been acting as press agent.

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.

"Able's Irish Rose," Republic (41st week). Wonderful money-maker, going along with some of very best on Broadway. Last week, with added performance (Washington's Birthday) gross over \$15,000.

"Anything Might Happen," Comedy (2d week). Opened Tuesday last week, new Edgar Selwyn play receiving but fair break in notices, and indications are for moderate business. About \$6,500 in five days (opened Tuesday).

"Better Times," Hippodrome (26th week). May be last season for big house, reported definitely slated to be torn down and site used for hotel. Owners have been willing to unload for several years. Business between \$45,000 and \$50,000. "Caroline," Ambassador (5th week). Started off very well, though felt slump that set in two weeks ago. Without pulling big grosses this operetta can make good profit, it having short cast and chorus. Nine performances last week for nearly \$14,500.

"Chauve-Souris," Century Roof (5th week). Another two months, though now advertised in "last weeks," with weekly change of program. Morris Gest will likely keep it to profitable pace until May 1.

"Dagmar," Selwyn (6th week). Nazimova in her new play two more weeks here. Will likely go to road and ought to do smartly. House gets Pauline Frederick in "The Guilty One" March 19. "Dagmar" made nice profit last week, getting over \$12,000 in nine performances.

"Dances," New Amsterdam (39th week). Nothing in sight to replace Ziegfeld's record revue of series, which ought to stick another two months, perhaps longer. Average over \$36,000 right along.

"Give and Take," 4th St. (7th week). Aaron Hoffman comedy settled down for run and getting strong business. Last week gross went upward, extra matinee counting in \$11,400 draw.

"God of Vengeance," Apollo (2d week). First week uptown indicates this "raw" product of the Village and Europe will make money. Word-of-mouth discussion pro and con provides strong box-office trade. Takings over \$13,100, with one extra performance.

"Greenwich Village Follies," Shubert (25th week). Going out next week, management seeking to play major eastern stands before end of season. On form could remain into spring, having averaged over \$25,000, top money for "Village Follies." "Peer Gynt" succeeds.

"Hail and Farewell," Morosco (2d week). Off to fairly good start, initial week's gross nearly \$10,000, considerably better than other arrivals of last week.

"Humoresque," Vanderbilt (1st week). Opened Tuesday. Drew Broadway's attention because of difficulty in getting booking here. Show on road for some weeks without attracting real business. Reported guaranteeing house.

"Icebound," Sam Harris (3d week). Sam H. Harris' latest production try hard. With three matinees last week gross around \$11,000. Indications are for profitable business, though draw in proportion to leaders is doubtful.

"It Is the Law," Bayes (14th week). Business for this mystery play off lately and may take to road soon. Pace last week picked up with extra matinee; gross little under \$6,500.

"Kiki," Belasco (66th week). Dramatic wonder of last season, which holds to takings almost as strong and still counts with best money draws in New York. \$15,000 and better. Figures to remain until May.

"Lady in Ermine," Century (22d week). Operetta since moving from Ambassador has played to good business. Capacity of Century about 1,000. Last week's excellent Saturday grosses. Takings last week in nine performances about \$20,000.

"Lady Butterfly," Globe (6th week). Like most of in-between attractions this one got real business. Washington's Birthday, but fell off at end of week. About \$12,500 last week.

"Last Warning," Klaw (19th week). Appears to be going along to about same business as Chicago attraction company. Extra matinee last week for total of nearly \$11,000.

"Laughing Lady," Longacre (3d week). Best try for Ethel Barrymore this season. Indications she is set until warm weather with Sutor play. Last week first star played extra performance this season. Takings \$15,600.

"Little Nellie Kelly," Liberty (16th week). Cohan's musical play has taken such strong hold it looks like clinch for summer continu-

ance. Getting plenty of repeaters even now. Last week again played nine performances and again bested \$26,500.

"Liza," Daly's 3d St. (14th week). One more week to go; may get some money on road because of dancing strength. "Go Go," regular musical production, due in March 12.

"Loyalties," Gaiety (23d week). One extra performance last week, with house matinee record claimed for Washington's Birthday afternoon. Takings went to better than \$15,000.

"Mary the Third," 39th St. (4th week). Regarded as having strong chance to hand among leaders, but to date going but moderately. Last week with nine performances \$8,500.

"Merchant of Venice," Lyceum (11th week). Will close for season after one week more and will tour in fall. Belasco's newest, "The Comedian," succeeds March 13.

"Merton of the Movies," Cort (16th week). George Foy's smash comedy success, rating with the best in demand and getting all house will hold. Extra performance last week and gross again over \$18,800.

Moscow Art Theatre, Jolson's (8th week). Another four weeks for Russian players, who have established dramatic business records which may never be equaled here. Time extended. Last week well over \$10,000.

"Mr. Malatesta," Princess (1st week). This play was done in London and one or more of original cast appearing here. Opened several weeks ago out of town under name of "Papa Joe."

"Music Box Revue," Music Box (19th week). Played extra matinee Lincoln's Birthday week, but takings slightly better last week, total \$12,500. Still \$5 top.

"Peer Gynt," Garrick (14th week). Goes uptown to Shubert after another week or two and ought to round out season. Guild's production has no trouble in getting \$10,000 in small Garrick. Will next present "The Adding Machine."

"Polly Preferred," Little (7th week). Some performances off last week for most of list, but extra holiday prices made up some of slack. "Polly" bettered previous week about \$1,000 and grossed \$13,000. That means hit business in this 520-seat house.

"Rain," Maxine Elliott (17th week). No diminution in attendance of this dramatic smash. Varies only in amount of standing room sold, with the takings for last week over \$15,900; no extra performances. Additional prices for holiday. Record for show.

"Romeo and Juliet," Henry Miller (6th week). Also held to eight performances last week and pulled almost \$14,000. Considered remarkable pace. Advance strong and continues evenly, with run sure until May.

"Rose Briar," Empire (9th week). One week more, show then going on tour. Last week business was over the stop limit of \$10,000. "Pastor," with Henry Miller, succeeds March 12.

"Rita Coventry," Bijou (22d week). Brock Pemberton's latest production attracted reviewers' attention, though pace of first week moderate. Gross about \$5,000.

"R. U. R.," Frazee (21st week). To road after another week under management of H. H. Frazee. Has yet to fall under \$7,000 stop, according to Guild claims. "Warum Was Right," Louis F. Werba's production, succeeding March 12.

"Sally, Irene and Mary," 44th St. (26th week). Visitors in town for holiday last week played triple-titled musical, as true for other holiday periods. Takings went upward, gross nearly \$16,000 for nine performances.

"Secrets," Fulton (16th week). May have been little off early last week, as true of most other attractions, but went to nearly \$14,000, extra performance counting on holiday.

"Seventh Heaven," Booth (18th week). Golden's dramatic smash. Complete sellout for all performances, equally volume demand of anything on non-musical list. Making new house records on the performance. Last week with 10 shows got \$17,200.

"So This Is London," Hudson (27th week). Played nine performances last week, as for week previous, but went to better figures because of holiday scales. Cohan's comedy wallop better than \$18,500.

"Sporting Thing to Do," Ritz (2d week). Did not get break from reviewers nor did first week's business evidence real "life" with new Emily Stevens attraction. Business between \$7,000 and \$7,500.

"Square Peg," Punch and Judy (5th week). (Continued on page 25)

COLD WEATHER IN PHILLY FAILED TO DENT BUSINESS

Attractions, Excepting "Red Pepper," Had Good Week—"Green Goddess" Gets Walnut's Dramatic Record With \$24,000

Philadelphia, Feb. 28.

The unusual cold snap did not keep business away from theatres here last week. With one or two exceptions, the current attractions piled up surprisingly high grosses. Two old favorites were especially noticeable in the running, Arliss and Skinner, and one musical comedy ("Molly Darling") got the cream of this particular class of patrons.

An unusual feature was that the two long-run shows ("Blossom Time" in its 15th week and "The Cat and the Canary" in its fourth week) were both off noticeably, though not to an exactly alarming extent.

The crest of a recent big wave of business at the Walnut was reached last week, when George Arliss in "The Green Goddess," playing its second and final week, reached a figure short of \$20,000 by only a few dollars. Because of the scale being tilted at a higher figure, this gross beat the best turned in by "The Monster" in its four-week stay, and is said to be the house's dramatic record. With the extra matinee played Thursday "The Green Goddess" could have grossed \$24,000 with absolute capacity. The weaknesses were all earlier in the week.

The only other attraction in town to reach \$20,000 was "Molly Darling" at the Forrest. This Megiey & Moore musical comedy has been consistently gaining despite bad weather breaks, and with the aid of Washington's Birthday matinee reached a gross that fell about midway between \$21,000 and \$22,000. The regular Wednesday matinee was considerably off, and the usual number of vacant rows downstairs during the early week evening performances was two or three. Capacity ruled holidays and on Saturday. This is the final week of "Molly Darling," but it is not at all unlikely that it will play a third engagement here late in the spring. The four weeks of the present stay will turn in a total gross of somewhere around \$25,000 more than the original four weeks at the Garrick in December.

"Molly Darling" had little opposition from the musical comedy across the street at the Shubert. "Red Pepper," playing a single week's engagement, started out with a fine house Monday night, but owing perhaps to the fact that the news of Thomas Heath's absence from the cast became known in the reviews Tuesday morning, this show slumped badly and played to uneven business, verging on bad, all week. The regular Wednesday matinee was transferred to Thursday at the last minute, so that this was one of two shows in town not playing an extra matinee for the week. A gross of around \$10,000 is claimed, aided by the big opening and the holiday crowd.

The usual close opposition between the Shubert and Forrest has not developed this season. The latter (Syndicate) has had the edge in almost every week. Up until December, with "Sally" and "Splice," the Forrest forged way ahead of the Shubert, which had four flops in a row. The Shubert came back with "Tangerine," which played "Good Morning, Dearly," almost dollar for dollar for a couple of weeks, but then dropped in the rear. "The Passing Show" paralleled the business of White's "Scandals," but since then the Forrest has had all the better of it, last week being a good example.

This week "Glory" opened at the Shubert, and may make a creditable showing against "Molly Darling," though it is a foregone conclusion it won't touch its gross. Next Monday the "Music Box Revue" comes into the Forrest for four weeks and smashing business is expected, with much interest as to whether it touches the high-water mark of "Sally." The first really big battle of the year will develop week of March 12, when Jolson's "Bombo" returns to the Shubert. Then for the first time this season a pair of big grosses, comparable to several times last year, will be recorded. Dim possibility that "The Greenwich Village Follies" and Ziggy's "Follies" will play brief late season engagements at these houses are also of interest.

"Blossom Time" at the Lyric, the only other musical show in town, was decidedly off all week, but with a fine Saturday matinee and good business Saturday night managed to pull up to within a few hundred dollars of \$14,000, which figure was passed last week. The edge seems definitely off the demand for this Shubert operetta, and the end of its run is only a matter of weeks now, with the probability that it will ride

through until Holy Week. Olga Cook has been out of the cast for several weeks, but may return within a few days.

"The Cat and the Canary" continued off last week at the Adelphi, though not dropping much under the previous week's figure. This mystery thriller has developed a habit of one or two decidedly off nights a week, and this was especially true last week. Then, too, it must be remembered that this was the only attraction besides "Red Pepper" not giving an extra matinee. Its gain for two weeks has been somewhere around \$2,500 under capacity.

Otis Skinner did creditable, but by no means unusual business at the Broad. With the aid of an extra matinee "Mr. Antonio" is reported to have passed \$12,000 in gross, and the advance sale indicates a similar figure for this, the final, week.

"Six Cylinder Love," after a rather untried start, picked up a steady play at the Garrick, and while undoubtedly hit as much as any play in town by the cold weather, cantered through to a \$13,500 gross. This McGuire comedy is now in its last two weeks.

In addition to "Glory" at the Shubert, this week's saw "Passions for Men" at the Walnut, the duration of which is not generally known. Not since the last week of "Anna Christie" (which, strangely enough, was Christmas week) has this house had a losing week. "The Monster," "Klampy" and "The Green Goddess" all won large grosses. "Lillom" last season at the Adelphi opened big, but the demand fell off after a couple of weeks, and much interest is felt in the chances of this new Molnar play which lacks the advance prestige of "Lillom." Future bookings at the Walnut are not announced.

The booking situation here is chaotic, the three syndicate houses being especially uncertain. Ruth Chatterton in "William's Wife" was announced for the Broad beginning March 6, but that booking was canceled, and now a return of "To the Ladies" for two weeks is announced to be followed by Nazimova in "Dagmar" for a like period. This house has reverted evidently to its fortnight engagements, after starting the season with four-week runs. With the decision not to send Warfield's "Merchant" on the road this season, a gap of two weeks had to be filled at the Garrick, and Edward Royce's new musical comedy, "Cinders," was put in. This opens next Monday (12th) and will be followed Monday 26 by "Captain Applejack," which has twice been underlined at syndicate houses this season.

The Forrest is set for a month with "The Music Box Revue" (also twice underlined before it finally arrived), but what will follow in April and early May is way up in the air. The final decision to bring "Bombo" into the Shubert March 12 fixes that house for March and early April, but outside of that re-venue the Shuberts haven't a single underline announced or a booking even mentioned despite several of their houses will change attractions within a few weeks.

Estimates for last week: "Mr. Antonio" (Broad, 2d week). Usual enthusiastic reception for Skinner, with curtain calls demanded every night, but business not as big as with "Blood and Sand" last season. Last week's gross around \$12,000.

"Glory" (Shubert, 1st week). Opened with some promise, but decided to cut run here down to two weeks. "Red Pepper" slumped badly and gross didn't reach \$10,000.

"Molly Darling" (Forrest, 4th week). Continues to hit on all fours with another gain registered. Though only capacity Thursday and Saturday, gross of nearly \$21,500 turned in. "Music Box Revue" Monday.

"Six Cylinder Love" (Garrick, 3d week). Passed panic stage and has settled to good business, with \$13,500 last week.

"Passions for Men" (Walnut, 1st week). Opened Monday. "The Green Goddess" turned in what is said to be dramatic high-water mark of house—\$20,000 in second and last week.

"Blossom Time" (Lyric, 14th week). Will break record run of "Rat," but end is deemed in sight with falling off last week brought gross down to less than \$14,000.

"The Cat and the Canary" (Adelphi, 5th week). Continued off last week, but operating at big profit, and still bids fair to achieve long run continued for it. Grossed around \$17,000.

SHUBERTS MUST LEAVE MAJESTIC, PROVIDENCE

Withdraws Suit to Enforce Renewal Option of Lease—Bookings Shifted

Providence, Feb. 28.

The Shuberts and Col. Felix Wendelschafer will vacate the Majestic March 31. The building reverts to the Emery brothers. Counsel for the Shuberts withdrew from its lawsuit against the Emery Amusement Co. last Friday after a trial on since Monday. The Shubert company was trying by court action to renew the lease it had held for the past five years. The Emerys alleged violation through a vaudeville unit show having been played at the Majestic.

The opera house will house the more important Shubert attractions. Col. Wendelschafer owns the opera house. The Bonstelle Company's occupancy of the opera house ends March 31. What plans the Emery brothers have for the Majestic are unknown.

"KATINKA" IN ENGLAND

The long pending negotiations for the British production rights to the Arthur Hammerstein operetta, "Katinka" have been closed with Robert Macdonald to sponsor the piece in England. Macdonald intends producing the Rudolph Friml score on a pretentious scale, cabling Hammerstein that the 28 musical parts are insufficient in view of his intention to employ a 50-piece orchestra.

Macdonald is reported having paid \$7,500 advance royalty. His five years' lease on the production provides that it must be produced in the provinces by April 2 and in West End, London, by Sept. 1, 1923. Hammerstein will personally go abroad to help stage the piece.

SHOWS IN NEW YORK

(Continued from page 24)

week). Quits Saturday, with "Jobe and the Job" mentioned successor.

"She Shows," Astor (4th week). Finally got break Washington's Birthday, when nearly \$4,000 reported on day (two performances), that figure being 50 per cent. of receipts of entire previous week. Gross nearly \$10,000.

"The Clinging Vine," Knickerbocker (10th week). Extra matinee last week with takings increasing over week previous, beating \$17,000. One of best \$2.50 musicals in seasons.

"The Dawning Girl," Winter Garden (4th week). Getting nearly as much as anything on Broadway, but reported off for number of performances last week. About \$30,000.

"The Fool," Times Square (19th week). Actual gross leader of Broadway. Business from Christmas holidays on sensational. Last week with nine performances close to \$12,000.

"The Gingham Girl," Earl Carroll (27th week). In nine performances last week, about \$15,000. Excellent for \$2.50 top musical; aided by holiday scales, as true elsewhere.

"The Old Soak," Plymouth (28th week). Without extra performance last week this early hit grossed \$13,300. Cinch for rest of season.

"The Love Child," Cohan (16th week). Extra matinee last week sent takings upward; gross beat \$11,500 and \$12,000. Easily strongest attraction in house this season.

"The Masked Woman," Eltinge (11th week). Over \$11,000 last week with extra matinee counted. "Morphia" is additional attraction for special matinees, starting today (Thursday).

"Up She Goes," Playhouse (17th week). Brady's musical appears fixed until warm weather. Bright show which operates to profit on gross, but with of course holiday prices for the Thursday matinee, it did better than \$15,000 for last week. This is excellent business for a show of the so-called dramatic type here and much better than expected. George Florida manager of the show has been putting everything he has into the plugging with his latest move the sending of personal letters from Vivian Martin to everybody named Martin he could find in the directories of Boston and surrounding cities and towns. The business keeps building up, it being one of the few shows that showed exceptional strength in the opening days of last week, and is now looked to keep up the present pace for a couple of weeks to come.

"The Fool" at the Selwyn looks safe now. In the first week in it ran close to \$12,000, with the handling of the beginning of Lent and Ash Wednesday. Last week with nine performances, it sat at \$2.50 top for every night, including the holiday and Saturday, it grossed \$14,500. The advance sale for this show is substantial, it being figured that there is \$20,000 sold in advance at the present time and it looks good to stay several weeks longer. It is being consistently plugged on the advertising and publicity end.

Ed Wynn in "The Perfect Fool" at the Colonial did the biggest business last week, eight performances, to \$22,900, the biggest business at

BOOM IN BOSTON, LAST WEEK, WITH ALL PERFECT BREAKS

"The Fool" Went to \$14,000 and Is Set at Selwyn With \$20,000 Advance Sale—"Blossom Time" Did Something at Opera House

Boston, Feb. 28.

Not since the first of the year when the New Year's holiday period gave the shows playing the city at that time splendid grosses for the week has business shown the boom it did last week with Washington's Birthday, known here as one of the biggest of the holidays for the theatres, pushed the grosses far up above the normal marks and left perfect reading on the books at the finish.

There wasn't a single house in town that did not benefit by the break. Some got the break through running nine performances, an extra matinee on Thursday, and others by the holiday prices, but all got the play. It was very satisfying to those connected with the houses and the shows, especially as it is the final holiday break they will get in the 1922-23 season, the next (local) holiday, April 19, being considered an off one for indoor amusement.

Weather conditions during last week were somewhat better than those the week before and this also had a good effect. It was a week without a storm of any sort to further fuddle up the railroads—something quite unusual for this winter. It is figured that the weather break and the holiday took care of any adverse effect that Lent might have had on business and while the strength that prevailed last week was not noticeable at the first of it, good business was expected at the finish.

Another feature of this week was the swing back into the legitimate column of the Majestic, the Shubert house which has been using vaudeville last season and up to now this season. Gertrude Hoffman's show, "Hello Everybody," opened Monday night playing to capacity and very near a turnaway with only the regular paper out. Whether the opening was a criterion of what was to come or whether it was just a flash in the pan remains to be seen. The house is scaled at \$1.50 top. It is the first appearance of Gertrude Hoffman here in several seasons. The length of her stay is problematical. She is figured to be good for four weeks and will be allowed to stay if business justifies it.

The Boston opera house is dark again a few weeks of "Blossom Time," another surprise of the season here. This show, which could not get away with it last season planted in a splendid little downtown house, Wilbur, coming into an ark of a place like the opera house for a repeat did \$30,000 for the two weeks. The first week ran to \$14,000 and the second, \$16,000. As it ran along it showed signs of increasing strength. If there had been a downtown house available it is likely the Shuberts would have stuck the show in there for at least a couple of weeks longer, but because of special performances scheduled at the house uptown it could not remain.

A show that is building up business right along and is expected to remain here for at least four weeks longer is "Just Married," which came into this town on rubber tires and was a sensation after got away from the mark. Playing in the Plymouth with eight performances, but with of course holiday prices for the Thursday matinee, it did better than \$15,000 for last week. This is excellent business for a show of the so-called dramatic type here and much better than expected. George Florida manager of the show has been putting everything he has into the plugging with his latest move the sending of personal letters from Vivian Martin to everybody named Martin he could find in the directories of Boston and surrounding cities and towns. The business keeps building up, it being one of the few shows that showed exceptional strength in the opening days of last week, and is now looked to keep up the present pace for a couple of weeks to come.

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Ed Wynn in "The Perfect Fool" at the Colonial did the biggest business last week, eight performances, to \$22,900, the biggest business at

this house for some weeks past. On its fourth week the show seems to developing signs of building up and every week the gross is better than that of the week before—and that is the way it should be for a winner.

"Lightnin'" at the Hollis with nine performances for the week did \$20,000. While the house is not capacity at that figure that business has staying qualities. There isn't a thing in sight now to indicate that it won't be able to finish out the season at the house as was planned originally.

Estimates for last week:

"The Perfect Fool" (Colonial, 4th week). Did \$22,900 for week. Started off week bit slow with good break Wednesday night came strong for the balance.

"Lightnin'" (Hollis, 10th week). Nine performances this show gathered in \$20,000.

"The Fool" (Selwyn, 3d week). Now accepted as sure hit and due for long run. On second week did \$14,500 with nine performances.

"Elsie" (Shubert, 2d week). This show getting deserved break. Bought by those on inside as worth seeing and did \$16,000 last week. Not great big money maker but running strong enough.

"The Comedian" (Tremont, 2d week). Started off bit weak first week, doing about \$10,000 for eight shows. Expected to run about same this week.

"Listening In" (Wilbur, 2d week). Evidently suffering somewhat from run of "The Bat," which preceded it at this house and did about \$10,000 for week, getting away to slow start and not building up to any extent.

"Just Married" (Plymouth, 6th week). One of surprises of season, running over \$15,000 for week.

THREE LOOP OPENINGS

Chicago Has Lively Theatrical Sunday Night

Chicago, Feb. 28.

Three openings featured the Sunday night card at the legit theatres in the loop—"The Rear Car" at the Cort, Frank Keenan in "Peter Weston" at the Harris, and "The Blimp" at the Olympic. Moderate weather prevailed. The Cort attraction sold out, helped by Holme's local popularity. At the prices charged the Cort figured around \$1,700.

Harris' new play drew an unusual strong society class for a Sunday night opening which was checked in figures around \$1,650. At capacity the Harris would have gone over \$2,200. The reception that Frank Keenan received on his return to the legit stage and then the ovation given the cast at the end of the play are the talk of those who attended. The Harris drew the biggest share of the critics. Despite commendatory notices, the right slant on the Keenan piece for box office value won't be determined for at least two weeks.

"The Blimp" figured around \$700 for its opening at the Olympic, being an untied play which will receive its thorough test this week.

At the Couthouli stands no tickets were offered for the Harris attraction. Neither were there any tickets for "The Blimp." As per the usual arrangements at the Cort, Couthouli phone orders were accepted for "The Rear Car," but no tickets left at the stands.

On the strength of the Harris premiere, it is reported the Couthouli offices are attempting to swing a deal this week of getting 100 seats for the Keenan piece with an added number for Saturday night. It was a case of the Couthouli offices waiting to see what the new plays were before approaching the theatre managers.

"OLD MAN SMITH" STOPS

"Old Man Smith," the Geneen & Melsman dramatic show, which was breaking in for the last couple of weeks, closed temporarily for reorganization at Wilkes-Barre, Pa. Saturday.

The "Smith" show will lay off for two weeks. Changes will be made in the cast, with revisions in the play.

"Scandals" at Illinois March 12
Chicago, Feb. 28.
The White's "Scandals" will open
at the Illinois March 12.

BROADWAY REVIEWS

HUMORESQUE

Laurette Taylor.....**Sam Sidman**
Alfred Little
John H. Hall
James H. Hall
Wayne Wilson
Walter H. Brown
Vera Berlin

Never in his 20 years of professional theatergoing has this reporter been moved, thrilled and fascinated by acting as he was by the indescribable art and personality of Laurette Taylor.

While pet ingenues are elevating their uninspired noses at playing parts not infinitesimally suited to their "type," the greatest ingenue of a generation, in that bugabooed thing, a "mother part" (yes, a grandmother part!) brought a New York audience to its feet with cheers and unashamed and unrestrained cries of "Bravo!" Not in seasons has there been such a demonstration seen and heard in a New York playhouse as thundered for a full fifteen minutes through no less than 25 curtain calls.

And this in a play that has no essential thrills, that has been seen in every other form that the theatre and print afford—magazine, movies, book, vaudeville; and that for a woman playing a Jewish grandmother who scored her most memorable triumph playing an Irish brat.

Surely this is an epoch-making event in the American theatre. Whether the wisecracks predict box office potentialities for Laurette Taylor in "Humoresque" or not, it is the greatest masterpiece of comedy-drama since "The Music Master," and the greatest acting since that, probably too.

Miss Taylor never tours in "Humoresque," people from San Francisco should journey here to see her in it at the Vanderbilt. They can employ their time to no more profitable pleasure trip and can find no worthier pilgrimage. She is a miracle.

The management has given her a presentation worthy of her. The first act setting and detail, in the home of the impoverished Kantors on 42nd street in the Ghetto, leading to the scene in which the mother takes the last four dollars to buy her son a violin, is a living credit to George Tyler—who, by the way, is not credited in the program at all. J. Hartley Manners, Miss Taylor's husband and her sole author since she went over the top in his "Peg o' My Heart," staged the play.

Before opening, Mr. Manners scored the New York theatres for their commercialism—their demands for "guarantees" and their unwillingness to under a guarantee, but it is said that the terms are 50-50, giving a star of Miss Taylor's calibre and a management like the Tyler firm a shade the worst of it as percentages run these nights. It all becomes theatre owners or anyone else with the good of the theatre at heart to quibble over Miss Taylor, who is worth more than the theatre she plays in at any time, any way you want to take that. Her name and fame will endure longer than the concrete of the buildings themselves. She and Lenore Uric are the only two stars that America has found in years of whom that can be said.

And even the financial part of it will take care of itself. Such a performance of such a play simply must not and cannot fail.

As a pure mimic, leaving out all other elements of art, Miss Taylor is marvelous. Jewish dialect, the mannered abuse of all comedy jargon, is the most difficult to distinguish, not for low hokum, with whisks, but for honest dramatic rendition. Those who doubt it should have heard the gifted Coburns in "The Bronx Express." William Norris did it in "Children of the Ghetto"; it hasn't been reached by a Gentile since with the exception of Laurette Taylor. She is kosher.

The tremendous pathos of it is given by comedy and studded with those minute, charming touches that make a Jew want to laugh and cry over the mere seeing and hearing himself in art, as a man might over an uncanny painting of himself in honest oils or a statue in animated marble. Where she learned to know it must be as deep a wonder as where she learned to do it. One would address her in Yiddish without a thought after her performance and expect a Yiddish answer.

Sam Sidman, as her husband, risen from the ranks of a buffoon to his place as a character delineator and dramatic player, gave her distinguished support; he was more than good; he was big. And a newcomer, Lutha Adler (apparently of the Adler family of Hebrew actors who gave us Jacob Adler and Francine LaRimore), as the son, the genius, patriot and soldier who overgrows her heart only to break it, was glorious. All the playing showed a

sense of direction and a foresight in casting that matched with the scintillant and vibrant qualities of the star and the timbre of Fannie Hurst's story-picture-play, which has as much right as anything in years to call itself a current classic.

Lail.

MR. MALATESTA

Another new producer, author and star make their bow in a season which has had more new names above and below titles than any other in history. R. G. Kemmet does the presenting and William Ricciardi is presented as the writer and featured player of "Mr. Malatesta." Kemmet is a local press agent. Ricciardi is remembered by the reporter only as the friendly Italian who played in support of Warfield in "The Music Master" and enacted the laughable spaghetti-eating scene.

Ricciardi, however, shows that he is not limited to comedy relief. He is a broad and human comedian, a character artist and an author with human understanding and some courage. His "Mr. Malatesta" has an excellent chance to be a success here, as it has been in London. The Princess is not the ideal house for it, since it is principally a balcony appeal play. But somewhere in America it will get more room to gather the people who will like it best, and it will carve its mark. It may even have enough upstairs overflow to fill the downstairs of the Princess for a while and not wait to find itself in Chicago, Philadelphia and Boston.

Not since Cosmo Hamilton's "Blindness of Virtue" has there been as good and strong and fine a domestic comedy-drama shown. A man writes only one in a lifetime. Ricciardi may write greater plays, but never a better one. Nugent wrote "Kempy," and then, like all others who score with simple tales of fire-side and the family relations, started writing about politics, bootlegging and other "themes." Hamilton did it, too, with "Scandal," etc. The worst design mean that authors write one such play and grow worse, but one success makes them "different," even if better.

Ricciardi has here written a play without a villain, although his own son seems to be almost until the last curtain, and his son-in-law-to-be would be in almost any other script—a count who woos the daughter of a rich old simpleton. To have him turn out a square-roasting man in that situation makes "Mr. Malatesta" worth mentioning, alone; it is an original thought in the drama.

The play is done in one set—the living-room of Malatesta's home. He is a retired stevedore contractor who came up from the streets of Little Italy and made his pile. He has married an Irish wife and has an Irish pal. It is very akin to the psychology of "Bringing Up Father" and "Abie's Irish Rose." The wife and absurd little snobberies and social ambitions. But she is a great wife and good mother, and, like the rest, proves wholesome and clean and sympathetic. Ida Fitzguth played her convincingly and well.

The daughter shares some of her mother's pretensions and some of her father's kindly humanity. She loves the count, who loves her. She loves her parents and brother, and they all love her. There are little tempests, but they end with kisses and hugs. Ricciardi makes great use of effusive affection throughout, which most modern playwrights haven't the courage to do. And it is one of the true-bluest and sweetest instruments upon which to play to an audience as long as it doesn't become saccharine and soppy.

The play is mainly a character display of Malatesta, and Ricciardi has given himself a generous enough helping of the spaghetti role. It is almost all Ricciardi. But he makes Malatesta very lovable and amusing, and in the last act he makes him terrific. That, too, is a great trick—turning a good-natured low comedian at the last into a bang-up emotional hero, winning the problem of the play and turning its climax, then letting him down on a laugh. This Ricciardi is Continental and he isn't always smooth; but he has some slick tricks and seems a born box-office writer.

The counterplot is in the relations of his only son and a little blonde orphan, raised in the home like his own child, loved and loving. The boy comes home from college, a lawyer, his mother's pride, aimed at a grand match and a career. He seduces the girl, who has grown to a young woman. The natural consequence is revealed. His mother has so primed him with her unending repetitions of her hope that he marry a society girl and be a stylish rather than a good and true man.

The girl suffers miserably between her conflicting impulses. But she decides to go away. She cannot desert the people who have so befriended her, and decides to make

them hate her and send her away. But the old man cannot; he loves her and pities her, and in a truly tremendous scene he forces—really chokes—the truth out of her. Just then the boy comes in, fresh from winning his first trial and launching his career, a famous case of a girl charged with murdering her illegitimate baby because its cowardly father deserted her. He has freed the prisoner.

The father weeps, then comes up like a giant and commands the boy to marry the child he has ruined and acknowledge the child he is about to bring into the world. The boy fears his mother. The father throws him out with his own loving hands—hands that have always given only kindness and tenderness. The boy wilts. He has truly loved the girl all the time, but has been afraid of his mother, the climber. When the mother learns the truth she blesses the union, because beneath it all she is still a good woman, despite her shabby pretenses and feminine itch for "society."

As a comedian and dramatic actor Ricciardi is a welcome innovation. Rhy Derby, the little heroine, a new face among the bright lights, has appeal and youthful charm, and is, perhaps, the outstanding find of the cast. There is no bad acting in "Mr. Malatesta" anywhere in truth, and some of it is excellent.

What mistake of return it will get will have to be discounted by the fact that for an attraction which reads nothing more than capacity—the upstairs type of capacity principally. But "Kempy," similarly confronted at the Belmont, was a profitable venture. And this should be, too. At a house like the Republic or Hudson it would be a cinch.

Lail.

OUT OF TOWN

THE CROOKED SQUARE

Atlantic City, Feb. 28.
 Samuel Shipman has brought forth another success. Pursuing a subject which steps into the inside of the "four hundred" circle and endeavors to show how members of that set are held in the grip of a conspiracy of spies who prey on their family life, Mr. Shipman has brought contrasting phases of living to single characters.

In thus showing how prominent men and women are betrayed into taking steps which put them morally where their business enemies control them, he has gathered a story full of dramatic vitality. It plays with detectives, youth, the frailty of womanhood, the cunning of ingenious human vultures in society garb, with real people who live and love and occupy important places, and with the undercurrent of the servant group who are merely victims of circumstance.

The story revolves about "The Crooked Square," broadly speaking, the bright lighted sections of Broadway from 50th downtown. With this heterogeneous group of people and these many phases of life, Shipman has welded a play which in the revised state, which will come after a week at the shore, bids fair to be a success of long duration.

The story concerns an agency for employment, which in reality hires people into service positions for the purpose of keeping an insight into certain domestic situations. The employees so placed are all under "framed" obligations to the agency, and the information secured is sold to those who can profit by it in a business way. In the instance of the play the crooks are endeavoring to remove a nominee from the Presidential Cabinet list. They are frustrated by a real detective agency and the assistance of a young, pretty, well educated southern girl who has herself been "framed" by the crooks of the agency.

Between the girl and the brother-in-law of the nominee a love affair is played that sometimes removes itself too far from the more engrossing problems of the story, though after all it is a play of "popular" sentiments and appeal—a play of the day and hour and more than sufficient thereto.

The story introduces the cool exterior surfacing of a detective's office—to the coarse indifference of a reformatory for girls, where everything is vulgar—to a schener's office and lastly to the palatial fireside of a wealthy home. The settings have been accomplished on a lavish scale.

Constance Binney, a light, capable beauty who has been in minor ingenue roles of promise in past years and still more recently in the photo-play, has the lead—an event perhaps more opportune for her than for the play. Her youthful pliant beauty oftentimes carries by the force of a gentle, convincing art, and again she is herself in the forced demands of some big moment.

Equally important was Ruth Donnelly in a minor role. The background of stage traditions that are with Miss Donnelly gave her the ability to play without force a very true bit.

Edward Emery has two well-filled scenes. Pamela Gaythorne distinguished another part, as did Gladys Hanson. There was another notice-

BROADWAY STORY

(Continued from page 21)

from \$27,000 last week, being the best of the run. "Greenwich Village Follies" held to its \$25,000 gait at the Shubert.

March 12 is the next switching date. There is but one show stopping this week, "A Square Peg," at the Punch and Judy, and up to Wednesday no premieres were carded for the coming week. At the end of next week, however, the "Greenwich Village Follies" will leave the Shubert for the road, "Peer Gynt" moving up from the Garrick and the latter house then offering "The Adding Machine"; "The Merchant of Venice" will stop at the Lyceum, and "The Comedian" will succeed; "Rose Briar" goes on tour from the Empire, which gets "Pastor"; "R. U. R." hits the subway time, and the Frazee will then offer "Barnum Was Right"; "Liza," the colored show at Daly's 63d Street, moves on and "Go Go," a new musical, will enter in its place.

The belated special matinee season started this week but got off weekly. "The Strange Case of Dr. Jekyll and Mr. Hyde" was regarded having no chance at the Belmont and figures to stop Thursday, "Morphia," due to open at the Eltinge Thursday afternoon, has been set back until next week. "The Blonde Beast" is listed for Friday afternoon at the Plymouth, while next week special afternoon showings of "King Lear" will be tried at the Earl Carroll.

"The Laughing Lady" is easily

ably important role in the hands of George Renavant, with additional good playing by Kenneth MacKenna.

Scheuer.

PETER WESTON

Chicago, Feb. 28.
 Isabelle Weston, John's wife.....**Marie Nordstrom**
 James Weston, her brother-in-law.....**Clive North**
 Peter Weston, Peter's son.....**Frank Keenan**
 Jessie Weston, Peter's daughter.....**Fred Mosley**
 The Maid.....**Paul Varnard**
 John Weston, Peter's son.....**Frank Keenan**
 Peter Weston.....**Frank Keenan**
 The Police Officer.....**A. O. Hahn**
 The Butler.....**Geo. W. Barnum**
 William Harris, a lawyer.....**Paul Everett**

"For what does it avail a man if he gaineth the whole world and loses his soul?"

That is the plot and tells the story of "Peter Weston."

In what looks like a sure-fire show, Frank Keenan bowed back before the public from a successful screen retirement. It was a brilliant opening in the Harris for any star, and Frank Keenan's workshippers were there in legion.

Something new to Chicago was enacted at the drop of the curtain, when the audience is usually lighting its way to the outdoor air. This audience seemed to sit entranced until they woke with thunderous applause. They forced each individual artist to take two or three bows. Also one of the authors, Frank Dazey, and three words of thanks from the star.

The play, which had its birth and tryout in Columbus and Dayton, ran like well-oiled machinery. It was written by Mr. Dazey and Leighton Osmun, staged by Sam Forrest. One setting is used, the interior of a millionaire's library. The stage setting was in keeping and in harmony with the acting and general work of producer and artist. In this town, where strong language on the stage is still a foreign element, two lines created a stir. If they remain, as they should remain, it will mean much more to the success of the piece.

Peter Weston (Frank Keenan) is a manufacturer of pumps in a rural town, which he built and named after himself. He is an iron-willed father, who has forced his ideas and his power upon his entire family, living to see his well-laid plans go amiss; his youngest son, drinking himself to death, his older son, the murderer of his daughter's lover and father of an expected child born out of wedlock.

Keenan came back with force and red-blooded action that swept the audience off its feet.

Judith Anderson as the daughter was one of those phenomena that call for stalling overnight. She has everything—youth, beauty, grace and ability. Marie Nordstrom as Isabelle Weston and the wife of John Weston, the murderer, was superb. The entire cast was well high perfect.

Not forgetting the workmanlike manner in which the authors handled a situation of calamities and made it interesting and theatrical enough to appeal "class" and "money." It not only turned out an artistic hit, but should prove a financial success for Sam H. Harris, the authors and the actors.

the strongest of the newer productions. It is Ethel Barrymore's third appearance at the Longacre this season and her best. Last week she played an extra matinee for the first time, and in the nine performances the attraction got \$15,600. Of last week's quintet of new plays "You and I," at the Belmont, stands out as having the best chance. It drew virtual capacity most of the evenings of the first week for nearly \$7,000 grossed in the small house. "Hall and Farewell" went to nearly \$10,000 at the Morosco, but must pick up if it is to rate a success. "The Sporting Thing to Do" was a bit under \$7,500 at the Ritz, which means the piece is a week draw. "Anything Might Happen" was under \$6,500 in six days at the Comedy, and "Rita Coventry" was quoted at \$5,000 at the Bijou.

"The God of Vengeance" pulled real business at the Apollo in the strength of its downtown rep of being dirty. In nine performances it grossed \$13,200 for the first week on Broadway, which is probably more money that it could have gotten in a month down town.

Bertha Kalich is a disappointment on the subway time. At the Montauk, Brooklyn, last week her "Jitta's Atonement" drew less than \$5,000. It was expected the former Yiddish star would start something in the Bronx this week, but Monday's takings at the opera house there totaled \$250. "Passions for Men" at the same house last week just beat \$5,000. "The Passing Show" got \$14,300 at the Broad St., Newark, with an extra performance in "Blossom Time" led the list in the neighborhood houses, getting a little under \$19,000 for its second week at the Majestic, Brooklyn.

Buy and Cuts About Even

The list of buys, it is surprising to say, is increasing even though the Lenten season is upon us. By the same token, however, the cut rate market is running true to form and the list of attractions that are being offered at bargain rates are also on the increase. This week there were 27 attractions for which the agencies held outright buys, while there were 24 attractions on the bargain counter on Wednesday afternoon.

In the advance agencies there was some complaint as to business the first three days of this week, but in the cut rates there was a flourishing demand for seats.

The attractions that came in this and last week were not included among the buys, those being held by the brokers including "Caroline" (Ambassador), "The God of Vengeance" (Apollo), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "The Lady in Ermine" (Century), "Anything Might Happen" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliott), "Rose Briar" (Empire), "Give and Take" (49th Street), "Secrets" (Fulton), "Loyalties" (Gaiety), "Lady Butterfly" (Globe), "Icebound" (Harris), "So This Is London!" (Hudson), "Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Laughing Lady" (Longacre), "Music Box Revue" (Music Box), "Why Not" (National), "The Old Soak" (Plymouth), "Mary the 3d" (39th Street), "The Fool" (Times Square), and "The Dancing Girl" (Winter Garden).

Two of the attractions that were added to the list that had been refused buys were "The Laughing Lady" at the Longacre, which got its buy after being in town two weeks, and the buy for "Why Not," on its moving to the National, as a favor to Charles Miller.

In the cut rates the 24 attractions offered amounted to a certain extent some of those held by the outright buy boys. The shows at bargain prices were "Caroline" (Ambassador), "The God of Vengeance" (Apollo), "Sun Showers" (Astor), "It Is the Law" (Bayes), "You and I" (Belmont), "Rita Coventry" (Bijou), "Whispering Wires" (Broadhurst), "Wildflower" (Casino), Shubert van der Velle (Central), "The Lady in Ermine" (Century), "The Love Child" (Cohan), "Liza" (Daly's), "Rose Briar" (Empire), "Sally Irene and Mary" (44th Street), "R. U. R." (Frazee), "Icebound" (Harris), "Hall and Farewell" (Morosco), "Why Not" (National), "Up She Goes" (Playhouse), "A Square Peg" (Punch and Judy), "The Sporting Thing to Do" (Ritz), "Dagmar" (Selwyn), "Greenwich Village Follies" (Shubert) and "Mary the Third" (39th Street).

PICTURES

Thursday, March 1, 1923

MINISTER ADVOCATING
"BETTER MOVIE WEEK"Dr. Aked, of Kansas City, Has
Own Censoring Rule—Wants
to Emulate Atlanta

Kansas City, Feb. 28.

Dr. C. F. Aked, pastor of the First Congregational Church, a strong advocate for federal censorship of films, is agitating a "Better Movie Week," and suggests that a plan originated in Atlanta be tried, stating it had been proven satisfactory and that only high class productions were now shown in the 57 theatres of that city. The plan as suggested by Dr. Aked follows:

"The Atlanta churches, civic organizations and clubs, made a deal with the exhibitors who agreed to show during a given week no picture that had not been approved by a committee of the organization. The event was to be advertised and sponsored in consideration of the agreement of the exhibitors. Eight weeks were devoted to viewing pictures. When the final selections were made and these productions shown on the screen the motion picture houses did a greater volume of business than ever before in a similar length of time and the high standard has been maintained. I will guarantee that if such a move were inaugurated in Kansas City the exhibitors would make more money than they ever made before in any week they have been in business."

In support of his views on national censorship the minister called attention to the reports that certain producers were filming the indecent that could not be shown in this country and exporting them to foreign countries, and said: "These pictures create overseas a wrong impression of American ideals and morals. I ask that an intelligent censorship be established so that American art may not be prostituted at home and abroad."

Dr. Aked declared the following things should be barred from pictures:

- "Reflection on any race or religion under the American flag."
- "Scenes that educate in, or are likely to induce, crime."
- "Over-emphasis of sex and sexual relations."
- "Disclosure of the human form in such a manner as to wound delicate susceptibilities."
- "Scenes antagonistic to patriotism and respect for law."

FEDERAL TRADE HEARING

The Federal Trade Commission, which last week entered an amended complaint against the Famous Players-Lasky Corp., will begin the taking of testimony within the next three weeks. The Commission has been investigating the activities of the corporation for more than a year, and with the placing of the amended complaint it was stated that they felt certain that they could produce a case against the corporation under investigation. The Commission will probably make its first stop in New York to take testimony, with a possibility that it will go as far West as Chicago and as far South as New Orleans in their quest for information. The general belief is that they will have the matter in such shape by April that they will be able to move in the Federal courts in their action.

CONSTANCE TALMADGE QU. RY

The advance sheets for the first National show there is to be no Constance Talmadge starring production issued within the next six months. It is leading to speculation by exhibitors. Miss Talmadge is known to be under contract to First National, coupled with her sister Norma, in the deal that the distributing organization has with Joseph Schenck whereby a certain number of productions are to be delivered to them annually.

REISSUING 'DADDY LONG LEGS'

"Daddy Long Legs" is to be reissued by First National within the next few weeks. It has Mary Pickford as the star and Wesley Barry as the east.

It was first rumored that the picture would be reissued by the exhibitors in time for the Loew house to play it in opposition to the A. B. C. booking of the remake "Tess." This was not done.

EXHIBITORS BALK AT HIGH RENTALS;
HOLDING BACK FROM PARAMOUNT'S '39'Many Other Complaints Expressed by Picture Buyers—
Boosting "Covered Wagon" Looked Upon Peculiarly—"Brand Advertising" Losing Value?

Without preconceived movement on anyone's part there seemingly has sprung into being within the last three or four weeks an apathy on the part of the exhibitors in the New York territory against the product which Famous Players-Lasky is marketing. The "Super 39," which the Paramount organization is selling for release covering the period of from Feb. 1 to Aug. 1 of this year has apparently brought the exhibitors to a frame of mind where they want to be shown.

In the local exchange of Paramount the sales staff to a great extent is complaining they are not getting the reaction from the exhibitor on their sales plan for the series of pictures they did for the series released in the six months previous to Feb. 1. The reason for this condition, according to them, is unfathomable.

On the exhibitor side the reasons flow easily enough. "Prices too high" is one of the many plaints.

Out of their present "Super 39" Famous has taken one production, "The Covered Wagon," and concentrated an advertising campaign on it second to none Paramount has ever put over. This picture is being plugged in New York through the medium of expensive electric sign locations, specially painted boards, program advertising in all the Paramount controlled houses, and the local exchange is making a special display of a miniature scene from the feature.

The concentration of all effort on the sales of this picture through the medium of advertising has led the exhibitor mind to hold this evidence

the sole production of the "Super 39" Paramount thought well enough of to boost.

The fact that the Paramount sales organization is going out to secure "Wallace Reid prices," as they are termed, for the Walter Heils starring pictures is another one of the exhibitor kicks and the boosting of the price on the Thomas Meighan features anywhere from 40 to 300 per cent, is also one of the real complaints, although the exhibitors grant that Meighan has come along stronger as a box office attraction within the last year than any other of the Famous Players stars with the possible exception of the brief flash that Valentino made.

The matter of the loss of "brand" value in advertising is the most interesting angle of the complaint the exhibitor can make. The advance in price on the product that the selling force is offering also has considerable to do with the reluctance on the part of the exhibitor to buy. The exhibitor contends that Paramount should not expect to receive higher prices for the feature, which it is to release during the summer, the annual period of business depression in the picture houses, than it did for the pictures released during the six months prior when the best business of the season was expected.

Meantime the Famous sales force is battling and the exhibitor is holding out. The advent in the market of a better grade of independent features within the past few months and the promise of better ones to come may also be calculated on as having its effect on the exhibitor-buyer at this time.

GORMAN DISAGREEMENT

Former Exchange Manager Indicted
for Larceny

Portland, Me., Feb. 28.

The jury reported a disagreement in the case of Leon Gorman, indicted for larceny by embezzlement of picture films of an aggregate value of \$1,265. Gorman furnished bail of \$5,000 on a continuance to the May term of Superior Court in Portland.

The trial of Gorman revealed how he, when manager of the Portland exchange of Metro, made a deal to sell nearly 1,000 reels of film to be shown in South America, Mexico and Japan to Wilmet C. Hawkins, representative for Metro. At the time of the deal Gorman did not know the identity of Hawkins, who posed as a prospective purchaser of films.

Hawkins said the price agreed upon was \$5 a reel for features and serials and \$2 a reel for scenic and comedy films. He said he was to pay \$500 down to Gorman and the rest when the films were shipped. The Metro representative began his investigations that led to the arrest of Gorman when he discovered a quantity of Metro films in New York City, shipped there from Maine. They were addressed to man named Ginsberg. Hawkins accosted Ginsberg when the latter came to claim the films. After learning something about the shipment he went to Portland, where he posed as a buyer of films and said he made the deal with Gorman.

"Winter Comes" for Week Only

Springfield, Mass., Feb. 28.

Next week, at Fox's Theatre here the Fox film organization will exhibit "If Winter Comes" for the week only. Following, it is stated, the picture will not be again seen until September, and then in a theatrical on Broadway.

ouri Manager Purchases Kin

St. Louis, Feb. 28.

Kings has been purchased by William Goldman, formerly managing director of the Missouri theatre Kings, closed for alterations, will reopen Easter Sunday.

METHODIST MINISTER
FOR TROY FILM HOUSESRev. Ellenwood Says Local
Theatres Are All Right—
Tells Congregation

Troy, N. Y., Feb. 28.

What is believed to have been the first time a minister came to the defense of the theatre in the history of the Collar City took place on Sunday evening when the Rev. James Lee Ellenwood, pastor of the State Street Methodist Church, defended picture houses in Troy from the pulpit of his church.

The Rev. Mr. Ellenwood, who made a name as a crusader at Schenectady before assuming the pastorate of the local church, told his congregation at the regular Sunday evening service that he does not believe Troy film theatres are indecent and declared that he had spent many pleasant hours of recreation in them. The Rev. Mr. Ellenwood belongs to the Methodist faith.

ANOTHER PANIC AVERTED

Boston, Feb. 28.

Two persons were injured in a fire that started in a bowling alley in the basement of Gordon's Olympia theatre building in Massachusetts avenue, Cambridge, Sunday night. One man was injured when a hydrant burst and the other was injured by being struck by a piece of apparatus on the way to the blaze.

At the time the fire started the theatre was occupied. A girl usher was notified and the police officer on duty in the place ordered the fire exits opened. The audience fled out of the place to music by the orchestra. There was not the slightest suggestion of a panic among the patrons.

The fire itself never got above the basement, and the damage to the building and the firms occupying the basement and first floor was estimated at \$10,000. The theatre resumed business on Monday.

MEMBERSHIP OF A. B. C.
UNDERGOES CHANGESInsurgents Retired—Group
Bookers Seek Finances—
Elections Soon

Election of new officers of the Associated Booking Corp. was deferred last week, but balloting will take place to-morrow (Friday). It is reported numerous changes have taken place in the membership of the group bookers and that certain "insurgents" have been "permitted to withdraw."

With the election of new officers the booking alliance will take a second start toward its objective of buying pictures on a co-operative basis. It is hoped that with the corrected membership and a new board, representing a substantial element in the independent exhibitor field, efforts to attract financial backing will be successful and the concern will have command of sufficient capital available to bid for material on a prompt cash basis.

One of the things that has hampered the organization has been inside arguments by certain members which have embarrassed the executive board. It is stated that this element has been eliminated.

AMERICAN LEADERS

None but Native Born to Make and
Distribute Films Advocated

Washington, Feb. 26.

During the sessions here last week of the Institute of the Government, Mrs. Haviland H. Lund, president of the association, declared that "American born Americans should make and distribute the pictures upon which the youth of the land daily gaze."

Mrs. Lund stated in her address that American producers should get a square deal, which they are not now receiving. "The thing that is most wrong in the motion picture industry today is that a certain group of men control the key cities and their theatres, and the good pictures can not be shown in them," stated the president of the institute.

That President Harding was in favor of the Federal trade commission's investigation in spite of the "whisper campaign," was another statement made by Mrs. Lund, who added that Will H. Hays represents about twelve of the motion picture organizations only and that "many are restive."

"Mr. Hays," she continued, "no matter how well intentioned he is, can not have his position run other than from the counting house. The key to the motion picture situation is not distribution, but production."

WOMAN CENSOR CHAIRMAN

Kansas City, Feb. 28.

Governor Jonathan Davis, of Kansas, has announced the appointment of Mrs. Gertrude Sawtelle, of Kansas City, as chairman of the state board of film censors. To succeed Dwight Thatcher Harris, who has resigned, effective March 31.

It is understood the governor will appoint two other women as members of the board, which heretofore has been composed of one man and two women.

GAMBLING ON MARRIAGE

Los Angeles, Feb. 28.

During the off baseball season the sports are betting on marriages, whether they will, how long they will last and if they are.

The latest market quotation is 3 to 2 there will be no Charlie Chaplin-Pola Negri wedding.

"Unknown Purple" as Independent

A. Carlos, formerly with Fox as Eastern manager of production at the studios, has entered into a partnership with Roland West, under which the two are to make a screen version of the latter's play, "The Unknown Purple." Carlos and West are to start for Los Angeles in about ten days to start on the picture. It is intended for the independent market.

ZUKOR-GRAUMAN SPLIT;
SID GOING TO RIVALSJointly Interested in Theatres
—Too Much Eastern Op-
eration Reported

Los Angeles, Feb. 28.

Just what is the cause of the dissatisfaction leading to Sid Grauman parting with Adolph Zukor as representing Famous Players is not known here. It is said Grauman is going with Jos. Schenck and Sol Lesser with the trio intending to build a picture house in Hollywood.

This leads to the conjecture that as Lesser is with the Gore Bros. and the Ramish combination holding the First National franchise, also controlling the West Coast theatres, Famous does not look with favor upon the Grauman connection, since he is linking up with Famous' bitter rivals out here.

Report also says that Grauman isn't altogether pleased over the manner Famous is handling its interest in the Grauman theatres, particularly the new Metropolitan. Famous is supposed to hold 50 per cent. of the new house, but through investments made during its construction Famous appears to be exercising more authority than merely a half partner should have. It's said here that while Irving Ackerman, of Ackerman & Harris, was lately in New York he dealt directly with Harold Franklin in the Famous' New York office for A. & H. to take over the Grauman Million Dollar house at Broadway and Third, which Famous is likewise interested in. While Sam Harris, of the same firm came here from San Francisco to see Grauman about it as well, the New York end appears to be operating.

The indications are the Grauman-Zukor break is final; also that Ackerman & Harris will get the Million Dollar theatre, and another local house. Los Angeles is just at present the only important coast city where A. & H. are not represented with their vaudeville policy programs.

Salt Lake City, Feb. 28.

Ackerman & Harris, of San Francisco, expect to secure the Orpheum theatre, now held under lease from the Orpheum Circuit by natives. Ackerman & Harris will play vaudeville in it if secured. The Orpheum Circuit recently ended its big time vaudeville season at the house.

EMMETT FLYNN LEAVES FOX

Los Angeles, Feb. 28.

Emmett J. Flynn, recognized as the foremost of the Fox directors on the West Coast lot, has resigned after a row with Winfield R. Sheehan, general manager of the corporation, who is at present here.

The contract between the corporation and the director, which had but a short time to run, was cancelled by mutual consent.

Flynn, according to report, has been signed by Cosmopolitan and will work on the Goldwyn lot for them.

CLOSE EDUCATIONAL CORP.

The Pictured Records of the Past, Inc., a \$500,000 close corporation organized for the purpose of publishing historical textbooks and screening their contents for educational purposes for use in high schools and colleges.

Several professors of anthropology of our universities are among the incorporators.

Included is Prof. Ralph Van de Margoff of Johns Hopkins University, Prof. David N. Robinson, Raymond Wells, who staged the Biblical plays last year; Charles Walton, picture director; E. Joseph Egginton, and others.

HOLD-UP TIP

Boston, Feb. 28.

Officers in plain clothes were detailed to the box offices of several of the local houses last week on a tip received by the police that a gang had hit the city from New York with a plan to hold up the box offices.

Nothing developed from the tip, and even the police were inclined to regard it lightly, but stated the gang was established to be on the safe side.

'DRUG PICTURES' MAY BE BANNED BY EXHIBITORS' ASSOCIATION

Talking It Over at Meeting—Trying to Hitch Onto Hearst Campaign—Theatre on Broadway, the Salvation

At today's (Thursday's) meeting of the Theatre Owners' Chamber of Commerce the question of playing feature productions dealing with the traffic in narcotics or the exposure of the dope rings of the country is to come up for discussion.

There is a possibility one of the pictures that has been made will be discriminated in favor of. This is the picture entitled "The Drug Traffic," written by Harvey Gates and made on the coast by Irving Cummings. Those handling the business end of this production, which is being sold on states rights, are trying at this time to link their picture with the drive that the Hearst publications are making against the drug evil. If it is declared the official picture of the campaign it is quite possible that the T. O. C. C. will exempt this one production from the ban it contemplates against drug pictures in general.

The majority of the producers and distributors of the various drug pictures did not have in mind any chance of getting their productions accepted for runs in any of the bigger theatres for pre-release or even first run dates, but were contenting themselves with the fact that the second run houses and the majority of smaller theatres would prove the scene of their clean-up. But seemingly the second run houses as well as the first runs are off of the drug films.

It looks, however, as though a legitimate theatre run for one of the bigger drug pictures is going to be the only solution. Whichever of the producers manage to hitch their picture to the Hearst campaign can easily get over for a quick flash in a legitimate house, providing they can get one on Broadway.

That ought to start the wave going, and the chances would be that the small exhibitors, whether or not they are members of any organization, would jump at the chance to book any one of the dope pictures to cash in on the publicity that the one big one was getting, regardless of any "resolution" that might be passed by any organization.

JERSEY BOOKINGS

H. & B. Houses Move Agents and Otherwise Change

The Harring & Blumenthal vaudeville theatres in New Jersey returned to the books of the Fally Markus office this week, after having secured their bills during the past month from the Loew office. Markus formerly booked the H. & B. houses with a switch made while a deal was pending for Loew's to take over the houses. The negotiations fell through.

Markus vaudeville opened at the Lincoln, Union Hill and Roosevelt, West Hoboken, N. J., Monday, and will be in the Central, Jersey City, next week. The Central this week is playing a vaudeville bill booked in the Keith office, originally intended to play Frank Hall's Ritz, which has been taken over by Harring & Blumenthal, who started a straight picture policy there this week. H. & B.'s National, directly across the street from the Ritz, playing straight pictures, is dark this week and will remain so with its former policy, moving to the newly acquired house, which has a larger seating capacity. Playing the Keith bill at the Central this week was necessitated by contracts having been issued to acts prior to Hall disposing of the Ritz to Harring & Blumenthal.

With Harring & Blumenthal acquiring the Ritz, a pool has been entered into with Frank Hall for picture buying for all of their houses in Hudson County.

SOL LESSER SIGNING

Sol Lesser has signed Mamie Sweet and Bryant Washburn for the production of "The Meanest Man in the World," to be done by Principal Pictures. The picture is to be started under the direction of Eddie Cline as soon as Bert Lytell finishes his engagements in vaudeville in San Francisco and Los

T. O. C. C. NOMINATIONS AT CURRENT MEETING

William Landau Loath to Run for Office—Brandt, Ochs and O'Reilly Mentioned

The weekly meeting of the Theatre Owners' Chamber of Commerce scheduled for Tuesday was postponed till today (Thursday) at the Hotel Astor. The reason for the postponement was that a delegation from the Chamber was expected to be in Albany Tuesday to speak for the abolishment of picture censorship in New York State. The hearing was also postponed until next week and the delegation did not make the trip.

At today's meeting the regular nominations for the new officers to lead the T. O. C. C. during the coming year will be made. William Landau, the president, has no desire for another term of office. In the field during the early part of the week the possibilities were William Brandt, one of the founders and the first president of the organization; Charles O'Reilly, at present president of the New York State organization of exhibitors, and Lee Ochs.

The latter it was stated would withdraw from having his name placed before the organization as a nominee and it was intimated that Brandt would do likewise, providing O'Reilly was nominated for the presidency. It would make the nomination of O'Reilly unanimous and would obviate the necessity of an election.

The O'Reilly movement was started in the interests of harmony within the organization. There have been two factions in the T. O. C. C. since the defeat of Brandt by Landau a year ago. Although there have been no open clashes there has been an undercurrent of feeling in the organization. With neither of the factions having a candidate in the field and O'Reilly in the position of being really a compromise candidate, there is a certainty the factional feeling will be wiped out.

Both Brandt and O'Reilly were loath to head and ticket. Brandt on hearing Ochs and John Manheimer proposed running on a joint ticket stated that he would make a fight against it. O'Reilly was broached by a conservative element and asked to accept the nomination. Early this week he was not sure he would run, but there was a general feeling among members of both of the factions O'Reilly would accept.

Next Tuesday about 30 members of the T. O. C. C., including Landau, Brandt, Bernard Edelheit, O'Reilly, Sam Moross, Charles Steiner, Lou Blumenthal and Leo Brecher, will leave for Albany to be present at the hearing on the repeal of censorship, which is to be before the Ways and Means Committee. They will return the same evening, leaving Albany at 7 p. m.

DOUBLE EXTRA ATTRACTION

Bill Morrissey Will Give Hour Act and Take Local Pictures

A double attraction has been provided for picture theatres by Bill Morrissey, the Lambs Club star entertainer and universal comedian. It's Morrissey's intention to take out a group of well-known artists who will give an hour's performance, more or less, as required, upon the stage and incorporate the local picture stunt. Pictures of natives will be taken in the way of aspiring film players.

In Morrissey's traveling picture show (see Marguerite Marsh, Billy West (the picture comic), Ethel Gibson and Gabrielle Rinaldi, called "The Second Valentine," besides Morrissey himself.

EXCESSIVE INTEREST CHARGE BY MINN. MAN

Sobleman Files Suit—Finkelstein & Ruben Among Defendants

Minneapolis, Feb. 28.

Charging he has been compelled to pay more than 10 per cent. interest on notes held by the Twin City Amusement Trust estate, William A. Sobleman, a director of the Rivoli Theatre Company, this week filed suit in Hennepin county district court against the Twin City Amusement Co. and William Hamm, Sr., Moses I. Finkelstein, Isaac H. Ruben, E. C. Nippold, William Hamm, Jr., Harold D. Finkelstein and H. J. Charles, directors.

The suit, said to be the outgrowth of efforts of Finkelstein & Ruben to take over the Blue Mouse theatre, picture house, promises to furnish the local rialto with plenty of gossip for several weeks. Mr. Hamm, former St. Paul brewer, and everyone connected with the Twin City Amusement Co. are known in the theatrical world as exhibitors. They operate practically all of the theatres in Minneapolis and St. Paul.

Mr. Sobleman in his complaint alleges the rate of interest charged, because of a bonus demanded by the elder Hamm, is greater than the law allows, and that the notes are, therefore, null and void. He asks that the court order cancellation of the notes and the mortgage given as security, and repayment of the \$15,000 interest already paid. He asks that the defendants have no right and title to leases owned by the Rivoli theatre company.

The complaint sets forth that William Hamm, Sr.; Finkelstein & Ruben, together with Oliver Roe, A. B. Alprin and William A. Sobleman are directors of the Rivoli Theatre Co., which owns and operates the Blue Mouse here and another theatre in St. Paul. Sobleman states he owns 625 shares out of 5,000 shares and that the par value is \$100 per share; that the senior Hamm, Finkelstein & Ruben own 2,500 shares and that the rest belong to Alprin and Roe.

Hamm loaned \$173,500 to the Rivoli company, to be repaid in 10 annual installments, commencing Sept. 1, 1922, with interest at the rate of 7 per cent. per annum, payable semi-annually, according to the complaint.

Hamm demanded a note for \$203,000 and a mortgage on all the properties owned by the Rivoli company Oct. 6, 1922, made out to the Twin City Co., Sobleman declared, and then demanded a bonus of 2,500 shares of stock in the Rivoli company of a par value of \$100 each. The actual value of the 2,500 shares, the complaint states, is about \$100,000.

Since that time, according to Sobleman, the Rivoli company has paid to the Twin City Amusement Estate Co., as holders of the mortgage, \$40,000 on principal and \$15,000 on interest.

The defendants have not filed an answer yet.

USE KNICKERBOCKER'S WALLS

Washington, Feb. 28.

The remaining walls of the old Knickerbocker theatre, which collapsed here over a year ago with a terrific toll of killed and injured, are to be used in the construction of the new theatre being erected by the Crandall interests on the former site. This came to light when the building department of the district government issued a permit for the erection of the Ambassador, which is to be the name of the new house.

LONDON FILM NEWS

London, Feb. 10.

Among the most important event now pending is the Ideal Co.'s experiment in showing three new films. Instead of giving different trade shows up and down the country, they will give central ones in London, to which the provincial exhibitors will be brought at the firm's expense. Several hundred will arrive, and they will be lodged at two big hotels in the West End. The three pictures chosen for this expensive experiment are "Through Fire and Water," featuring Flora Breton and produced by Thomas Bentley, "The Harbour Lights," produced by Tom Terriss, and featuring Tom Moore and Isobel El

MANEUVERING OF EXHIBITORS SHIFTS FILM GROUP LINEUP

Harring & Blumenthal Forced to Take Crescent in Bronx by Loew's Entrance into Elmsmere—Claremont Changes Hands and Jams Heights Zone

SELZNICK AFFAIRS ARE VERY MUCH IN COURT

Creditors' Committee Unable to Have Motion Approved—Wener Invested \$175,000

Despite the reorganization of the Selznick Corporation of Delaware and its affiliated and subsidiary corporations, Lewis J. Selznick is still prolifically involved in the courts.

The creditors' committee, consisting of Hyman Winnik, Ralph B. Littleton, W. C. J. Doolittle, M. C. Levee and Charles E. Palm, have been unsuccessful in their motion for an order restraining Charles Gold or any other creditor from entering claims against Selznick or affiliated companies. Gold last week recovered judgment for \$5,502.58 against the Select Pictures Corp., Lewis J. and Florence A. Selznick, on two notes for money loaned.

Judge Learned Hand in the U. S. District Court has decided the motion cannot be entertained, since the alleged bankrupt has not been so adjudicated and its counsel has not the right to move for such protection.

The Selznick interests consist of the following subsidiaries:—Selznick Corp. of Delaware, Select Pictures Corp., Selznick Pictures Corp., Republic Distributing Corp., C. K. Y. Film Corp., Robbins Film Co., Inc., Empire Enterprises, Inc., T. & T. Films, Inc., Select Pictures Corp., Ltd. (Canada), Owen Moore Film Corp., National Picture Theatres, Inc., Weber Productions, Inc., and Eva Tanguay Film Corp.

In the New York Supreme Court Lewis J. Selznick lost out in a point against Jacob Wener and the T. & T. Films, Inc., of which Wener is treasurer. Wener invested \$175,000 cash in Selznick's film enterprises to release 12 of Selznick's Constance and Norma Talmadge features. Selznick charged the \$175,000 was in the nature of a loan and that the T. & T. Films, Inc., was formed for the purpose of side-stepping the usury laws. Wener countered otherwise and was upheld with the result a preliminary injunction to show cause why Wener should not be restrained from disposing of the films, which he holds as collateral, has been vacated. Wener's affidavit in opposition contains a number of statements to the effect insurance premiums on the films were charged to him, although not actually insured; similarly, film print costs on films that were made when the pictures were originally released to exhibitors.

The creditors' committee is currently circulating the hundred-dollar credits to secure their consent for putting into effect a reorganization plan whereby the general overhead may be reduced and new revenue derived from current Selznick productions.

Already creditors to the extent of over \$1,500,000 have approved of the plan.

Change in ownership in two important picture houses in New York recently have disturbed the status of the independents and the circuits.

Loew takes over the operation of the Elmsmere in the upper Bronx after alterations, forcing Harring & Blumenthal to take up the Crescent a few blocks away at Boston road and 168th street in order to protect their other interests in that territory.

The transfer of the Claremont at 143d street and Broadway, the lower part of the Washington Heights section, was reported early this week. The principals in the deal were hidden, but the belief was expressed that the new lessee was either E. S. Moss or the Loew interests.

The significance of these moves lies in the fact that exhibitor groups and the big circuits have become so organized in the various metropolitan territories that a change in the line-up disturbs the entire situation. If Moss has the Claremont he will be in a position to work considerable damage upon the independents in the same section. These include the Gotham, the Bunny, the Blue Bird and the Washington. The last named is operated by Fox, while the other three are booked individually, all three exhibitors being members of the A. B. C. Moss has the Hamilton at 146th street and Broadway and the independents would be practically between that house and the Claremont. The Fox house is somewhat out of the zone of conflict. The nearest Loew house is the Rio at 158th street and Broadway. The nearest house south of the Claremont is the West End, run by Bimberg and booked by Fox.

The career of the Claremont as an independent has been a losing proposition. It was operated under several managements and last was sponsored by a corporation with real estate backing. The Elmsmere in the Bronx had trouble with the building department owing to certain construction details and was closed for months while necessary changes were made.

gone to Gaumonts in place of Will Kellino, who has joined the Stoll outfit.

Although things in the British film world have been remarkably quiet of late, there is a perfect epidemic of big trade shows and public screening of super-pictures. "The Prisoner of Zenda" has followed "The Four Horsemen" at the Palace, the run of "Robin Hood" has been extended at the Pavilion, and the first National's "The Eternal Flame," with Norma Talmadge, has gone into the Empire, where the Stuart Blackton feature, "The Virgin Queen," was by no means a sensational success. Other renters are digging into their cellars for "supers," and the success of a few is likely to create a boom in West End runs, the owners of the features wisely realizing immense values of such an advertisement when the films reach the provinces to say nothing of the way they will be able to put the hire prices up for the exhibitors.

The huge cinema which is to take the place of the Tivoli, is rapidly nearing completion but the great building in Oxford street which was going to leave any other movie show in the world, does not seem to have got beyond its foundations yet, while of the very super place near Buckingham Palace where prices were going to be such as to keep the vulgar herd out has not been heard of late.

With the completion of "The Hawk" Frank H. Crane has come to the end of his present contract with Ideal. His last production for this company, "The Grass Orphan," was an excellent one and well in advance of Thomas Bentley's "Through Fire and Water" and Tom Terriss' "The Harbour Lights."

Although things are still very quiet and Wardour street is wearing a long face, there are signs that business is improving. Various big production companies are opening up and offering the prospect for the player stars later.

NEW CHAPLIN FILM BIG FIRST TWO DAYS, THEN FALLS OFF

Last Week's Crop on Broadway Held Two New Ones—"Hottentot" Disappointed Strand Theatre—"Adam and Eva" a Surprise

Last week marked the advent of but two new pictures along Broadway. The Strand presented "The Hottentot," while at the Rivoli "Racing Hearts" held forth. The Capitol held over "The Christian" and at the Rialto "Adam and Eva" moved down from the Rivoli. The Cameo had "Down to the Sea in Ships," giving the picture an unusually heavy advertising campaign. At the Criterion the U. production, "Driven," was a holdover, while at the Lyric "Hunting Big Game" continued on its way.

Of the new pictures "The Hottentot" held up the strongest, although it proved somewhat of a disappointment to the Strand management, which believed the production would come near breaking records, so strong was the advance word on the feature as a comedy hit. Business was slightly better than the average at the house. "Racing Hearts" at the Rivoli, with three names, Agnes Ayres, Theodore Roberts and Richard Dix, featured in outside billing, failed to pull as expected, with just a little better than \$19,000 on the week.

The surprise was the unexpected strength shown by the Marlon Davies picture, "Adam and Eva," for its second week on Broadway. At the Rivoli the week previously the picture played to \$26,750. It was figured lucky if the showing at the Rialto would be \$18,000, but instead the statement at the finish showed \$24,200.

In "The Christian" run of two weeks at the Capitol the second week showed a falling off of only \$2,000 under the previous week.

The fair return all along the street must in a certain degree be credited to the holiday in the middle of the week, when practically all of the houses did capacity at holiday prices.

For the current week the street has four new pictures with three active opposition to the others. The Capitol has "Minnie," while the De-Mille picture, "Adam's Rib," is at the Rivoli and the Strand is presenting the latest Chaplin. Chaplin opened strong Sunday, beating the record of "Kid" by about \$600, held about even on Monday and dropped Tuesday and Wednesday.

"Othello," a foreign picture, came into the Criterion for a two weeks' run, presented by Ben Blumenthal, and received corking notices in the dailies. It is a question if picture house audiences want Shakespeare. If they do, then this picture is going to mop up, but Broadway did not express any particular desire for it during the first three days of this week. "Down to the Sea" held over at the Cameo for this week.

An estimate of last week's business is:

Cameo—"Down to the Sea in Ships" (Hodkinson). Seats 500; scale 55-75. Was given a terrific wallop by local advertising in the dailies. Hodkinson staff claiming all sorts of records for the picture at this house, some so absurd that it wouldn't have been possible had the house played to absolute capacity 15 hours a day for the entire week. The opening Sunday was lighter as far as the afternoon business was concerned than it is on the regular Sundays at the house. The real gross was \$8,100.

Criterion—"Driven" (Universal). Seats 608; scale, mats, \$1 top; even, \$1.50. For the second week this Universal, which got corking notices from the dailies, had a fairly good week, with the holiday crowd and holiday prices taken into consideration. The gross, \$6,300.

Lyric—"Hunting Big Game in Africa" (J. J. McCarthy-Eugene Roth). Seats 1,400; scale, mats, \$1 top; even, \$1.50. The holiday crowd held this one around \$11,000 last week, although the picture has been here for a couple of months. Heavy circus advertising started this week, which looks as though it was going to hold the picture above \$10,000 until after Easter.

Rialto—"Adam and Eva" (Cosmopolitan-Paramount). Seats 1,960; scale, 55-85-99. Marie Devine star. This was the second week on Broadway for this picture, which played the Rivoli the week before, where it got almost \$27,000 on the week. At the Rialto, to the surprise of the Paramount people particularly, the feature managed to top \$24,000 by a few dollars, which was almost \$1,000 better than what "Java Head" did at the house under the same circumstances the week previously. This showing speaks clearly of the strength that "Knight-Hood" has added to the Marlon Davies name above a picture.

Rivoli—"Racing Hearts" (Famous Players-Lasky). Seats 2,200; scale, 55-85-99. With three names fea-

4 CHICAGO THEATRES USING "COUE MESSAGE"

Balaban & Katz Departure From Custom—Chicago Did \$36,000 Last Week

Chicago, Feb. 28. "The Message of Emile Coue" is at the four Balaban & Katz theatres in Chicago this week. It is a departure inasmuch as the Chicago theatres generally lead the outlying Balaban & Katz houses.

The Chicago's current attraction is Marshall Neilan's "The Strangers' Banquet," while the Riviera and Tivoli have "Quincy Adams Sawyer," looked upon as only an ordinary photoplay. The Central Park has "The Voice from the Minaret," McVicker's has Jack Holt in "Nobody's Money," with Wanda Hawley in the leading feminine role, and the stage presentations include a double Russian Quartet, with Serge Borowsky as soloist.

The Randolph has "Women Men Marry." Barbee's has "The Innocent Cheat." The Roosevelt advertises "last chance" in connection with "Robin Hood." The Orpheum started "Dr. Jack." Saturday and the first two days saw a record-breaking business. The Stratford, an important outlying house, has "The World's Applause" and Sweet's Band as an extra feature. This act secured the most applause Sunday that an added attraction has ever been accorded at that house. The Senate has the same photoplay, and Art Kahn's orchestra continues to prove a big draw for that theatre.

Last week's estimates:

Chicago—"What a Wife Learned" (First National). \$36,000.

Roosevelt—Douglas Fairbanks in "Robin Hood" (United Artists), fifth week, \$17,000.

McVicker's—Betty Compson in "The White Flower" (Paramount), \$28,000.

Randolph—Priscilla Dean in "The Flame of Life" (Universal), second week, \$5,000.

DETROIT NORMAL

Lent Not Yet Affecting Business. Cold and Snow

Detroit, Feb. 28. The cold spell and the snow continued last week, and still everybody had profitable business. The Lenten season doesn't seem to affect the theatres if they have the attractions the public want to see. Estimates for last week:

Adams—"Java Head." Business satisfactory, although picture disappointing. Drags too much.

Madison—"Knight-Hood." Normal business, all Kunsy expected. Picture previously at Kunsy's Adams for five weeks.

Capitol—"Racing Hearts." Business b.g. due to interest in Coue picture.

Broadway—Strand—Last week of "One Exciting Night." Business much better than expected. Engagement made good profit for the house.

Fox—Washington—"Face on Barroom Floor." Profitable.

tured this picture failed to pull 'em at the upper Broadway Paramount house last week. The trio coupled in the billing were Agnes Ayres starred with Theodore Roberts, and Richard Dix featured. All three have been favorites, but the crowd simply wouldn't come, the result was that the week showed just better than \$19,000.

Strand—"The Hottentot" (First National). Seats 2,900; scale, 30-50-85. Douglas McLean star. Picture hailed in advance as a comedy wallop did not prove an unusual business-getter at the Strand. This was due to the fact that public did not expect McLean to deliver a real comedy screen. The consensus of opinion is that the next one that he does, if it is as good as this, will pull 100 per cent stronger. Last week the gross showed \$33,200.

Capitol—"The Christian" (Goldwyn). Seats 5,300; scale, 55-85-\$1.10. Played for two weeks, getting \$14,000 the first week and dropping only \$3,000 behind that figure for the second week. Of course, both weeks had the advantage of a holiday—Lincoln's and Washington's birthdays—which helped swell the gross. All things considered the second week's showing with \$41,000 showed unusual strength for the picture.

LOS ANGELES HOUSES IN SUPREMACY BATTLE

Loew's State and Grauman's Met. in Advertising and Publicity Fight

Los Angeles, Feb. 28.

Grauman's new Metropolitan and Loew's State appear to be in a heck-and-neck fight for receipts supremacy. Both theatres are the heaviest users of advertising space in the papers, and their respective press agents are working day and night to keep the name of their theatres in the limelight. Grauman's, with its greater capacity, seems to be leading by a slight margin. From the film patronage viewpoint the theatres did well this week, several of the leaders reaping big rewards for unusually good attractions.

The estimates:

California—"The Beautiful and Damned" (Warner Bros.). Seats 2,000; prices, nights, 35-75; mats, 25-55. Marie Prevost and Kenneth Harlan. Drew \$11,275.

Kinema—"Oliver Twist" (2d week) (A. F. N.). Seats 1,800; prices, nights, 35-75; mats, 25-55. Jackie Coogan starred. Musical features played heavily. Took \$16,500.

Adams—"The Ninety and Nine" (Vitaphone). Seats 2,200; prices, nights, 40-55; mats, 25-35. Critics treated film mildly, some notices containing roasts, which did not help box office. Christie comedy, with Neal Burns featured. Got \$10,112 on week.

Grauman's Metropolitan—"Racing Hearts" (Paramount). Seats 3,800; prices, nights, 50-65; mats, 30. Agnes Ayres in type; with Theo. Roberts and Richard Dix also mentioned. Waring's band. Grossed \$32,025.

Grauman's Rialto—"Adam's Rib" (Paramount). Seats 800; prices, nights, 55-85; mats, 35-55. Cecil B. De Mille as director given the advertising space. Settling down for a run, with patronage big. Took \$9,000.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Seats 1,800; prices, nights, 75-150; mats, 50-51. End of long run not yet in sight. Got \$11,000.

Grauman's State—"All the Brothers Were Valiant" (Metro). Seats 2,400; prices, nights, 40-55; mats, 25-35. Extra advertising helped put film over Max Fisher's orchestra. Took \$14,750.

Mission—"One Exciting Night" (Griffith). Seats 1,000; prices, nights, 50-81; mats, 25-50. Fact this is a Griffith thriller acts as impetus at cash window. Doing nicely latter part of week, with early part weak. Grossed \$11,070.

HOLIDAY SAVED WEEK IN BOSTON HOUSES

Lent Having Effect on Box Offices—"Christian" Did \$10,000 at \$1.50 Top

Boston, Feb. 28.

The holiday saved the situation for the picture houses in this city last week. Their grosses were about on a par with those that would be the normal run during the season and shows that Lent has had an effect on them. None did the big business noticeable at the Xmas holiday season and if they plug along as they go now, everything will be even.

"The Christian" which opened at the Park last week did about \$10,000 for the first week. It does not look very strong and will not be held in the house for an extended period under the existing conditions. Those connected with the film were of the opinion that everything had been done in the advertising and publicity line to put the picture across and did not have any complaint along those lines.

Loew's State (capacity, 2,400; scale, 25-50). With "Drums of Fate" and "Adam and Eva," did \$16,000 last week. "Java Head" and Chaplin this week.

Park (capacity, 1,100; scale, 50-\$1.50). "The Christian," the second and final week. Credited with \$10,000 for first week.

Modern (capacity, 800; scale, 28-40). \$7,000 last week with "The Little Church Around the Corner," Chaplin's "Pilgrim," and "Wildcat Jordan" this week.

Beacon (capacity, scale, attraction and gross same as Modern.)

Joel A. Levy Leaves Pathé

Philadelphia, Feb. 28. Joel A. Levy, after six and one-half years with the Pathé Exchange, Inc., Philadelphia branch, as director of publicity and salesman, has resigned to affiliate with the Famous Players-Lasky exchange here in their sales department.

NAZIMOVA'S "SALOME" STARTLES ALDINE, PHILLY, BY BIG GROSS

Held Over—Expected to Do \$5,000, Did \$12,000—Stanley's Off Week With "Quincy Adams Sawyer"—Stanton Has Lost Its Jinx

FILMS' FOREIGN LOCALES BEATEN BY AMERICAN

"Third Alarm" in Lead Last in K. C.—"Nero" and "Omar" Against It

Kansas City, Feb. 28.

With each of the big four downtown picture theatres offering productions with foreign settings, oriental costumes and thrilling incidents, it remained for the Pantages to run away from everything with an American picture "The Third Alarm." The feature had been strongly circled and it was put over for a record, beating any week at the house in over two years, with the exception of the Jack Dempsey week.

"Nero," the big Fox special, failed to develop anything unusual and "Omar, the Tentmaker" trailed along.

In the residential district houses the Apollo at 32d and Troost, broke into the week stand class with the first run of "The Headless Horseman." Good business was reported for all night performances. The Regent, one of the popular priced houses on 12th street, also offered a first run, "The Wolf's Fangs."

Last week's estimates:

Liberty—"Nero" (Fox special). (seats 1,000, scale 35-50). "Lavish in stage settings, and produced with foreign cast, unknown to local fans, spectacle, will please. Violet Mersereau's only well known face on the screen. Failed to develop any appeal and business only of regular program offerings," about \$6,400.

Newman—"My American Wife" (Paramount). Seats 1,980, scale 35-50. Gloria Swanson. Two orchestras, three picture reels and two vaudeville acts completed regular "eight event" bill. Antonio Moreno given second billing as "Her New Leading Man." Around \$12,000.

Royal—"Omar the Tentmaker." (First National). (seats 890—scale 35-50). Guy Bates Post in leading role. According to local critics real star is Virginia Faire as Shireen. Elaborate settings and gorgeous Oriental costumes. Story seems little far fetched at times. Receipts close to \$6,200.

Twelfth Street—"Drums of Fate" (Paramount). (seats 1,100—scale 30) Mary Miles Minter. Much of the story in Africa giving some interesting "shots." Business about regular, \$2,000.

Opposition films at the vaudeville houses "Third Alarm," Pantages, "Breaking Home Ties," Globe, "Gimme," Main street.

FRISCO BETTER

Fine Business Downtown Last Week For Good Pictures

San Francisco, Feb. 28.

With good features downtown last week business climbed to a peak much higher than normal.

The holdover did not fare so well. "One Exciting Night," at the New Portola, was booked in with the expectation of a long run. In its third week it fell off and another was underlined. "The Stranger's Banquet," at the Imperial, flopped in its second week.

California—"My American Wife" (Paramount). (Seats 2,700; scale, 55-90.) Band extra attraction. Gross \$19,000.

Granada—"Adam's Rib" (Paramount). (Seats 2,840; scale, 55-90.) Got top money of the town, with \$24,000 to its credit.

Imperial—"The Stranger's Banquet" (Goldwyn). (Seats 1,425; scale, 35-75.) Second week 'way off, falling to \$6,000.

Portola—"One Exciting Night" (United Artists). (Seats 1,100; scale, 50-75.) Big slump; off after three weeks. Final week \$6,600.

Loew's Warfield—"The Woman of Bronze" (Metro). (Seats 2,800; scale, 55-75.) Clara Kimball Young. Ciccolini's second and final week. Played to \$12,000.

Tivoli—"The Dangerous Age" (First National). (Seats 1,800; scale, 40-75.) Lewis Stone and Ruth Clifford. Got \$11,000.

Strand—"Lights of New York" (Fox). (Seats 1,700; scale, 50-75.) Played to only \$3,500.

Frolic—"The Gentlemen from America" (Universal). (Seats 1,000; scale, 10-30.) Hoot Gibson. Did its usual \$3,100.

Philadelphia, Feb. 28.

The surprise feature last week in films here was the good business turned in by Nazimova's "Salome" at the Aldine. Here was a feature touted by nearly everybody here as too highbrow to draw, especially in the Aldine, which has not been doing especially well since its opening over a year ago. It was booked for a week, and generally figured to gross around \$5,000 in this medium capacity house, where the last Nazimova film ("Doll's House") flopped last spring. Instead after a weak opening "Salome" commenced to drag them in. The dailies were enthusiastic, and one drastic critic devoted most of his Sunday column to it. None of the reviews were of the usual cut-and-dried nature, and all commented on the fact that "Salome" was a little bit different from any other feature ever made.

The crowds began to come. By the middle of the week it was decided to hold "Salome" over for another six days, the first time this has happened at the Aldine since the Metro occupation early last fall. The crowds were curious, though it is not likely that any were expecting risqué stuff, as the reviews especially noted the absence of sensationalism. It was felt by many that the demand would slump after the first brigade of curious had passed, but despite some very cold weather business continued big all week, and with the warmer spell this week the gross expected to hold up.

"Robin Hood" had another good week at the Stanton, although the gross began to slide considerably when the cold spell struck the city. This week will tell the tale here, although the feature is definitely set for at least one more (a fifth) week, and the probability is that it will stay around for a sixth, thus setting the season's long run film record. The Stanton, big the way, has again developed into a big money-maker for the Stanley Company after being way off last season, due, it is figured, to the opening of the new Stanley and the attention paid to that house. Last spring the Stanton closed early after a number of utter flops, but this year, with perhaps one exception, it has had outstanding hits, four weeks of good business being the regular thing. "Adam's Rib" will probably be the next.

The Stanley had an off week again with "Quincy Adams Sawyer," the matinee trade being especially hard hit. The weakness continued right up to the end of the week, with the first showings Friday being especially hard hit. The cold weather hit business here as much as anywhere in the city. The Stanley has not done so very well with several features lacking big name stars of late after several months of fine business with waxes. It is said the present policy is in the nature of a test. This week's feature is "Java Head," much in the same category, but next week "The Christian" is expected to see a return of big grosses. Surprise is expressed at the booking of this Maurice Tourneur picture in a one-week holdover instead of the Stanton, where runs are common.

The Karlton had "Hearts Aflame" last week and did fairly well, although it never did as well as "The Storm," a film similar in character, which played to two weeks of big business last fall. Jack Holt in "Nobody's Money" is this week's feature. This star has no regular house here, his features being played all over.

Business in the drop-in houses on East Market street (Palace, Victoria and Capitol) was hit by the cold weather last week, especially in the evenings. "My American Wife" and "Broken Chains" were the attractions at the Palace and Victoria respectively.

Estimates for last week:

Stanley—"Quincy Adams Sawyer" (Metro). No added features used, though later in week ads called attention to pictures of Tut's tomb. Gross of around \$21,000, under normal, with matinee trade especially hard hit. Some dailies roasted picture unmercifully. Capacity, 4,000; scale, 50-75, evenings.

Stanton—"Robin Hood" (United Artists). Third week. First drop noticeable, but it grossed around \$18,000 and looks good for three more weeks. Capacity, 1,700; scale, 50-75, evenings.

Aldine—"Salome" (United Artists). Surprise hit of week and held over. Gross of about \$12,000, best at house for some time. Capacity, 1,300; scale, 50 top.

Karl—"Hearts Aflame." Fair. Around \$8,000. Capacity, 1,100; 50 top.

TWO BUFFALO HOUSES BREAK GROSS RECORDS

Loew's and Hip Top Within \$6
of One Another—Remark-
able Business Last Week

Buffalo, Feb. 28.
Last week's business at Buffalo picture houses reached heights unprecedented in local theatredom. In the same week and at a season usually marked by declining grosses, Loew's and Shea's Hippodrome broke all previous records. At the same time both houses, with different scales and capacities, reached almost the same exact figure for the week's business.

The Hippodrome's achievement for a straight picture house is little short of remarkable. The previous record for the house was held by "The Kid" with \$18,006, long thought to be unapproachable. Loew's has been flirting around the peaks for several weeks, shooting at Doralinda's record of over \$17,500 a year ago.

With four downtown picture houses taking an estimated gross of \$50,000 in one week, local picture men found little to complain about. Last week's estimates:

Loew's State—"Heroes of the Street" and vaudeville. (Capacity, 3,400. Scale, nights 35-50.) Barry film caught on early and dragged them to the box office in droves. Business jumped so strongly before end of week house was unable to take care of crowds. Bubbled over into this week with Monday's matinee stopping ticket sale at 3 o'clock. \$18,300 on week.

Hipp—"Tess of the Storm Country" and "Day Dreams." (Capacity, 2,400. Nights, 35-50.) Pickford feature panned pure gold here. Started with one of the biggest Sundays on house's books and flowed along irresistibly all week. Keaton film rounded off bill neatly. \$18,306 on week.

Lafayette Square—"Lights of New York" and vaudeville. Slipped again last week. Business has been sliding for several weeks, with various reasons assigned. Estimated under \$11,000.

Olympic—"The Flame of Life." (Capacity, 1,500. Nights, 20-25.) Picked up perceptibly in numbers but low scale is keeping gross from higher levels. Picture proved popular. The house is nearing the first lap of its lease and decision will indicate whether U's first run scheme here has been successful. Around \$2,500.

UNEXPECTED HAPPENED

Upward Last Week in Wash-
ington

Washington, Feb. 28.

It is sometimes the unexpected that happens. With the local picture house managers all set for a skid downward in the receipts during Lent, much to their surprise, they held up remarkably well, although not quite equalling the splendid business done the previous week, when all houses noted an upward trend.

From the previous week, during which practically all four of the downtown houses were presenting films with comedy as their chief feature, found the past week given over to plots of a more serious nature and brought one big release, "The Christian," for its first showing here. The contrast seemingly was what was wanted, and although the usual running order of the houses was upset none apparently had room for complaint.

Estimates for last week:

Moore's Rialto—(Capacity, 1,900; scale, 50c. evenings.) "The Christian" (Maurice Tourneur). For the first time in many moons this theatre held an attraction that topped the other houses. This pictureization of Hall Caine's story was well done and got at least \$12,000 or the week. New record for this house.

Loew's Columbia—(Capacity, 1,200; scale, 35-50, evenings.) Gloria Swanson in "My American Wife" (Paramount). With Antonio Morino featured, although held only for one week, did very fair. Picture did not create any unusual interest and reached about \$10,000.

Loew's Palace—(Capacity, 2,500; scale, 35-50, evenings.) "Java Head" (George Melford). House had exceptional play with picture that created great deal of interest and forcing receipts up onto par with Columbia, close to \$10,000.

Grandall's Metropolitan—(Capacity, 1,700; scale, 35-50, evenings.) Katherine MacDonald in "Woman Conqueror" and Buster Keaton in "Day Dreams" (First National). Miss MacDonald would seem to be losing some of her drawing power. Film or star, hard to judge. Added Keaton comedy aided receipts and house did about \$8,000.

Francis X. Bushman and Beverly Bayne have started on the first of the series of features they are to make under contract to Whitman Bennett. It is an adaptation from the English novel, "Lady Varley." Laurence Windom is directing.

INSIDE STUFF

ON PICTURES

The Hearst-Goldwyn combination is expected in the trade to give battle sooner or later to Famous Players or any other distributor of size. It's understood William R. Hearst, in making the connection for his International and Cosmopolitan, secured an equal voice in all of the combination's moves or operations. The alliance has, no doubt, invigorated the independent feeling among the independents. Just how the Hearst-Goldwyn combine will work out for them remains to be seen. It's a strong combination, taken as a whole, as distributor and producer. With its money backing extending to Hearst, Godsol and the DuPonts there is no doubt about its financial resources.

Just what Hearst's inclination may be toward Famous Players is not of record. But that he left that organization is one indicator, while it is known there have been many a wordy altercation between Famous and International. Those controversies ran the gamut, from the handling of the Cosmopolitan on the Famous' playing list and in actual handling, and to the correctness of the Famous' returns for Cosmopolitan picture distribution.

Hearst, taking the Park on the Circle, New York, and renaming it Cosmopolitan for that producer's first run on runs, gives the combine two Broadway houses. It has the Capitol with a weekly change. The Hearst-Goldwyn expects to turn out 80 releases for the year. Accepting the Park (or Cosmopolitan) will use at least 12 (even with the runs) and the Capitol 52, this gives it an immediate Broadway showing for 64 out of a possible 80. If the 12 at the Park figured in the Capitol's 52, which is quite likely, it will leave the Goldwyn-Hearst distribution with an additional 40 pictures with the chances the combine would then be obliged to secure another first run house to take up the remainder of the output. In that event it would still be short 12 for the third house's 52 weeks, perhaps forcing it into the open market to supply the deficiency.

Against the Hearst-Goldwyn's 80 for the year are the 90 of the Famous, not a great margin of difference. The independent may see in the forthcoming struggle a call for him from within both sides of the opposition, but the call will be mainly for completed independent films, not independent producers.

Metro and First National, besides the others, while not arrayed against these two combinations, are nevertheless on the outside of them. More speculation comes along for Metro's position than the others. Metro professes to claim it is well satisfied with the present; that it will have 36 releases, perhaps more for next season, and as it is making money will trail along. The natural thought of a possible Loew-Zukor connection through their family and friendly relations comes to the fore, but close friends of both men present as a reason, good enough to cover everything, they say, that neither Marcus Loew nor Adolph Zukor could ever agree upon who would be boss if they combined, with each insisting upon being the boss if a merger were contemplated. Another and stronger reason, though, to many is that Marcus Loew after his terrific, but successful struggle with Metro, will be loathe to submerge it with anybody or anything excepting Metro and Loew. Loew always may be depended upon to consider the two points before him when any deal for Metro is proposed; that is the Loew Circuit and all of its theatres that must be protected at all hazards for pictures, and Metro itself. And Marcus Loew has two sons, good able boys who have proven themselves and now occupy positions of responsibility in their father's companies.

It seems improbable Famous allowed Hearst to leave without an effort to hold him, so it's plausible to think Hearst insisted upon the severance of his relations with Famous. The odds on are that the alliance with Goldwyn was deliberately planned and executed and by Hearst, for it is understood the Hearst people approached Godsol, outlining the procedure for the juncture with that procedure followed to the culmination of the deal.

There is some expectancy about that when Chaplin's "Pilgrim" is generally released it may stir up the ministers in sections. For an escaped convict, as Chaplin is supposed to be, made very vivid in the picture at the opening and thereafter, to don clerical dress and even proceed to do a mock sermon in the pulpit of a small town church, clowning it also while there, may get to the clergymen in some manner. Besides the "crook" thing is apt to figure. Chaplin may be wise for First National and himself in having made "The Pilgrim" a four-reeler to get the extra money from the exhibitors, but he hardly has done himself much good through it. Nor will the exhibitors grow enthusiastic over him when plainly seeing he padded a two-reeler into a four.

Film comics who want to express their art in long films had better consider the accidental laugh punchers that come out now and then, like "The Hottentot." "The Hottentot," in five reels, was at the Strand, New York, last week. It held plenty of laughs, legitimate ones without slapstick, and several more hearty than anything Chaplin stuck into "The Pilgrim." Yet "The Pilgrim," a widely heralded Chaplin, and therefore a laugh-maker, had to follow "The Hottentot" film into the Strand this week. Accepting that the house draws a fairly steady clientele, the Chaplin will get all the worst of the comparison. In two reels there could have been no comparison.

No great demand for the "dope" pictures has asserted itself. Neither do the big distributors apparently want to handle "dope" films before knowing what the censors will do to them. It is said some of the "dopes" in celluloid now around are content to wait until the film censoring bill in New York has been repealed before going ahead with their pictures for exhibition. They believe laxity in New York State might carry them through elsewhere, although if New York does repeal the censoring law there are several important States with official censoring boards. It's difficult to imagine a "dope" picture without "a jab in the arm" at least in it. The casual censor will hardly see anything educational in that. Some years ago when the "dopes" came out on this side and from Europe they were merely looked upon as sensational; now with the agitation no one can tell how they may be viewed. Of course, they all are in the line of the cause, meaning the drug publicity.

There is a wild scramble on the part of several distributing organizations to secure the right to handle "Hunting Big Game in Africa" after it has completed its run in the legitimate houses. The Fox organization is said to have made a bid for an outright purchase of the picture. With the chase of the film now at its height, stories of how it was turned down by all of the bigger producers and distributors are again cropping up. Carl Leamille turned the picture down, according to report, because his 10-year-old son didn't like it. Jesse Lasky walked out of the projection room on the picture before it was half run, according to report, not even giving the film the courtesy of a thorough view. The First National reviewers gave the picture what is known as "Projection Room Form 34," (the big yawn). In the United Artists projection rooms the picture was screened five times and it is doubtful if anyone saw it at all.

No decision has been reached on the distribution of the "Big Hunt" picture at the Lyric, New York. It will probably easily remain at the Lyric with its \$1.65 top for another month at least. The picture is now doing between \$10,000 and \$11,000 weekly. Several offers have been made for it by distributors, but it seems that McCarthy & Mitchell, representing Roth (who bought it from the Snows), are deliberating just how to proceed to circulate it. Offers McCarthy & Mitchell have received to date indicate big return could be secured in a quick time by State-lighting it. The picture, through its tremendous drawing power and of 10 reels, has unique possibilities for some houses like the pop vaudeville theatres playing a split week and using a feature. In those

houses the "Hunt" film could easily be divided with five reels run each half, clinching the business for both ends.

Mary Miles Minter, whose contract was recently unrenewed by Famous Players-Lasky, suddenly has come to the conclusion that she doesn't want publicity and it's worth a reporter's life to get an interview with her. Mary goes on the assumption Maude Adams didn't need a press agent and, therefore, why should Mary Miles Minter cast herself in the public eye. However, there are some who say that the star's abrupt dislike for interviewers, etc., was precipitated by her connection with the Taylor murder scandal and, of later date, her reported engagement to Louis Sherwin, former New York critic.

It has percolated through coast film circles that Charles Chaplin appears to have lined up with Douglas Fairbanks on the latter's attitude toward Will Hays as the mentor of pictures. Hays lately sent a New Yorker to the coast as the representative of the Hays organization, to which neither Fairbanks nor Chaplin belongs. The Hays man called at the Chaplin studios sending in his name and business to the comedian. Chaplin refused to see him and left instructions he was not to come into the studio.

"Othello," the Ben Blumenthal special feature picture at the Criterion, New York, is paying \$2,500 weekly for the rent of the theatre. In addition it is costing the picture \$1,000 for the use of the mammoth sign on the front of the building, first used for "Knighthood."

FILM ITEMS

The Warner Bros. have moved again. This is the third time within a year and on each occasion it has been for the purpose of enlarging their quarters. Despite the three moves however they are still in the Mecca building with their new quarters taking up the entire ninth floor.

A house seating 1,000, to split the week between pictures and vaudeville, is to be erected by Jos. Modi at Barnesville, Ohio.

Max Weiss recently secured judgment against Hy Gainsborough for \$800.22 on a claim resulting from a transaction in moving pictures. When the judgment was un-

satisfied Weiss, through his attorney, Harry G. Kosch, secured an order in supplementary proceedings against Gainsborough, the proceeding being dated for Feb. 28.

The distributing system of the Second National Pictures Corporation is being reorganized with Dale Hainshaw in active charge as field representative.

The home offices of Associated First National after May 1 will be located at 46th street and Madison avenue, opposite the Ritz Carlton Hotel. The present offices at 6 West 48th street, although located on five floors of the building, are much cramped, and in the new quarters the entire staff of the organization will be located on one floor.

"CHAPLIN'S BEST"

That's What the New York
Critics Think of It

"As enjoyable an example of his pantomimic art as anything he has done before. Keeps the audience rocking with laughter."—*New York Journal*.

"The funniest film Chaplin has made."—*New York Sun*.

"Chaplin again proves himself the master pantomimist."—*New York Mail*.

"Even the most ludicrous inventions of the imagination are exceeded. Most incomparable."—*New York Evening Telegram*.

"Irresistibly funny. As vitally laughable as anything ever written or said."—*New York Herald*.

"We liked it better than almost any of his other pictures. One of the funniest things we have ever seen."—*New York Tribune*.

"Everyone in the theatre let himself go until the steel girders began to buckle."—*New York American*.

"It is screamingly funny. We howled, we roared."—*New York Daily News*.

Charles Chaplin

in

"THE PILGRIM"

4 Big Reels 4
Written and directed by
Charles Chaplin

Foreign rights controlled by
William M. Vogel
130 West 46th Street
New York City



A First National Picture

THE PILGRIM

Charles Chaplin's four reel comedy, released through First National. At the Strand, New York, week Feb. 25. Programed as having been written and directed by Charles Chaplin.

The Pilgrim.....Charles Chaplin
The Girl.....Edna Purviance
Her Mother.....Kitty Bradbury
The Deacon.....Mack Swain
The Elder.....Loyal Underwood
The Boy.....Dinky Dean
The Mother.....Mae Wells
Her Husband.....Sydney Chaplin
The Crook....."Chuck" Reisner
The Sheriff.....Tom Murray

"The Pilgrim" is not sensationally funny, not as much so as expected from Chaplin in four reels. There are laughs; a number of them and brought together in two reels, they would have based a corking comic film.

In the story Chaplin is an escaped convict. It brings him later into contact with another crook. While Chaplin is made to appear heroic, although this is a picture comedy, somehow the groundwork brings about a mental clash.

After escaping with a reward of \$1,000 offered for his capture, he secures a clerical dress and picking at random a small Texan town, goes there to be secure in his liberty. The town's church is expecting a new minister. Chaplin is mistaken for him when met at the train by a delegation, rushed to the pulpit for his first service and later installed in one of the parishioner's homes, presided over by a widow and her daughter.

A small boy called Dinky Dean on the program but said to be the son of Chuck Reisner (who appears as the other crook) is responsible for considerable of the fun. He is a little kid, looking about five and has

been taught some rough tactics for laughs. They are out and slapstick Dinky slaps the minister in the face, slaps his father's and mother's faces and also shoves a sheet of sticky fly paper over his father's map. That "fly-paper" and "slapstick" still seem to be standards.

The best hit the boy started was the placing of his father's derby over a plum pudding as it stood upon a plate in the kitchen. Chaplin decorated it with white frosting and attempted to cut it in the parlor as the father commenced looking for his hat.

The nearest approach to genuine humor is when Chaplin with a paid for ticket to Texas but in fear of detection, tries to ride on the bumpers of the passenger coach. Ordered out by an observing conductor he displays his ticket and is taken inside the train, next seen sitting there as his neighbor flashes a paper toward him with its outside page carrying an advertisement of his picture and the reward.

Later in church there is some rough fun, illogically done in very broad if not uncouth style and the remainder runs spasmodically.

The picture will draw on the Chaplin name according to its start at the Strand Sunday, when it was filling up the house before 2:30. Fan payers may be satisfied with the number of laughs it provides in 45 minutes.

Sydney Chaplin as the father of the boy did well enough in his small chance, as no one but Chaplin himself gets much of an opportunity in any of his pictures unless he points them for it as with the kid here. Loyal Underwood held a laugh in his make-up as the Elder. This is Chaplin's final First National release under his contract with it.

MINNIE

Marshall Neilan presenting and co-directing with Frank Urson. Released through First National featuring Leatrice Joy. At the Capitol, New York, week of Feb. 25.

Minnie.....Leatrice Joy
Newspaper Man.....Matt Moore
Minnie's Father.....George Barnum
Stepmother.....Josephine Crowell
Steppister.....Helen Lynch
Chewing Gum Salesman.....Raymond Griffith

Rather a conventional feature contains two or three good laughs, but in no way approaches the pretentiousness or actual entertaining qualities that Neilan and Urson turned out in their previous effort, "The Stranger's Banquet." Carrying a Cinderella-like theme the story is dead open and shut as to its conclusion. The various comedy incidents scattered through the continuity suffice to hold up the interest.

The picture seems to reach its zenith with the trio of instances wherein "Minnie," the ugly duckling of the town, fails for the auto ride gag, walks back twice and the third time takes her walking shoes along. It's a sure-fire piece of business exceptionally well handled and secured heavy returns in each instance before a Sunday night audience at the Capitol.

Other than that Neilan has gone in for brief philosophy that with the pictured examples and reading matter must come close to 500 feet of film before the story to be related is given its sendoff.

The script tells of Minnie, very much neglected and spurned because of her unbeautiful qualities finally spreading the impression of a heavy lover through sending herself impassioned missives along with flowers and candy. Discovered and threatened with exposure by her step-sister, a newspaper item of an

unclaimed body in the morgue prompts the "out" only to lead to complications when a reporter trails the item to play up as a story. The scribe, no raving beauty himself, falls for Minnie. It's all over when her father finally succeeds in perfecting his electrical invention sold to a company of which the reporter's uncle is president. The finish has a surgeon changing the facial expressions of the couple for a return to the home town in triumph.

Leatrice Joy clicks regularly and sincerely as Minnie. A continuation of such performances as this girl has recently been turning in should very soon see her established beyond a doubt. Matt Moore, opposite, in as the absent minded reporter, lends capable support and George Barnum was worthy of attention as the father. Neilan has inserted a dance floor flash, a list "Fools First," with Raymond Griffith as the principal figure. As a traveling salesman and one of the auto ride instigators he protruded at every opportunity afforded.

Neilan is credited with being the author of the story, which, according to a title, is based on facts in its early episodes. The camera work is above the water line although there are no extravagant light effects employed due to the action which supposedly takes place in a small town hotel. The settings are appropriate to the atmosphere.

A First National attraction in the Capitol, a Goldwyn house, may cause some comment amongst picture people. No matter the distributor it would seem as if all the Broadway picture houses are starting their features too late at the last shows. Running 10 minutes after the "Minnie" were on at 10.21. It is getting to be nothing unusual for the final evening projections to terminate anywhere between 11.30 and midnight. The cause is easily attributed to the length of the vocal and tab portions of the programs. Good or otherwise the film houses are just letting out when most of the legit theatres have already become dark. Skip.

ADAM'S RIB

Society play of about eight reels presented by Jesse L. Lasky (Famous Players-Lasky), designated as "C" and "B" DeMille production. Story by Jeanie Macpherson. Five names featured in the order given in the attached cast. At the Rivoli, New York, week Feb. 25.

Michael Ramsey.....Milton Sills
Prof. Nathan Reade.....Elliott Dexter
M. Jaromir, King of Moravia.....Theodore Kosloff
Mrs. Michael Ramsey.....Anna Q. Nilsson
Mathilda Ramsey.....Pauline Garon
"The Mischievous One".....Julia Faye
James Kilkenna.....Clarence Geldart
Minister to Moravia.....George Field
Hugo Kermaler.....Robert Brower
Kramer.....Herbert Robinson
Lieut. Braschek.....Geno Corrado
Secretary to Minister.....Wedgewood Nowell
Cave Man.....Clarence Burton

A silly, piffing screen play, dealing with husband and wife sex subject in a peculiarly crude and obvious style, but a picture that probably is destined to make a lot of money. As early as the evening of its first day on Broadway the title and cast appeared to have attracted attention, for the Rivoli was filled before 7 o'clock and jammed half an hour later with the lobby filled and an overflow spilling out over the sidewalk. It looks like another case of "The Sheik." Only this story is even more foolish.

There are half a dozen places where the complications would stop cold if any one of half a dozen characters had common sense. It is only possible to keep the story moving by making its people do unreasonable things. A woman of 40 keeps a rendezvous with a nobleman at his house, deliberately planning to elope with him. Her daughter follows, determined to prevent a scandal, and is discovered in compromising circumstances by both her father and her fiancé. The fiancé agrees to marry the girl forthwith in order to save her good name, and the girl accepts him. Ten words to the bridegroom would have explained the whole affair, but the girl allows him to depart on a foreign mission, heart-broken and disillusioned. Just crude theatrical device.

But that's the least of the crudities. What can be said for a modern play which seeks to engage sympathy for a 40-year-old flapper-matron, with a marriageable daughter, who "yearns for romance and life" to the extent of bilking her loyal husband in favor of a comic opera king from one of those trick Balkan states? Of course, she's just a plain fool, but hasn't a thing on her husband. The fact that they picture him as an able wheat pit manipulator doesn't save his face. He knows all about his wife's affair with the comedy king, but he spends \$7,000,000 in gold (honest, they show you some of the gold) to put the king back on his throne and so get him out of the way.

But the plan miscarries and the middle-aged kitten is about to boil with his majesty, when the husband interferes and prevents the elopement. Although it is made to appear that the king has compromised his daughter, what does this Napoleon of the wheat pit do? Kill the miscreant in a film rough-house? Nope. He musses up his kinglet's hair and tie and tears his collar, then goes mournfully away

from there. It was woefully inadequate, but more is to come.

Presently frivolous mamma comes home and confesses all, handing the outraged husband a revolver to kill her with. But the husband couldn't see a good idea when it was forced on him. You were left to suppose he seized her in his strong arms and loved her to death. Anyhow, we presently find the family dead broke, with \$7,000,000 worth of Balkan wheat and nowhere to put it. Under the circumstances you'd think the situation called for tact and discretion on the wife's part. She might at least have kept out of the way. But, no, here she is in the center of the picture, and of all things, she is playfully urging on her indulgent better half that they "leave all this and go off on a second honeymoon." The old girl was going to have her romance if hell froze over. But it didn't. The northwest wheat belt froze over instead and European spot No. 2 red wheat jumped to \$1.20 a bushel, f. o. b. Black Sea ports. So the picture ends with husband peddling wheat to clamorous "shorts" on the Chicago Board of Trade while romantic mamma makes eyes at him from the visitors' balcony and he slimpers back. Milton Sills, best of movie leading men, saved his reputation at this point by looking sheepish as though he was ashamed of the exhibition.

The production is extremely elaborate and must have cost a lot of money. Rush.

FLAMING HEARTS

Presented by Franklyn E. Backer. Distributed for State Rights by East Coast Distributors. James B. Warner starred. Story by J. M. Howard Clark. Showed at Loew's Circle, New York, double feature bill Feb. 27, 1923.

Combination society and western that has a never ending list of characters in it. The picture is presented by Franklyn E. Backer, who must think that he has a logical successor to Wallace Reid in James B. Warner, whom he is starring in it. Warner is a fairly snappy looking young fellow, who seems all out of place in afternoon attire and equally ill at ease in rough-and-ready cowboy costume later.

Outside of that he is likable enough and if properly coached in the matter of dress may go along in pictures and make a spot for himself.

This offering, however, looks like it was "just one of those things." There isn't much to the story, although it looked for a time as though there must have been a real idea behind it, and the shooting of it was so arranged every possible little thing that could be caught out of doors without any production cost was in the footage. It's just a picture intended for the little low admission priced houses.

Warner plays a society tame cat in the early part of the picture who has his spirit roused by a girl, the social secretary of one of the middle-aged flappers he dances attention on. He determines to take her advice and "go west, where men are men," etc. He mixes with a couple of hoboes in a box car, and all three are kicked off the train, steal a handcar, and while the "dude" does all the work the other two argue over the division of the spoils of a recent robbery, with the result the dude pumps them back to the scene of their crime and they are grabbed, while he is made a hero of and given a job.

Right there it looked like the story was cold and any one could guess what the answer was going to be, for the wealthy ranchman, his daughter and the glowering foreman of the hands were all on the job. But the author slipped a surprise under the belt of those in front. He had the hero of the tale rescue the girl and then put her in the arms of the ranch foreman and take a run out. Girls were too much for him. Right after that at a carnival he wins the lottery, the grand prize of which is a kiss from the pretty daughter of the sheriff, and he runs out on that, but she gets him at the finish.

It's just hoak of the old kind dished up a little differently. That is what is going to make the low-brow audience hate it, for it is away from the regular formula, and it isn't good enough for the middle-class houses. Fred.

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"ADAM'S RIB"

breaks record of

"MANSLAUGHTER"

IN NEW YORK

IN LOS ANGELES

"Adam's Rib" opened at the Rivoli Theatre, Sunday, February 25.

The total paid admissions for the day were 8,992.

The total paid admissions for the opening day of "Manslaughter" were 8,939.

Watch for further reports on the New York showing.

"Adam's Rib" is now in its fourth week at Grauman's Rialto.

In the first three weeks it broke the "Manslaughter" record for the same period by \$2,300.

The crowds were so big that special Saturday morning matinees were necessary.

All indications point to a long-run record.

Like every other DeMille picture, "Adam's Rib" will break records everywhere.

DeMille can't make anything but record-breakers. He doesn't know how.

JESSE L. LASKY presents

CECIL B. DeMILLE'S

production

"ADAM'S RIB"

with Milton Sills, Elliott Dexter,
Theodore Kosloff, Anna Q. Nilsson
and Pauline Garon

By Jeanie Macpherson

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK, U.S.A.



ENVIRONMENT

Principal Pictures production, distributed on a state's rights basis. Based on a story by Harvey Gates. Produced and directed by Irving Cummings. Six reels. Shown at Loew's Circle, double-feature bill, Feb. 27, 1923.

Sieva MacLaren.....Milton Sills
Bally Dolan.....Alice Lake
"Willie Boy" Tolal.....Ben Hewlett
Grandma MacLaren.....Gertrude Claire
"Jimmie" MacLaren.....Richard Hedrick
"Diamond Jim" Favre.....Ralph Lewis

Here is a real blood-and-thunder thriller, done in corking style, that has crooked Chicago and the straight and narrow of the farm as its plot. It has a couple of real thrills in a fire and rescue, a couple of fights, a murder and a love story in which the honest lad from the farm wins and reforms the beautiful confidence queen of the Chicago slums. What more could any ex-

hibitor ask for than to have a plot like this dished up to him in sets that include a Chicago dance cabaret, a fire scene, with the smoke and flames pouring forth, and the engines dashing, and as an extra touch a chance to see the heroine of the cast in an old tin bath tub down on the farm, with an undraped shoulder and a dimpled knee showing. The majority are going to say here's the picture for us, and in the average first and second run neighborhood houses it is just going to be the thing, for they will have a couple of names that they can feature in Alice Lake and Milton Sills, and there are going to be enough punches in the feature to please their audiences.

Alice Lake plays "Chicago Sal" Dolan, formerly a cabaret dancer, but more lately turned confidence queen, working with a band of wire

tappers. On the way south from Chicago in a machine with "Willie Boy," the head of the mob, he decides to stop off and turn a trick at a lonely farmhouse, with the result that she is nabbed while he makes a getaway. Her case comes up in the local court, and Milton Sills, who is the big-hearted and honest farmer, doesn't want her sent to jail, but is willing to take her home to "help with the cooking," so that the \$300 that was stolen is to be repaid with work, and the court thinks that it's a pretty good idea.

But "Willie Boy" gets back to Chi and tells his tale, and "Diamond Jim" makes him take a return trip to ascertain if Willie's story is on the square and to give "Sal" a chance to make a getaway. Sal, after a month on the farm, is far from loath to get back to her old

haunts, but she insists the \$300 be made good. Before going she makes it a point that the farmer gets her Chicago address.

Back in the big town she is the lure in a wire racket, and the cops are on her trail. The farmer, who has fallen like a ton of coal, walks in just before the cops show, and while he manages to let her make a clean break, he is grabbed. He gets three months for refusing to squeal, and in the meantime the girl looks up the grandma and youngster that he brought to Chicago with him and takes care of them. His release from jail finds him at the door of "Diamond Jim's" place. He makes a bid for her to take to the straight road, although in his mind he has a doubt of the relationship between the girl and Jim. Jim is knocked off a few minutes later by "Willie

Boy," who has a grudge, and then Sills, after hearing the story from Jim of the true state of Sal's affections, dashes after her, to arrive on the scene just as the apartment in which she has placed his mother and little youngster is in flames, so he does the big heroic and rescues them both, and the quartet go back to the farm. 'Tis a pretty thing.

But it is well done in true melodramatic form, with Irving Cummings handling the direction in great shape and slipping up in only one or two minor details. For state right picture in the popular-priced houses this one is there. Fred.

William Salkin has opened a new 1,500-seat house, the 79th Street theatre, at 79th Street and Second avenue.

"Othello"

Excerpts from the newspaper criticisms



"Othello" on the Screen at the Criterion Theatre Is a Mental Feast

It is all well and good to say that the Criterion Theatre is giving a picture of the Moor of Venice, but it is not until you have seen it that you realize the mental feast that is being served. The picture is a masterpiece of art and technique, and it is a pity that it is not shown in more theatres.

ICA LENKEFF

"Othello" is a full-blooded motion picture. It has vitality, it is direct and true, it is a thing of action. It rises by many degrees of excellence above the usual offering on the screen.—*New York Times*.

"Othello" is acted with surpassing strength. The great German character actor, Emil Jannings, and that other distinguished German, Kraus, combine two superb performances and bring to Broadway what is beyond question the finest acting that is on at this time.—*Quinn Martin—N. Y. World*.

"Othello" excels in film form. A powerful, efficient work. Emil Jannings as the Moor and Kraus as Iago shine in a brilliantly balanced cast. Technically and artistically pleasing to the mind and eye. A prestige that is given few motion pictures.—*Louella Parsons—Morning Telegraph*.

"Othello" is presented with all of the splendor and with all of the enormous gatherings which distinguish the foreign productions. Superbly acted with Emil Jannings in the title role. A wonderful production.

Harriette Underhill—*N. Y. Tribune*.

Emil Jannings is impressive as Othello. He makes the Moor of Venice more human than we have ever seen him before. A motion picture one should not miss. Superbly acted.—*Evening Sun*.

Shakespeare-in-the-movies gains new and powerful impetus from this production of "Othello." Jannings looks and acts the part in a manner that is sure to add to his fame. The tragic pathos of his interpretation haunts one. Here is an Othello that seems to live the role.—*Evening Telegram*.

"Othello," magnificent.—*Eve. Globe*.

GERMAN OTHELLO EXCELS IN FILM

Private View of Buchenwaldt: Adaptation of Tragedy to Screen. Shows Powerful Effort Work.

ICA LENKEFF AS BRADBROOK

Spill Penelope, Mr. and Mrs. Kraus as Iago and Desdemona. Balanced Cast.

By LOUELLA O. PARSONS

With the exception of the Marlowe film, the most of the new film production has been in the hands of the German. The result is a true and gripping photodramatic action.

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VALESKA SURATT and CO. (4)
"Silks, Satins, Calico and Rags"
 (Dramatic).
 40 Mins.; Four (Special)
 Orpheum

Edgar Allan Woolf has supplied Valeska Suratt's new vehicle, "Silks, Satins, Calico and Rags." It is an episodic framework that permits for the recounting of a melodramatic story cycle, never convincing and probably not intended to be, unrealistic, oftentimes fragile and insipid, with mushy and maudlin platitudes that should be deleted, and yet good vaudeville, if properly kneaded, seasoned and baked. But that 40 minutes' running time is impossible. Its length should and can be diminished.

The title suggests the plot idea. Miss Suratt is a vain matron who insists her boy at school is only eleven. He returns suddenly, grown up and 18. She introduces him to her friend, Mr. Fenton, as her nephew, but the old gent has previously been informed of their relationship.

The story commences there, the boy being in love with a society girl whose parents don't think the "silks" offspring is worthy of the "satins" heiress. Hence the mother's determination to elevate still higher. Old Fenton suggests a \$100,000 investment that will net millions in a few months. The second scene finds them ritzing it with a vengeance. The butler, James, has been instructed to acquire "han hacent" and also remember that hereafter his name is "Jeemes." The latter is now in satin breeches and struts like a peacock, although not so gracefully. A funny character, that James. The matron is advised that her holdings in the North Pole Pie Co. have earned her tainted profits because of the inferior ingredients of the pies. So she sells out her interests and gives up her millions to achieve the "calico" period. (What authors will do for the sake of the plot!)

The butler is still butting in the third episode, as he has not been paid off and is living "on the house." He is insolent and disdainful. The son steals some money from the bank. Eviction for non-payment of rent is threatened. Hence, Scene No. 4, with the troupe in "rags," even the rich old codger, Fenton, now presenting an appearance of frayed respectability. Miss Suratt is in nondescript shoes, hose and perfect head-dress, scrubbing the floor with Ivory soap. And for the curtain, with the ingénue entering in bridal costume, having jilted her millionaire betrothed at the very altar to return to the poor son-lover. Miss Suratt says something about "being good on the inside," and presto! change! once again enter the satin butler with an expensive cloak for madame, who has been in rags for a long time. Her poverty was only sham.

The playlet's incongruity is the more surprising in view of its plausible playing. The company is responsible for that. In the curtain speech Miss Suratt acknowledged the butler's (Billy Howard) able comedy support. The ingénue is weak, although sufficient. The juvenile is adequate. One set is employed, with the walls merely changed from silks to satins, to calico, to rags, as required, with extra pieces, and the prop, couch and table and chairs similarly draped.

Miss Suratt announced this as one of Mr. Woolf's best sketches and one of the best vaudeville has ever seen. That's her opinion. *Abcl.*

SAM and JACK GOOLD
"Musical Cartoons"
 15 Mins.; One
 American, Chicago

Chicago, Feb. 26.
 Sam and Jack Goold are the cabaret style of entertainers, combining pianolog with songs, as others of gain acts have done, and employing novelties to give songs punch. They have the advantage of pleasing appearance and the singing and comedy ability necessary. Their routine is timely as to songs and effective as to results, though in the framing of a new act it is surprising that they would elect a couple of number already done to death.

VALDO, NEERS and VALDO
Wire Act
 8 Mins.; Full Stage (Special)
 125th St.

Mixed duo doing the actual work with a male comedian using various props on the special back drop to gain laughs. The former pair offer an average sequence of wire events, although there is nothing spectacular contained therein.

The figures on the canvas furnish sufficient action to amuse, and the act sums up as being about right for a middle class opener. *Skp.*

PORTER J. WHITE and Co. (3)
Dramatic Sketch
 15 Mins.; Full Stage (Special Set)
 23rd Street

An excellently conceived and brightly and masterfully executed sketch written by Oliver White, that grips the audience from curtain to curtain. The story is about a French comedienne and a dramatic critic. The critic has reserved a table at a boulevard cafe. The curtain rises to disclose the scene with music in the cafe proper and the garcon waiting for his guest.

A shabbily dressed artist appears. After flippantly refusing to be rebuffed by the waiter he seats himself at the reserved table. The waiter attempts to dissuade him, but is silenced when informed by innuendo the shabby one is none other than the great comedian whom the dramatic critic has libeled by saying that he was incapable of sustaining the illusion of a character, but always played himself in every role.

The critic arrives. After ordering the stranger to depart, he is beguiled into drink and camaraderie the latter's introduction of himself as the comedian's worst enemy. The critic confesses love for the comedian's wife. The shabby artist offers to arrange an introduction hinting at an intimacy. The critic, angered, tears off mustache and beard, revealing himself as the comedian.

The pseudo actor is a detective. The critic has been murdered that afternoon. The detective found the actor's watch case beside the body and suspected. The actor murderer confesses his crime and the motive for his disguise, which was to try and win his wife's love by assuming the role of her critic lover.

The detective (Porter J. White) returns the damaging evidence to its owner and leaves him to keep his appointment, remarking as he exits: "After all, he only killed a critic!"

The sketch is a dramatic gem and is in capable hands. The supporting cast are excellent. The French waiter is responsible for a few dialect lapses but from the moment Mr. White enters as the detective, he dominates. The double "surprise" finish is logical and convincing.

The act is big time and will hold a spot on any bill. *Con.*

DOROTHY BYTON and CO. (4)
Ballet and Solo Dancers
 16 Mins.; One and Full Stage
 Special Set and Drapes
 Broadway

Five girls with Miss Byton mostly doing solos between the ensemble dances. The latter are of the English ballet type so prevalent this season and, while well done, show a distinct similarity all through.

The one digression was an Egyptian dance before a special drop depicting the Sphinx. A pony high school ballet has been done by several other turns of this class.

The solo dancing of Miss Byton was well and gracefully executed, but lacked variety. Her toe work was smooth but not difficult. The absence of a jazz number was noticeable, although the girls tried to sell a ballet number done to jazz tempo as the latter.

The turn is adequately produced, the costumes being new and the changes commensurate with the numbers. Miss Byton looked well in her costumes, a pantalette white suit being the flash.

The act did nicely here, spotted perfectly, and should pass in this grade of vaudeville. It lacks the punch for the two-a-day houses. *Con.*

ROLLINSON and MAXEY
Colored Song and Dance
 11 Mins.; One
 23d St. (Feb. 26)

Rollinson was lately partnered with Williams. The present turn which was one of the try outs at this house retains much of the former material. The opening with straight man pushing comic on in a baby carriage to pop number is the same.

Following this the pair return for crossfire of ancient and unfunny material. The comedian solos a pop song next with straight ditto on a ballad. A bit of crossfire follows with the closing a duet of an old fashioned song idea, "I'm Going Home" with the comic carrying a grip.

The straight man has an excellent voice which is about all of the merit the turn possesses. The pair need material and lots of it. The present turn is hopeless for any kind of vaudeville.

At this house the act was a most quiet dancer. *Con.*

MARIE CAVANAGH and CO. (2)
Dancing
 17 Mins.; Two
 5th Ave.

Marie Cavanagh has two boys in support; Bobby Dale, an acrobatic dancer, and Bud L. Cooper at the piano. Miss Cavanagh is a young and pretty brunet, of a nice, refined personality and a graceful dancer, but in dancing lacks experience or coaching. She is unlikely to be benefitted through Mr. Dale as a dancing partner. Mr. Cooper as a pianist was troubled Monday evening through a heavy cold that interfered with an introductory continued lyric of old-time melodies he played and should have sung. It introduces Miss Cavanagh for the different numbers that take in a variety.

Miss Cavanagh is a sister of Lucille Cavanagh, a dancer, who left name and fame in vaudeville to retire for marriage and motherhood. Lucille Cavanagh, if memory is correct, left vaudeville about six years ago, after having appeared in a dance act production and (memory serving again) produced by Harry Singer, then chief of the Orpheum circuit's production department. Nothing in the dance line as a production turn has since excelled that Singer-produced Cavanagh turn. Where is Harry Singer, now? On the Coast for the Orpheum circuit. His place is New York. There are too few expert vaudeville men like him to hide away out there. Mr. Singer could have done for Marie what he did for Lucille, for Marie seems to have everything, even to an attractive form, that her sister has.

As the present act proceeds the fawnlike grace of Miss Marie impresses, but it is not strongly enough brought out. She includes an imitation of one of Lucille's dances, not badly done, and it displays Marie's possibilities. Mr. Dale secures an individual score in his solo acrobatic number that also displays he is an acrobatic dancer only.

The Marie Cavanagh turn has played the Keith southern time. This seems to be its initial metropolitan appearance for review. It's big time through its principal; just how big will depend upon her and her direction. *Sime.*

JOHNNY JASON
Comedy Acrobats
 7 Mins.; Three
 23d St. (Feb. 26)

Jason is palpably an amateur. Opening on stilts in clown attire he goes after laughs with comedy dramatic gesturing that misleads widely. Shedding the stilts and costume he does hand stands and body balancing on the stage and on a chair aiming for comedy the while with mugging and pantomime and drawing a blank.

Several falls got a few snickers the best a dive over a chair missing a hand stand for a dangerous looking fall. The balance of the act consists of old business of getting atop a table done by innumerable acts.

For a finish Jason dives over a two-high table and chair arrangement. The act is amateurishly offered and needs much direction before qualifying for the smallest of small time. It was a try out here opening the show. *Con.*

GEORGE RANDALL and Co. (2).
Comedy sketch
 15 Mins.; Full Stage (Parlor).
 American.

Just another small time sketch. Played indifferently and not especially amusing. Brkie and bridegroom are living in a hotel. The honeymoon is just over. Wife is peeved to learn that her husband never had a lurid past. She wants a gay devil for a husband, and is disappointed that hubby never was in love until he met her.

Uncle of husband calls in the midst of the quarrel and by way of fixing things invents a lot of wild adventures in husband's career. This leads to a quarrel, the wife turning jealous. Wife invents a past of her own and the squabble makes the action. Just a nondescript vehicle done by only passable players. *Rush.*

MONTANA
Banjoist
 15 Min.; One

Clad in white western attire this tall well proportioned chap presents a straight routine of banjo playing. An attachment to his body holds the instrument with his expert fingering going far in a musical way. The playing is fast and the selections of varied styles. No. 2 at the Fifth Avenue the returns were large with the show given a boost in the right direction. *Hart.*

BILLY DUNN and Co. (2)
Song and Dance
 10 Mins. One and Full Stage
 (Special Set)
 23rd St.

Billy Dunn is an interpretative dancer, but why he should be billed over his girl dancing partner will remain an unsolved mystery. The turn is a novelty in its way, but it will require the best type of bookings to secure serious consideration of the dance, "Original Sin," which shows Adam and Eve in the Garden of Eden.

A third member, a woman in vampish make-up, symbolizes the snake. The set is elaborate, showing the apple tree. Adam and Eve are lying beneath the tree when tempted by the serpent. An "adagio" follows, in which the girl cast as Eve does high-class work. After tasting of the forbidden fruit an "effect" of the anger of the elements concludes a most artistic dancing conceit.

The act opens in "one" before a special drop. The girl dancer and Dunn do a conventional song and dance, interrupted by the appearance of the third member back of a scrim insert. In rhyme she declares the modern dance and invites the audience to witness the dance of "Original Sin" as done in "The Garden of Eden." The act then goes to full stage.

The turn is elaborately produced and classes with anything of its kind seen around for novelty and production. The lack of a "name" in the cast may hamper it for the best of the bookings. *Con.*

FENNER and ROBERTS
Comedy Talk and Acrobatics
 10 Mins.; One
 58th St.

Two men acrobatic team with the usual attempt to disguise the athletics until the last few moments, when some excellent ground tumbling is unveiled.

The opening consists of a monolog about the difficulty of performing a trick with a cane and a revolving dishpan. This is interrupted by the entrance of the other man in "brob" attire and carrying a violin case.

A cigar which he is smoking is parked in the violin case whereupon he executes a well handled acrobatic buck dance. The other gets a laugh by extracting a deck of cards from the violin case and after asking the audience to name two cards remarking "Thanks, I just wanted to see if you were paying attention." Jim Thornton's "Heteroglyphics on a Babylonian tombstone" is borrowed for the occasion in the talk.

The ground tumbling follows, topped off by some excellent aerial stuff with the flyer propelled into the air by his partner jumping onto the springboard from a tower.

It is a small time turn as is, but should work into a big time opener or closer with the injection of real comedy novelties for the early portion. *Con.*

THE DUPONTS
Comedy Jugglers
 12 Mins.; Full Stage
 American

Man and woman with a simple dumb act that catches attention. The man gets a lot of excellent quiet comedy out of his tricks without seeming to strive for laughs. There isn't a word of talk, but odd kinks in handling objects somewhat in the manner of W. C. Fields are amusing.

For the opening the man dances on and goes through a miscellaneous routine with hat, cane, cigar, etc., keeping up the stepping all the time. The woman, a tall girl dressed in a weird costume of cloth of silver in a sort of harem design, just breezes in and out and contributes little until the juggling of axes at the finish, one of the least interesting items in the act. Placed No. 3 in the bill and scored substantially. Act needs dressing. *Rush.*

LIME TRIO
Comedy Knockabout
 7 Min.; Full Stage

Three men in a knockabout comedy turn with one featured in a grotesque costume and head covering programed as "The Gollywig." The bulk of the work rests upon this member. Contortionistically inclined he is thrown about by his partners as if a dummy.

The comedy value of the act is developed in this method with the work sufficiently fast to prove entertaining. The other two appear as comedy express men bringing their co-worker upon the stage in a packing case and carrying him off in the same manner. At the Riverside the turn opened the show holding the attention of those already seated. *Hart.*

RUPERT INGALESE (4)
Juggling, Balancing, Piano
 15 Mins.; Three (Parlor Set)

Rupert Ingaiese is a European act and a novelty opener for any American vaudeville bill. It's just that little different from the conventional juggling-balancing frame-ups to insure its demand locally. It is flashy and elaborate, but not a fraction as impressing as Mr. Ingaiese's individual efforts. The program reads, "Rupert Ingaiese and his flunkys in a refined drawing-room entertainment, supported by Angela Grey, the eminent pianist from the Queen's Hall, London."

The "flunkys" are two in number and elaborately costumed for effect. Miss Grey is a pianist who assists but mildly and falls below billing expectations, not even saying a solo, which may have been included, but amputated for sake of running time. Ingaiese himself does considerable work, easing in a modicum of comedy in conjunction with his technical exhibition. He enters in opera cape, topper and cane, juggling all three, with the flunkies grasping the air to retrieve them.

At the piano, playing a fair bass accompaniment with one hand, Ingaiese juggles with the right hand, among other things catching a monocle in his eye and adjusting it without the use of his hand. He later balances one of his assistants aloft on one hand and balances various sized lampshades on one foot, forehead and the other hand, while the man aloft does a little juggling on his own initiative, making a rather striking picture. Several of these "pictures" effects are essayed and all to good purpose.

Another striking bit was throwing first two, then three, four, five and six small objects, on the size of coins, into the air and catching each in turn with individual twirls of the hand. It looked difficult and certainly calls for considerable dexterity. The closer, of juggling flaming torches in various pretty rotations, was a flashy getaway and a corking conclusion to a top notch 15 minutes' entertainment. *Abcl.*

McNALLY and DE WOLF
Talk, Dance, Songs
 15 Mins.; One
 City

Man and woman, formerly of a three-act. Opening with a fake flirtation bit she bunks a vocal number and he enters for some acrobatic stepping and tumbling. The latter is real flashy looking and could be played up a trifle. He introduces himself as a salesman of "love lozenges" and that is developed as to be expected. He does a couple more of his comedy somersaults prior to a "choo choo" song and dance. The song means little and is probably retained because of the tempo familiarity to the stepping. The dance number by the man has considerable meat to it, but it is detracted from by the woman's standing to one side and clapping time with her hands and broadly marveling at his pedal proficiency. Even the Cityites didn't warm up to that veteran stunt and perfunctorily acknowledged appreciation. She should stay off for the dance, although that is the act finish, and merely come back with him for the bends. It would be better than now.

The girl's sartorial get-up could be improved. The black color scheme is too neutral and lustreless. More color contrast would be advisable. No. 2 at the City. Fair. *Abcl.*

SHAW'S LEAPING HOUNDS
Trained Dogs
 13 Mins.; Full Stage (Special Drop)
 23rd St.

The leaping grey hounds in this turn are probably from a turn formerly known as "Shaw's Comedy Circus." If this is the same act the unrideable donkey has been eliminated.

Shaw in western regalia backed by a special back drop of an outdoor scene opens with an intelligent monolog introducing various breeds of dogs. It consumes about five minutes and tells interesting breeding and habit dope on the Racing Whippet, Russian Wolf Hound, Coyote Hounds (a team of which are shown) and last, the leaping greyhounds.

The grey hounds leap over obstacles built up by an attendant, getting their take off from an inclined springboard. The prize jumper is a year old pup entered in the International Futurity at Toronto.

It's a most interesting turn due to the dogs and Shaw's showmanship. *Con.*

TOCK and TOY

Talk and Songs
12 Mins.; One (Special Drop)
23d St. (Feb. 26)

Chinese couple, Americanized Orientals who talk English without an accent. The turn opens in "one" before a special drop of oriental design. The male, a personable Chinese in native attire sings "My Little San Toy."

The drop is sectional and introduces the girl likewise in native garb seated at a table drinking tea. She joins him before the drop for some crossfire draped upon the idea he is Americanized while she is a real Sun Daughter who will be unable to converse with one who has forgotten his native language.

To his surprise the girl after listening to his pigeon advises him to say it in English. She further amazes him by resorting to slang. A duet is followed by a solo of a pop ballad by her with a bit of dancing while he changes to Tuxedo for a ballad. For a finish she dons bridal attire to join him in a wedding number, the lyrics of which are sung in English then repeated by him in Chinese.

The act in its present shape will do as a small time novelty. The couple have appearance and personality and fair singing voices. The turn is light in comedy. This portion can be strengthened by building up the crossfire portion, allotting the girl more American slang etc.

It held the tray spot as a professional try out and held it well at this house. *Con.*

BOB ANDERSON and POLO PONY
11 Mins.; Three (Special)

Bob Anderson is a veteran animal trainer although Variety has no new act record of him. Mr. Anderson has a cleverly trained polo pony to do comedy to his "straight." The usual questions of how many days, people in the audience, counting numbers, "reading" a number off a blackboard and tapping it out, adding four four-digit numbers and a general intelligence display, comprises the routine. Its worth and its entertainment value is best attested by the fact it held 90 per cent of the house in the closing position, remarkable for an act that is by no means ripensortingly flashy, but contrarily, rather quiet and subdued. *Abel.*

FLO MAYO and Co. (1)

Trapeze and Musical
12 Min. One (Special Drop)

Flo Mayo formerly did a straight trapeze act with a male partner. Her present offering includes a young woman, pianist and some trapeze work over the audience.

The trapeze is suspended out over the footlights by a special device. While Miss Mayo changes after her initial work with a saxophone the pianist offers a vocal number, the trapeze work following and concluding the turn. Placed No. 4, the act appeared at a disadvantage. It followed a sketch and suffered accordingly.

If properly placed it will do for three-a-day bills. *Hart.*

HARRY GARLAND

Songs and Talk
17 Mins.; One
Rialto, Chicago

Chicago, Feb. 28.
Harry Garland, dressed in white suit with straw hat and white gloves, corks the very blackest and in this guise offers songs with a few remarks here and there rather than essaying monolog at any time to any great length. He has a good singing voice, an ingratiating manner and every number presented at the Rialto won applause.

The girl in the audience is no great value to the act, but enables it to come to an end with a break in the established routine.

AKI KUMA and CO. (3)

Magician
12 Mins.; Full Stage (Special Set)
Broadway

Aki Kuma is a clean-cut Jap who works fast and smoothly. He has an interesting assortment of cabinet illusions, producing a girl assistant and two male attendants from cabinets.

A "levitation" of the girl and her subsequent disappearance was well masked and handled. Telescope cubes were switched and manipulated to show empty, then produce a kettle of water, which was later "dissolved."

For a closing trick Kuma produces a full-sized silk drop from a trunk full of colors, makes an instantaneous strip change behind it and steps into "one" in a white evening outfit. It's a fast, interesting opener for anywhere. *Con.*

JOHN and MABEL DOVE

Blackface, Songs and Dances
15 Mins.; One
58th St.

A team that can develop into big time material, providing the comedy section is built up. It is going to be up to the man of the team to procure the line of laugh producing material that is going to put the team over on the big time. The girl is there.

John Dove is doing a heavy blackface smoke, the girl a high brown. A little talk following a double opening, which doesn't mean anything, plants that she is a female detective looking for an assistant while he is an alimony dodger. This is followed by the girl offering a pop published number, after which the comedian is back again for a few laughs with a Scotch costume showing his calves and knees, establishing that this is a white combination. Prior to that there was some doubt in the minds of those in front. A follow-up of a medley of Lauder numbers gets over fairly well and then a ballad by the girl at the finish goes over in great shape. From time to time during the act Dove does some stepping of the soft shoe variety with taps that are a delight to hear.

It's a neat combination that is right for the better small time houses at present, but with Mabel Dove's personality and the right kind of comedy material for John there should be no question of big time in the future for them. *Fred.*

COLINIS DANCERS (3)

Dancing
16 Mins.; One and Full Stage

Two girls and a man. Girls start act with introductory song. Man who looks like Russian dancing act graduate on for solo, mostly pirouettes. Girls back with costume change for double dance, introducing some excellent kicking. More pirouettes by man. Dance with two girls and man in Chinese costume for finish. Man does too much whirling, pivoting around almost every second he occupies stage. Too much of one thing takes edge off. Man also should drop black shirt or blouse. His make-up is too foreign. Tux or dress suit would be better.

Small time dancing turn just like numerous others of type. *Bell.*

CAMPBELL and COOGAN

Campy and Acrobatic
10 Mins.; One
58th St.

Two men, skilled as athletes, but making their routine stand out through comedy. It is of the "nut" kind.

Near the opening there is a hand-to-hand travesty bit, with the pair switching to bunk musical brasses. A ladder stunt with one member climbing up the proscenium side was worked for a big laugh. That came after a fall that looked risky and brought feminine shrieks. At the close one member's somersaulting and the other's tumbling took the team off strong.

They were on early, but can stand a late spot in this class of shows. *Ibec.*

DE WILFRED

Xylophonist
10 Mins.; One
American

De Wilfred has a routine xylophone turn of the type staple in vaudeville for years. He starts with a medley introducing parts of standard operatic overtures, with "Old Kentucky Home" following, the latter played with four hammers, harmonized, and with the soft marimba effect used.

Pop medley next, with brief operatic interlude. A good xylophonist playing correctly, with the usual faking out. The second number is without orchestral accompaniment. Standard opening or No. 2 turn for the pop. houses. *Bell.*

FIVE ARTS (5)

Singing, Dancing, Dramatic
10 Mins.; Full (Special Cyc)
Twenty-third Street (Feb. 21)

Three women and two men are the principals in this act that is intended as a small time flash. Two of the girls and the two men are simply a chorus background. The one principal woman, rather a striking blonde in appearance manages to handle a court room scene speech very well indeed. She has a fair dramatic voice and reads very well. Her contribution was really the only part of the act that qualified. The singing and dancing by the supporting quartet seemed rather rough although capable of being improved by work. *Fred.*

PALACE

George Gottlieb's final weekly fling at the Palace bill is a corking effort, although there seemed to be an edge in favor of the first half of the program. Even the "Topics" narrations highly amused.

Abundant with feminine names, the show impressed as reaching its highest point with Fanny Brice and the Biltmore Orchestra, Nos. 4 and 5, respectively. They closed out an initial portion that in itself testified it would take plenty of following to gain additional momentum. To hold the pace set by the opening stanza looked to the about impossible. It was, and with entertaining values were affluent during the later stages, it was a grade below the velocity preceding the interim.

Miss Brice, Grette Ardine, DeLyle Alda, Jue Quon Tai and Robbie Gordone comprised the fair sex contingent of the nine-act bill. They performed in pairs, the initial duo placed ahead of the stretch period, the next two following the cessation of activities, with Miss Gordone closing. Other than the musicians, the Three Londons, Combe and Nevins, and Van and Corbett rounded out the evening.

The former "Follies" comedienne ran away with the performance, doing nine songs and a recitation for 30 minutes with a full command. Miss Brice literally went for the works, even unto a Cockney lyric that listened as being an emergency ditty from former days, and made it problematical as to how the men in the pit played the orchestration. Their rendering waited suspiciously of a more or less degree of faking, but so was Miss Brice's Cockney-Yiddish accent. A return entrance for an encore finale with the hotel dance music combination brought another outburst as a reception for the singer. It reached the clamorous classification at the conclusion. This last bit had Miss Brice in male evening attire stepping to a "hot" selection.

Some one with a sense of proportion evidently has reframed the routine of the Biltmore orchestra. Besides an opening medley rendered behind a gauze screen upon which flowers float downward, there is but another "pop" conglomeration of melodies and a violin solo. The following the encore, with Miss Brice in front, and final act makes for a compact offering that has not the fault of running on indefinitely, and is neither too much nor too little. Additionally, there is the maneuvering of Willie Creeger at the drums, who is practically putting the band over by his comedy mannerisms while working around the traps. Not that the orchestra is without merit, albeit there is many a musical combination that can play right along with this one, many can top it; but Creeger possesses a sense of showmanship and humor and sells both to the end the band is not only a "band," but an act.

The Three Londons pushed off at close to eight, succeeded by Combe and Nevins, who carried it along nicely with their songs. Miss Ardine, assisted by John Tyrell and Tom Mack, flashed a speed dance episode that for 17 minutes provided as much action as could normally be contained in such a length of time.

The costumes of the girl, backed by the special lighting, illustrated prettily, while the stepping was way above par and of sufficient merit to overcome the somewhat weak vocalizing and minor dialog. Singly, doubling or in ensemble the trio seem equally at home, while an early swing of the girl (by the two boys) is bound to be "copped" right and left. The end was a tie-up, although the necessity of a speech was sensibly passed.

Van and Corbett, next to closing, frolicked through to continuous returns and went to the head of the class as far as the latter half of the schedule was concerned. The team tacked on a bit, for a finish, that had a reappearance of the Chinese girl as an excuse. It framed as a neat comedy situation and sufficed as to its purpose.

Miss Alda was on seventh with her elaborate satire on the musical "legit" productions. The act clicked regularly and was accorded a substantial outburst at the finale. The cast is capable in their support of the leading member, whose high notes were not all they should have been and developed an inclination to register a little off key every so often. The pantaloette costume of Miss Buckley, worn in the second scene, was decidedly unpicturesque and out of place.

Santos and Hayes, although programmed, did not appear, and Jue Quon Tai, blazed the trail for the second heat. The rest from the Orient seemed to find it difficult to get started. That may in some part have been due to the morale of the previous succession of events she was forced to follow. The bringing on of the sister provided the impetus, with the song and dance of the protegee putting the turn on the right side. It looks now as if the younger member could go out and give her close relative plenty of opposition.

Miss Gordone's series of poses terminated for the night to a house that was quite willing to sit and see the very business of missing a trick. *Skip.*

COLONIAL

Monday night's house was not up to the business standard the Colonial act during the winter. The rear half of the lower floor was spotty, with the sides rather bare. The balcony was off also, with no particular reason.

The bill was framed for comedy strength and it proved a laugh getting entertainment. However, the running time was exceeded, several turns playing beyond the allotted period, and that took the snap out of the show.

Juliet, peeress of impersonators, and Mabel Ford shared the evening's applause honors, the former closing intermission and the latter furnishing a smashing number six. The impressionist is at the height of her powers and without doubt is playing the most brightly tinted act of her career. It is possible her brother, Harry Delf, who is credited with writing her material, had a hand in the present staging, and if so he has been of fine service. The hat-buying bit for the opening is excellently done and it paves the way for the balance of the act, a marked improvement over the rather cold beginning Miss Juliet formerly had. After 27 minutes Miss Juliet won such insistent returns she could not escape half a dozen more bits.

Miss Ford's dance revue climaxed the show again, with solid returns rewarding the company and band. The speed work of Golden and West, with one of the boys' "leg" steps looking dangerous, drew a separate score, while the stepping of the Doll Sisters counted for a good deal. Miss Ford's own dancing is always pretty. Her presentation is again one of the season's foremost dancing acts.

Ben Welch, the veteran comic, was given the honor spot next to closing with his pal, Frank P. Murphy. He won a remarkable demonstration after serving laughs for half an hour or more. Afflicted with blindness as he is, Welch is so much the artist he makes his audience forget it. Some little change of pace lightens the routine, such as the "wop" dialect bit with the orchestra leader.

Charles Ahearn was the first of the comedy wallows and he supplied it on third. The way the turn is now running the cycling bits are secondary, in fact nearly forgotten. It's a sort of bathing suit revue. Ahearn can think up the nuttiest stunts of their kind in vaudeville. Nothing more ingenious has been noticed than the use of a lawn mower to gather up the grass skirt of the Hawaiian dancer—a slim and good looking girl. Flypaper on the hands has been done before but it remained for Ahearn to have it stick to bare feet. The slow motion baseball bit won its quota of laughs and so did the band. Ahearn's turn is about the only one these days where the company doubles in brass at that.

Harry Johnson with a pile of aid from a "girl reporter" on the stage and a good deal from the singing plant on the aisle went over for a big No. 4. One of the duets with the audience songster which rang in a dash of "The Rosary" counted perhaps the strongest. For encoring it was a case of duetting, the man on the aisle distinctly winning attention.

Emmett Gilfoyle and Elsie Lange opened intermission and, too, annexed a heavy score. But the act was on far too long. According to time-table outside the Colonial, Gilfoyle remained twice the number of minutes allotted him. Miss Lange is a handsome woman, knows how to wear clothes and certainly sports a lot of them; in fact, the profusion of rich wardrobe gives the turn a class standing.

Paul Murray and Gladys Gerlieh were No. 2. The imitation of Broadway stars went for little, particularly with Juliet on the bill. Use of numbers from musical comedies is really the act. The Vanderbilts opened. The billing states the turn as being "written and conceived by Alleen Stanley" and titled "rehearsing for the millionaire's ball." The routine is along the lines of the Rath Brothers, quite similar in certain ways. It's very well done, but the billing was not understood. The Norvelles closed, with the clock nearly touching 11:15 and the house emptying rapidly. Hardly 50 per cent of the audience remained. *Ibec.*

RIVERSIDE

The Riverside did business Monday night. The upper part was practically filled, and the lower floor did very well, not capacity or near it, but excellent business for the middle of Lent and a disagreeable February night.

It was a well arranged bill, eight instead of the regulation nine acts, and running to comedy generally.

Rooney and Bent's "Rings of Smoke," steenth time here registered as usual. Following his own turn Pat Rooney walked on in the Davis and Pelle hand balancing act and closed. Pat was in great form Monday night. Everything he did was in for a laugh before he started. The first half ran until 10:15, the "Rings of Smoke" tab going for an hour.

Gibson and Price started the

show with comedy juggling by Gibson and drawing by Miss Price. Gibson has a likeable flow of patter with a style suggesting he has seen many a show in his day, most of 'em having comedy jugglers who talked. The line "Ye gods, is there no limit to this man's cleverness" belongs to Griff. Griff is in England. Gibson has the delivery and some excellent material. The stuff that belongs to show business in general only serves to pull down his average. Good juggler. He went over very well opening.

Dixie Hamilton, second with songs. Miss Hamilton fits the No. 2 spot nicely for big time, with undeveloped talent that shows promise.

Emil Boreo third and a young riot. Boreo works in an explosive foreign style that makes a good contrast for the domestic brand of vocalizing and talking. The "Pagliacci" number is the weakest of his repertoire. Boreo has a remarkable facility for expressing emotions with his face. Mugging—but mugging of the highest degree. The "Runaway Four" started the second half off at a mile a minute clip with a varied routine of stuff.

Edna Leedom and Dave Stamper were next to closing with a smart line of repartee, written by Paul Gerard Smith. The comedy of the conversational clicked unfailingly. Miss Leedom's clowning kept the house giggling and yelling by turns. The act finished a bit light, not through any fault of the team or material, but possibly because of the house being show weary.

Closing were Ona Munson and six male singers and dancers; impossible spot for the production turn, but it held 'em well. *Bell.*

ORPHEUM, BROOKLYN

The show on paper looked inauspicious and, contrary to the happy manner such lay-outs have of developing into smooth playing bills, this frame-up did not disappoint in proving itself slow, draggy, tedious sort of entertainment. Valeska Suratt in "Silks, Satins, Calico and Rags" was the "name" on the bill. Scheduled for second after intermission she was moved down to close the first half and consumed some 40 minutes to deliver her episodic playlet. This brought the intermission period at 10:15, about three-quarters of an hour later than the usual siesta stretch. It is a wonder the remaining four acts got through at 11:30 in view of the first half's tardiness. Still, the late hour did not seem to bother the Brooklynites. They were just as content to sit through the closing act, Bob Anderson and Polo Pony, as if it were the opener, which concededly reflects some credit on his offering.

Camilla's Birds opened, the dozen cockatoos being put through a showmanly routine by the woman. Rule and O'Brien twined with a piano act routine that possesses a modicum of distinction although not much different generally from the many other piano frame-ups. Charlie Maddock's "50 Miles from Broadway" was brought down to No. 3 from closing the first half. It's a complete little production with a good cast, a corking comedian (Harry B. Watson) and a cracker-jack vis-a-vis, Reg. B. Merville. The hayseed comedy is funny and carries the tight little plot forward with each line. The bombastic bass drum finish is a punchy conclusion to a rube vaudeville classic.

Sybil Vane, No. 4, was programmed to reopen after intermission. The little prima has an operatic routine that has been lauded and applauded time and again before. She also has a pianist, Leon Domque who can do an act all by himself. Here is an ivory manipulator who is blessed with that veneer that stands many a vaudevillian in good stead, namely, personality of a sort that ingratiates, captivates and makes the audience capitulate. The applause barrage at the conclusion of his piano solo left little doubt as to that. His verve and flippancy at wallowing that keyboard was pretty to watch as the music was to hear. Miss Slat (New Acts) preceded intermission.

Art Henry and Leah Moore, billed for No. 4, inaugurated the second half with a variety song-talk-dance-musical frame-up. After winning a fair share of laughs the team called it an evening at 10:50.

Florrie Millership and Alfred Gerrard with their standard dance revue frame-up were a classy interlude. Miss Millership seems to have invested considerable sartorially and to advantage. She sported a number of stunning changes; likewise a new vocal number, an impression of Edith Day with a solo from "Orange Blossoms." Some of the other vocal matter could be changed because of its familiarity. "Outside" has one laugh at the finish and has been used around by Miss Millership and others.

Lydell and Macy paralleled the "50 Miles from Broadway" idea of the two central characters continuously quarreling. Otherwise both have created two legitimate characterizations that stand out like comets amidst the contributing gagging, falling and hokering.

Anderson's routine is delivered smoothly and the cueing is almost imperceptible. *Abel.*

81ST ST.

Nico running vaudeville first half preceding the screen feature topped by two production turns and playing to a well filled house despite dreary weather. Wood and Wyde and Mabel McCane held the majority of the space in the outside billing. The length of the latter offering probably was the cause of the bill being held down to five acts. The McCane interlude took away a substantial quota, although a concluding speech was not absolutely necessary. The clothes of the feminine lead caused more favorable comment than her emotional interpretations. Her male support, of which there are four, registered nothing unusual but sufficed in getting the main idea of the theme across.

Wood and Wyde, No. 3, have played this house at various intervals since presenting the same vehicle, but repeated for their usual complimentary returns. The act is practically identical as with its initial showing around this locality, with the "All right, Eddie," satire continuing to flounce across as a corking comedy bit.

Alice Hamilton was spaced between the two scenic incidents and so far as actually concerns applause left off on an equal basis with her contemporaries. An amount of inserted material, consisting of new and was of additional value. Preceding were Russell and Marconi, violinist and accordionist respectively, who have done away with the entrance of the latter from the front of the house besides also eliminating their formerly used conversation. Rather backward in getting started, the routine built up, due to the pop melodies, for an amount of appreciation that seems capable of keeping the smaller houses.

In presenting the film attraction this house has installed the idea of a prolog instead of flashing and going right into the picture "cold." A series of three inserts, representing youth, marriage and after, served as the prelude to First National's "The Dangerous Age." Lighting effects might help the idea along, if it is to be continued. At present the trio of tableaux needs embellishment generally.

The Rios opened.

Skig.

BROADWAY

The Broadway has achieved an individuality in the presentation of its shows that is being discounted at the box office, the house doing consistently good business.

Its bill this week is just an average vaudeville bill taking the acts individually, but they have been selected with an eye to variety and topped off with the clowning at the finish of the Ernie Golden and Band act that has come to be a trademark with the Broadway shows. The audience eat the ad lib up, yelling with glee at such old stuff as "burlesque ventriloquism," done by Ray Conlin, with fat Abe Leavitt on his knee. Felix Adler has been identified with this bit, but at these ad lib affairs it seems everything goes. Leavitt was master of ceremonies, clowning with band, leading a quartet composed of his pianist and two stage hands, and introducing the other specialties of the principals and the specialties of two girl dancers, Sammie Smiley and another song plugger, and the dinge dancer from Bob Albricht's act, who was vociferously demanded. The clowning ended at 11 p. m., when all stood at request to sing the national anthem, which proved to be, "How Dry I Am."

The bill itself opened with Aki Kuma and Co. (New Acts), a fast turn. Ray Conlin was second with a satirical specialty, working to solid favor after a slow start. The enunciation of the "dummy" is excellent and the material okay.

Elkins, Fay and Elkins, next, got 'em with the sure fire finish. The three men do a minstrel finish, one handling a tambourine for triple time taps by acrobatic work. The singing ahead was passable, the turn, despite the modern attire of the principals and a flossy looking special drop, smacking of the old school and cork. They liked it for an encore and several bends here. Leavitt and Lockwood followed. Leavitt's vehicle has become most familiar through constant playing locally, but it was evidently new to this bunch. The "before and after marriage" bit and Leavitt's comedy aimed at his weight were sure fire. Miss Lockwood has picked up considerable pounce since first seen with songs and stories, the latter the cream of those being heard around. However, when Montague Glass and Irvin Cobb can sell them as original and recent they are anybody's property. Albricht sang and talked his way to safety, then trotted out two colored boys, one

of whom proved to be a "hot" dancer. The other went to the box. The dancing one hopped a jazz buck full of faked "wings," and the other fake hoofing that makes the real dancers throw their shoes away but which is sure fire for the uninitiated out front. At his style he is there. A waltz elog "requested" from the gallery while the trio were stalling in "oud" was gracefully ducked by Albricht, and the kid did a repetition of his one dance. In the clown finish he repeated the same routine of steps but they liked it better the third time than the first. "Shades of Milt Wood!"

Ernie Golden and Band closed the show and furnished background for the clowning. Golden is going in for "effects," having three in his arrangements. "The Thief," which is a published, continues to be his best number.

Con.

STATE

Klein Brothers, next to closing the first half show at the State, came as near to overcoming the State's odds against a talking turn incidentally as it seems possible to do. They did it Tuesday night without shouting or talking beyond a natural intonation. They could be heard clearly enough to make the whole house laugh, and that's some achievement for talk at the State. The straight man wasn't up to his usual laughing form Tuesday evening. He only laughed at the State's gags and nuttiness 80 times during the act. Ordinarily the straight man on past performances should average 200 laughs on his own, so if the taller of the Klein Brothers doesn't watch himself Mrs. Jimmie Barry will edge him out of the laughing - at - your - partner's comedy championship, yet.

The Hippodrome might possibly be worse for a sketch than the State, but not much. Notwithstanding "In Wrong," a comedy playlet, did very well in the first half show. Plenty of lively action—good old-fashioned farce unfolded the plot as plain as if it had been a moving picture, and the sketch held attention and got all the laughs in sight. A cast of thoroughly competent players give "In Wrong" a tone and finish in playing and presentation miles above the small-time average of acts of its type.

Francis and Wilson were the openers. An acrobatic turn, man and woman, with the woman a good tumbler and the man showing a line of tricks that rate with the best. A standing jump, half somersault, with the man locking his feet in a foot hold with the woman's feet, the latter suspended from rings, made a flash feature stunt that clicked nicely.

Dorothy Wahl, second, with songs, pianologing and dancing. Usual introductory number with orchestra, with repertoire including ballads nicely done, some average piano playing, brief bit of comedy verse, and a short session of simple stepping, made likeable No. 2 turn. A cold seemed to hamper Miss Wahl's vocalizing Tuesday night, but she waded through courageously without alibiing.

Renard and West, third, with "I'll Tell the King," a novelty comedy turn for a mixed team that should have graduated long ago to the big time, where it would fit perfectly in the early section. The man is a Hebraic comic of the modern school and the woman carries abbreviated costumes like a Ziegfeld "Follies" entry. They made the grade surely at the State, the spicuousness holding down the laughs a bit naturally.

The Skelly and Helt Revue closed with Hugh Skelly's nut comedy and dancing. Miss Helt's vocalizing, Mildred Livingston's excellent singing, and a dance, all some, jingling by another of the girls combining for a likeable mixture. About three-quarters of a house Tuesday night, "Java Head" was the feature picture.

Beil.

FIFTH AVE.

An "afterpiece" for good measure at the 5th Ave. the first half put the period to a very entertaining bill—for the 5th Ave. The bill-end's travesty was contrived by Larry Goldie, who books the house, and Bill Quaid, who manages it. It's new to the 5th Ave. as it is new to the metropolitan section, although the "Colorful Week" is a week-in-number for a finish. Most of these bits this season have been strictly mix-ins—artists going into other acts on the program for additional clowning.

The 5th Ave. afterpiece, though, was cohesive. It was an adapted burlesque bit, with a "wild woman" looking for her "long-lost lover." The same bell was rung, once for a kiss, twice for a hug, and it never has been known to ring three times. Florrie Bennett was the "wild woman," making it pretty wild in the way she swung the men about before leading them behind the back drop for the bell stuff. Paul Cunningham did the straight and explanations, with Harry Hayden, Mr. Mack and Mr. Miller (Miller and Mack) the come-ons. Miller made the finale by starting the bill on a riotous, ringing streak. The audience ate it up, liking the rough comedy and the people in it as they had previously while the various members were doing their regular turns.

Opening the afterpiece were bits, songs by Frances Arms and Mr. Carroll (Carroll and Sedley). These were preceded by an announcement by Mr. Cunningham for the afterpiece, he first introducing the Cunningham-Bennett orchestra (Broadway Entertainers) for the opening number. A previous mention of the extra number to conclude the evening was made by Mr. Cunningham when acknowledging the applause for his own act, and it served to hold nearly the entire house intact for the finish.

The bill came in Monday without having before played together. Messrs. Goldie and Quaid framed it on the paper billing, informing the turns and booking but eight acts for the first half. The bill proper ended with Marie Cavanagh and Co. (New Acts) in a dance turn that did well, leaving a neat opening for the impromptu bit that followed with hardly a wait. Some of the people in it appeared in the costume of their turns.

Headlining were the latest Cunningham and Bennett act, with an orchestra of six, besides two colored dancers, boy and girl. The colored couple jayed it up in their stepping and made the act's finish a big ope, liberally aided by the band itself. The boys, one for its size, and the principals, of course, being largely instrumental. Mr. Cunningham and Miss Bennett have their episodic bit in lyrical form and characterized that makes a healthy number for them. The bowing or applause thing is carried out quite far at the finale, but, through it Cunningham secures a direct line to what and who pleased the audience from among those in his turn, as he names each in a speech of acknowledgment.

For laughter Miller and Mack, No. 7 and following the production turn, got the ribbon. Those boys wowed 'em good. This Miller is quite a twisting, singing, dancing comedian. It's no late discovery for vaudeville. For a low-comedy two-act that dances without any burlesque stuff carrying them along in the comedy way this pair just about look to stand all alone in their class.

As a single Miss Arms stood up. There's many a worse woman single in vaudeville who has made people wonder how she got booked on the big time. Miss Arms, a good-looking blonde, who uses too much rouge, mixes her routine of songs. She sings straight and character, one number a medley of almost dialect bits, in which her Yiddish is the best. It isn't often in vaudeville you see a blonde doing a Yiddish song. In the afterpiece her contribution was "Far Rockaway," announced as by request, but no longer in her repertoire. Miss Arms should restore it. Outside of Jimmy Hussey, who hasn't been on the big time while laying off on the Shubert circuit, and Fanny Brice, who may have used it but slightly, "Far Rockaway" is new to the east and west, although Miss Arms employed it last season. This girl can take booking on the big-time single without everybody asking how much she is getting.

Another laughmaker was the Harry Hayden sketch, with its nicely balanced company of three surrounding Mr. Hayden's comedy. It drew good laughs and they quickly remembered Hayden when he entered in the closing skit. No. 5 held Hampton and Blake, with a couple of quite good songs, the songs standing out beyond the talk, as the gagging, cross-fire, through an over-supply, commenced to lose its grip along about the center of it. Another song, placed earlier, might benefit, for there is enough in the talk to have it shaved down with the dress out.

Opening were Valdo, Meers and Valdo in a comedy wire act, and No. 2 held Carroll and Seelye, a couple of singing boys with a piano, recited one of the recent "Amateur Follies."

Business capacity, but no standing overflow.

Sime.

58TH ST.

The 58th St. had the lightest Monday night in many moons. The slackness in trade affected principally the reserved section and the boxes, while the balcony had a line of standees and there were also a scattered few standing on the lower floor. The show in itself was pleasing entertainment for this type of house so far as the vaudeville was concerned, but seemingly there is a new era being arrived at in the pop vaudeville houses, which in effect is that even a great vaudeville show with a poor picture will not draw, while a mediocre vaudeville bill with a good picture is sure of business. The feature picture offering of the 58th St.'s bill the first half was "The Hero."

The vaudeville section was opened with Pali Dassi and Co., a mixed comedy acrobatic animal act that has as its strong punch the boxing pony. There are several very good bits in the offering and there were any number of laughs from the audience, which seemed to enjoy the act thoroughly. John and Mabel Dove (New Acts), a black-face team, man and woman, sketched heavily with what looks like it might be developed into a big time offering of class with a little attention to the comedy.

Roland and Ray with their Automat talking skit proved entertaining, getting laughs right along with

the dialog. The man carries the greater part of the comedy and the offering looks like an ideal one for the better pop houses.

Jess Libonati seemed to get hot feet from his own playing on the xylophone, but he got over with a wallop at the finish with his popular rag and jazz tunes.

Next to closing Sully and Thomas held forth. Here is an act that hasn't overlooked a bit in "old hoke." It's all there and for great laughs with pop audiences, but there are one or two little touches that go just a little beyond the line for "refined vaudeville." The comic of the team has everything in the way of props that suggest things. A pair of red suspenders for a necktie, a pair of drawers for a muffler and a pair of women's corsets for another prop laugh. All of this goes, but the back bone naming stuff should stop where the cross is made; beyond that gets rough.

Closing "Mrs. Dore's" offering, "Here, There and Everywhere," a sort of around the world flash act, seems to have possibilities. What it needs is a little touch of comedy. Also a bit of snap to the Chinese scene, which is a little too much Gilbert and Sullivan in style to get by with the regular vaudeville audiences. In singing the act holds with the exception of the rather baritone bass, who flaps everything he tries and has no stage appearance or personality. Another touch causes the act to lose the effect of the final scene, a patent leather one, in the bringing up the lights to full for the final few minutes of the act. That patent leather stuff is meant to be used for reflection purposes and gains its effectiveness from the use of lights properly. With the lights full on it is cheap in appearance. Keep 'em dim and use varied colored ones, going to the lighter hues if necessary, but don't come up altogether on the whites.

A news weekly and the feature were the film offerings of the bill.

Fred.

AMERICAN

So so bill to better than usual business Monday evening. Framed up rather uneven with strong points compensating for weak ones and the whole averaging up satisfactorily. Small time billing is ever a mystery. Why they selected a No. 2 turn and new that for this show play over sure-fire turns doesn't explain itself. Dunn and Day were the favored act.

Show had abundant light comedy, but was short on stepping. The bill was unusual in this respect, there being only one real dancing act in the running. Fairly strong on singing.

The Braminos, musical clowns, opened. They are using all the time honored instrumental eccentricities, opening with whistles concealed in walking sticks and finishing with the wrist and ankle bells for "Cavalleria Rusticana," and in between do a pantomime of a card game, ringing electric bells as they play the pasteboards, and other similar devices. The rotating machine with music resembling a xylophone was perhaps the best. Act of ten years ago in material and dressing.

Dunn and Day are just boy and girl with an exceedingly light routine of talk and numbers, several of which probably are their own. But the gags are common property and there is little point to the talk. They have a cold opening and then go into kid costume, with school children quarrels and repartee. Just a couple of youngsters with their career all before them.

The Duponts (New Acts) really began the real show, and although they have nothing but a dumb routine of comedy juggling, they thawed the crowd. It was easier for Al and Wilson, and he got away to a dancing start with topical talk based on the guaranteed husband-wife theme. His numbers are nicely delivered and brisk in style and the dialect talk and travesty songs at the finish got him away and back for a real encore. The finale is immense, illustrating the atmosphere and the sound effects of an old-fashioned German saloon after the sixth round of pinocle. It's a gem of a bit and the applause was genuine enough, but that doesn't justify a single man taking up 21 minutes, including the encore. Wilson can tighten up his routine and around 15 minutes and make it all meat.

Frank A. Burt, assisted by Myrtle Rosedale, took up the running from there. Burt's offering is a capital quarter hour of fooling. He does the bungling "Dutch" character and gets over a lot of first-rate low comedy of the kind they fatten on at 42d and Eighth. Miss Rosedale is a great little helper, doing her feeding neatly and energetically and appearing to have a good time at it. Burt has a dancing style all his own, with semi-acrobatic and semi-eccentric pose that stand out. The sample at the finish put a clincher on the turn.

Warman and Mack are a couple of likable young men, one operating on the ivories and both singing popular songs. Clean-cut looking pair in trim tuxedos, working briskly and getting away in just 12 minutes. The last three, devoted to

a solo dance, could be eliminated. They can both deliver a number in the breezy style once called "rath-skeller" acts, but the dancer can't step.

George Randall and Co. were there for their periodical sketch called "Past, Present and Future" this time. (New Acts.) Harrington and Green, man and woman, are genuine dandy entertainers. Comedically colored people don't fall down once in a dozen times. It is only when they essay polka that they miss. These two, in their line of scrappy give and take, are a scream all the way. The man of the pair does an amusing bit of card game pantomime in the Bert Williams style for an opening, and from that minute they are over. A bit of stepping at the finish would improve the act, for 16 minutes of talk and song needs relief.

Toria and West have a good deal of individuality for simple comedy. They both wear dinner jackets and work without haste or parade and make no aggressive effort for comedy, but they get laughing results just the same by the simple trick of maneuvering for the possession of a cigar as they do the tricks. The top-mounter is slightly intoxicated, and from this circumstance they get a number of odd catches and holds in ground tumbling and hand-to-hand formations.

"The World's Applause" for the screen feature.

Rush.

BUSHWICK

Little complaint could be registered against business at the Bushwick Monday night when the nine-act bill headed by the Lopez Band drew close to capacity with weather conditions not in favor of the house. The business at this neighborhood house has been holding up strongly since the start of Lent. In a section where the effects of Lent are felt in many lines the Bushwick appears to have established a policy which serves it throughout the year.

The Lime Trio, a knockout novelty turn, opened the show, securing a number of laughs on the efforts of the contortionist. The turn, novel and fast, got the bill under way with speed. Jack Little, with a straight piano act, appeared No. 2. Little is a neat appearing chap and a corking pianist. His impressions of mechanical pianos are typically worth while and display an expertness in fingering that stands him in good stead. In addition to the trick playing Little registered easily with his straight efforts.

Programmed for second after intermission Mollie Fuller in her Blanche Merrill vehicle, "Twilight," appeared No. 3. Miss Fuller played with all of the feeling which has characterized her stage work for years. She was one of the evening's brightest spots. In support she had Harriet Mariotte in a comedy boarding house mistress role, and Edward "Mecca" Graham doing a Bert Savoy impersonation. Miss Mariotte has been identified with this type of part for some time and plays it easily. Graham played for two seasons with the "Greenwich Village Follies" and was given ample opportunities to study the style of Bert Savoy which he has gotten down to a nicety, proving an able aide to Miss Fuller.

Demarest and Collette were given an opportunity for a comedy punch No. 4 and delivered. The couple gave the show speed, making way for the Lopez band which closed the first half. The musical organization was the outstanding hit of the evening with a straight routine of published numbers. The special effect used with some aided in giving a novel aspect to the straight musical work. The musical ability of the Lopez musicians stands out. The combination has been together for some time and displays it in the playing which is of the smoothest kind. As a vaudeville feature the turn hit the mark easily Monday night.

The second half secured a good comedy start with George Watts and Belle Hawley. Watts, a broad beamed comedian from the middle west, wined over his comedy numbers with telling effect. Miss Hawley remains at the piano exclusively, given opportunities vocally which she handles in good style notwithstanding the fact one number is a trifle long. Watts makes his comedy numbers surefire. There is little talk but what there is proves productive. This type of comedian is an everlasting joy to Bushwick audiences, and the Monday night crowd displayed their approval from start to finish.

Marga Waldron the dainty dancer with an artistic routine assisted by George Halprin at the piano appeared second after intermission. The true artistry of this youthful dancer made a direct appeal and the heavy spot was easily carried.

Clayton and Edwards drew the next to closing assignment. The two-colored comedians experienced no difficulty with the comedy work. The laughs came easily and continued until the finish. The routine is identical to that used prior to their splitting. Ed and Jennie Rooney on the double trapeze closed the show, providing an acrobatic flash.

Hart.

WOMEN AND CLOTHES

Madge Bellamy as Peggy Fairfax in "The Hottentot" wears a becoming informal riding habit of black with white shirt waist open at the throat and a becoming three cornered hat. In an afternoon scene she appears in a white ruffled ingenue frock with blue bow and streamers at the waist. She also wears a spangled evening dress with a great deal of tulle draped about her shoulders and a high Spanish comb in her hair. At the races she has a black and white sport dress with a long cape and small black and white sport hat. Lilla Leslie as Mrs. Carol Chadwick, the hostess, wears a particularly smart formal riding habit of black and white check with white stock, guantlets and a stiff black sailor hat.

In the very dramatic and appealing picture "Fury" there are few attractive clothes through the story. However, Dorothy Gish succeeded in being completely captivating even with her hair in curl papers—which is going some. Miss Gish is pretty in her outlandish cockney wedding costume with its tight knee length striped skirt, ridiculous coat with its waist ruffle and the absurd flowing feather boa which she wears so proudly.

The ever lovely Billie (surely no surname is necessary!) with her wayward titan hair, tremulous voice and sweetly pouting ways in the first act of "Rose Briar" at the Empire has a neatly becoming pongee silk afternoon dress made on straight lines with cream color lace at neck and sleeves and a velvet streamer bow of "Billie Burke blue" (a certain French blue is so extremely becoming to Miss Burke she should claim it as her own). Miss Burke's pompadour costume is a work of art. Heavy pink silk paniers are draped over a silver lace petticoat. The pink silk bodice is tight fitting with tiny little bluebows down the front and silver lace falling from the elbow sleeves. The sweeping skirt with its long train Miss Burke manages with inimitable grace. The costume is finished with a white wig dressed after the manner of the Louis XV court ladies. In the second act as the baby vamp who steals the stunning and pampered Mrs. Valentine's (Mrs. Lydig Hoyt) husband and beau-lover (not to mention the lady's own stock in trade of mannerisms), Miss Burke as "Rose Briar" appears in a dainty summer afternoon frock. It is of white net made over a pale pink slip, and much be-ruffled and rose budded after Miss Burke's usual feminine fashion.

In the last act Mrs. Hoyt was stunning wearing a soft yellow silk dinner gown made on long flowing Grecian lines with gold ear rings, girdle and slippers with the high tongue that is now so much in vogue. Ethel Romey as the conscientious newspaper girl chose her costumes in very good taste.

The Louis XV tableau in the first act designed by Ben Ali Hagan (he also designed Miss Burke's costume for that scene) is a color and rhythm perfection. The costumes of the "Grande Monarchique" and his beautiful ladies are created in rich shades of pink, yellow and blue, arranged in perfect harmony.

The first gift of Balleff's in the present production of his "Chauve Souris" at the Century Roof is a somber, reverent group of novices gathered at the door of a Russian Church listening to an old Pilgrim chant the legend of the Miracle of the Holy Virgin. In the dim light the young women have shawls over their heads in peasant fashion, their skirts and kerchiefs of dull red, purple and brown or gayly embroidered. The quiet, subdued setting, the chant-like singing, the chiming of church bells all conspire to create the atmosphere of simple, reverent peasants at their devotions. The marionettes in the burlesque on Italian opera are glibly attired in brilliant reds, yellows and blues in a very rococo frame.

The Louis XV silhouette was another charming, delicate bit, the blue background being especially effective for the dark figures. For the Tartar dance by Mr. Kotchetovsky there is a cubist background of tumbly down houses, the general effect being blue and green. He wears a rose and white striped coat with ankle bloomers of a deeper shade of rose. After our eager applause Mr. Balleff explained that if the Tartar answered the encore he might become too excited and blood thirsty. There was such tremendous vitality, abandon and savage beauty in Mr. Kotchetovsky's performance. The Katinka episode is done in bright pinks and greens—an impression of color riot.

For the existence of the fearfully boreome picture, "Adam's Rib," at the Rivoli this week there is no excuse except that it gives two pretty women an opportunity for pretty clothes. Anna Q. Nilsson, as the romantic mother, had a black lace afternoon dress with wide sleeves edged with black fox. She was particularly attractive when donning a dark velvet negligee draped up in front and trimmed at neck and sleeves with bands of chinchilla. She wore one or two evening gowns. Miss Nilsson also wears some luxurious evening wraps. Her street coat was of sealskin with fox collar and cuffs. She wore a bouquet of violets on her cuff, coquettish and unique.

When Chaplin wrote his entertaining film comedy, "The Pilgrim," he thought more of creating a comedy role for himself than of giving the ladies of his cast a chance to wear clothes. So the costumes of the women of the country congregation were quite as they should be—in comedy.

MID-WEST ACTS

(Continued from page 11)

Around the Map	Lane & Harper	Jane Garnett
Allen Cheyenne Min-strels	Speaker Lewis	Elaine & Marshall
Andrus & George	Mills & Duncan	Julia Edwards
Artist's Dream	Vlaeta Maslova	Michael Emmett & Co.
Broderick, Wynn & Co.	Niles Marsh & Co.	Fulton & Robbins
Block & Dunlap	Bob Mills	Ford & Price
Bravo, Micheline & Trujillo	Jesse Miller	"Junior Frolics"
Jean Barrios	Nad & Edwards	Florlan Trio
Lacy Bruch	O'Neil Sisters & Benson	Four Girlin Girls
Chadwick & Taylor	Renard & West	Cecil Grey
Cross & Santora	Harry Rose	Grew & Paites
Pyle Caines	Sylvester & Vance	Gehan & Garretson
Clark & Manning	Twins	Rita Gould
Cornell & Fay Sisters	Virginia Belles & Beau	Chas. Girard & Co.
Dolly's Dolls	Wainman & Berry	Musical Hunters
Drieko & Earl	Gilbert Wells	Hyams & Evans
Julia Edwards	Billy Walsh	Maye Hunt
Earl Karl Revue	Alexandria	Harry Holden & Co.
Emerson & Baldwin	Arthur & Peggy	Larimer & Hudson
Harry Gilbert	"Act Beautiful"	Fred Lundberg
Gene & Mignon	Antoinette & Monica	Fred Lindsay & Co.
Gibson Sisters & Grady	Valerie Bergere & Co.	Moore & Arnold
Frank & Ethel Halls	Bertram & Andes	Murray & Lane
Edna Hill	Peggy Bremen & Bro.	Melville & Hale
Harry Haw & Soy Sin	Berniviel Bros.	Maxfield & Golsen
Six Harlequins	Beckwith's Lions	Musical Lunds
Hager & Goodwin	Bird & Kema	McQuay & Hazelton
Coy Herndon	Browning & Davis	Harry W. Fields & Co.
Natalie Harrison	Brockman, Slater & Co.	Octavo
Benny Harrison & Co.	Bartram & Saxon	Milton Pollock & Co.
Bobby Jackson & Co.	"Smiling" Billy Mason	Pickard's Seals
Bob Jones	Johnny Coulton	Patsy Shelby & Band
Lloyd & Goode	Center Road Show	Sigworth & Snow
Ella La Vail	"The Manicure Shop"	Sternad's Midgets
Ed Lowry	James Cullen	Schep's Comedy Circus
Jack Levy & Crowell	Mike Donlin & Co.	Savoy & Capps
Sisters	Dressler & Wilson	"Tango Shoes"
	De Onzas & Co.	Thema Vernon
	Riding Dayenports	
	Eddie DeNoyer & Co.	

INSIDE STUFF ON LEGIT

(Continued from page 21)

fight his own case is subjecting him to a target from the Lord's Day Alliance and similar clerical organizations which seems intent on securing Sunday closing enforcement. While more or less of a dead letter in the metropolis, the law still stands and it is feared something drastic as regards Sunday observance may result.

William Klein has acquired a new female office assistant. He is in danger of losing her through some of his theatrical clients being impressed by her personality and advising the barrister they are tempted to give her a small bit in a picture or play to see her possibilities. Klein himself thinks she's "there" and is planning something along similar lines for the pretty gal.

The Chicago "Tribune" completely overhauled its policy last Sunday of handling photographs for attractions playing legit theatres. For the past three weeks "The Tribune" has been slowly creeping away from the "thumb-cut" idea for Sheppard Butler's Sunday articles. Last Sunday came the full blast of an apparently new policy of this newspaper. The change showed two tremendous sized photographs of feminine celebrities in loop shows, panel width, side by side, fully one-half page in length. It was the biggest dramatic photo "flash" carried by "The Tribune" in years, and developed that both of the photographs were for shows that Walter Duggan is press agenting. It is unknown whether or not "The Tribune" intends continuing the policy. It may be a move on the part of "The Tribune" to match the extra dramatic "smash" that "The Herald-Examiner" has been giving of late to its Sunday readers.

One of the most incongruous situations exists on 42nd street. The Selwyn's Apollo and Times Square theatres adjoin and so only a brick wall separates "The Fool," the cleanest play of the season, and "The God of Vengeance," considered the dirtiest. Next door in the Selwyn "Dagmar," with Nazimova, is the present attraction. It leans to the "Vengeance" side of the fence, having a heroine of loose morals.

Cleverly worded cards have been gotten up for the advertising of "Light Wines and Beer" for the Chicago engagement at the Woods. The wording is based on the fact that Chicago voted wet at the last election. They read: "Last November you voted for light wines and beer. You'll get them in March." "You won't need your bootlegger after March 12." "You'll soon enjoy light wines and beer at a well known place on Randolph street." No mention of the theatre is made on any of the cards.

The gallery at the Republic, New York, where "Abie's Irish Rose" is running, has sold out virtually every night since the holidays. That is proven by the performance gross of \$1,840, really \$20 over capacity and means standees also. It is the first time for the Republic to sell out the gallery since "The Darling of the Gods" played the house nearly 20 years ago, when it was then called the Belasco. The same stage doorman is at the Republic as when under Belasco's management and vouches for the history of the gallery business. There are other current attractions going clean in the gallery, which puts to rout the aimless discussions on the topic last fall. "Rain" never has an empty seat in that section at the Elliott, nor does "Romeo and Juliet" at the Henry Miller. There are rarely any vacancies at the Liberty for "Little Nellie Kelly" nor for "Merton of the Movies" at the Cort.

SOMEBODY SLAPPED

(Continued from page 21)

Bennett wasn't to be found. It was reported he had "skipped" to the LaSalle street station to catch the 11 o'clock train for Cleveland. The man and wife were lost in the audience.

The flashlight men departed without a "copy."

The reporters went into conference. They had the facts of the scene of the incident, with all wondering why Bennett was advertising his vehicle, "He Who Gets Slapped," since the piece departed from these parts several weeks ago. But the reporters couldn't find out what they sought—the cause.

Nobody stopped to realize that it might have been a telephone call that upset the possibilities of a "perfect premiere night" for the party of three. A mystery is a mystery until solved.

The town's right now filled with mystery plays, but it has the Bennett episode to add to the list.

The reporters attempted to have Ashton Stevens and Sheppard Butler determine the dramatic touch of the incident, for both critics elbowed with the inquiring first-nighters over the affair. The curtain was lowered altogether too soon by Manager Roche for even the critics to draw their own conclusions other than for Stevens to remind the reporters that Bennett's play title was "He Who Gets Slapped."

The demon news sleuth who remained long after the theatre doors were closed with hopes of getting the real clue remarked, "It might have been caused by a telephone call, after all."

Some mystery! The "Superior" exchange on the Chicago telephone card has brought trouble to more than one actor.

Monday's newspapers "played up" the story on the front page, but all overlooked the "Superior" angle.

Detroit, Feb. 28. Richard Bennett in "He Who Got Slapped" got a real slap last week at the box office of the New Detroit. Bennett started to make curtain speeches after he read the pinnings following the opening performance. Bennett didn't like Al Weeks' notice in the "News." He said from the stage Weeks didn't know him and also reproached the other local critics as well as the Detroit public for their evident lack of interest in "He."

If Bennett's object were the box office, the town disappointed him, something terrible.

JUDGMENT RECORD

Lighting Film Corp.; Craftsman Film Labs.; \$75.33.

Town & Country Films, Inc.; R. Suratt; \$2,506.45.

Nat. Exchanges, Inc.; James B. Leong Prods., Inc.; \$1,334.65.

Educational Films Corp.; Globe Indemnity Co.; costs, \$102.60.

Silas K. Everett; Tyson & Bro. United Theatre Ticket Offices, Inc.; \$173.72.

Arnkay Amus. Co., Inc.; City of New York; \$44.57.

Eaco Films Co., Inc.; same; same.

George E. Price; R. C. P. Smith Syndicate; costs, \$80.60.

I. H. Herk; Strand Securities Corp.; \$6,045.88.

Owen Murphy; M. M. Knoller; \$5,996.43.

Judgments Cancelled

John Cort; Hudson Trust Co.; \$7,325.73; April 3, 1916.

Same; M. Tempest; \$292.01; April 19, 1916.

Same; J. Wanamaker; \$163.31; May 12, 1916.

Same; M. M. Horowitz; \$3,752.50; December 15, 1915.

Same; M. J. Freund; \$3,184.29; December 24, 1915.

Same; A. Held; \$4,017.63; December 28, 1915.

Same; F. E. Lindemann; \$467.95; February 21, 1916.

Same; C. K. Starr; \$119.47; February 28, 1916.

Same; Nat. Security Co.; \$5,046; September 27, 1916.

Same; M. Brill; \$150.46; October 25, 1916.

Same; H. B. Marinelli; \$146.56; November 22, 1916.

Same; F. Fletcher; \$509.19; December 6, 1916.

Same; N. Y. Edison Co.; \$184.56; December 15, 1916.

Same; Doty Demos Co., Inc.; \$29.51; January 11, 1917.

Same; Manhattan Slide & Film Co.; \$220.22; June 24, 1916.

Same; J. M. Sullivan; \$863.98; July 22, 1916.

Same; Stern Bros.; \$33.55; July 28, 1916.

Same; U. S. Fidelity & Guaranty Co.; \$1,519.99; August 18, 1916.

Same; J. J. Sullivan; \$10,320.73; August 26, 1916.

Same; N. Y. Tel. Co.; \$48.94; September 6, 1916.

Same; Gimbel Bros., N. Y.; \$86.23; March 19, 1917.

Same; Hickson, Inc.; \$899.67; April 28, 1917.

Same; Southern Surety Co.; \$276.51; March 18, 1917.

Same; Am. Newspaper Pub. Assn., Inc.; \$89.12; August 6, 1917.

Same; Universal Film Mfg. Co.; \$132.51; August 21, 1917.

Same; Capenhardt-Malkown Methods, Inc.; \$234.25; October 3, 1917.

Same; E. Tallaferra Brown; \$837.20; December 5, 1917.

Same; Norden Elec. Sign Co., Inc.; \$96.10; December 14, 1916.

DISC REVIEWS

POPULAR

JOKES (Laughing Fox Trot)—Rega Dance Orchestra (two sides)—Okeh No. 4781.

This is a follow-up on the Okeh laughing record which enjoyed and still is enjoying great popularity. For a novelty dance record this can't be beat. Everything and everybody laughs; if it isn't the saxos, or trombones, or cornets, the musicians themselves shriek forth in undeniable mirth. All the while a perfect dance rhythm is maintained.

The tune itself has a moderation of original composition around which is built up a conglomeration of familiar airs which are ragged in dance rhythm, ranging from the "funeral march" to the hoochy-coochy "Streets of Cairo." "Jokes," part one and two, is composed by Ring-Hager, and the latter's orchestra has made it. Fred Hager is recording director of the Okeh laboratories.

WILL SHE COME FROM THE EAST?—John Steel (Vocal). LADY OF THE EVENING—Same—Victor No. 18990.

John Steel has been absent from the Victor ranks for some time. His return this month is effected via the medium of two "Music Box Revue" selections. Steel is a member of the company proper and is therefore excellently qualified through daily practice to exact the most possible from this popular couplet of Irving Berlin's compositions.

LOST A WONDERFUL GIRL—Ernest Hare (Vocal). NELLIE KELLY, I LOVE YOU—William Reese—Brunswick Record.

Ernest Hare does "Lost" in a slow, sincere style, injecting sentiment into this popular ballad. Unlike Al Jolson, he eschews aggressive syncopation and jazz interludes, which would recommend the number to lovers of light ballads. "Nellie Kelly, I Love You," from the George M. Cohan "Nellie Kelly" show, is fetchingly rendered by William Reese tenor, accompanied by the White Way Quartet.

MR. GALLAGHER AND MR. SHEAN (One-Step)—Paul Biese's Orchestra. HELLO! HELLO! HELLO!—Lewis and Dody (Vocal)—Columbia No. 3783.

Biese does the "Gallagher and Shean" number as a snappy one-step with the bass saxo doing the first name and the cornet as Shean. The conversational idea is developed novelly with considerable interpolation of other "nut" ditties for good measure.

On the reverse Lewis and Dody, the vaudeville team, make their disk debut with their "chera boocha" nut classic.

THE OLD HOMESTEAD—Walter Scanlan (Vocal). STAR OF FAITH—Walter Scanlan and Helen Clark—Edison No. 51101.

It is quite well known that every song that is recorded on the Edison labels must first be approved by Thomas A. Edison himself. It is equally well known that at times he has refused to have songs of the "super-popular" variety "canned," although they really might net him some real revenue because of their general familiarity. But because they do not strike his fancy they remain off the Edison disks. It is therefore a stamp of approval for all numbers that do receive the Edison imprimatur. "The Old Homestead," by Milt Hagen, is one of the few truly meritorious compositions of the flock of "picture songs" published. Mr. Hagen seems to be a specialist in this type of number, judging from his past performances with "The Flirt," "Human Hearts" and others, written around some picture feature.

Scanlan's ingratiating tenor carries the theme with a mixed chorus accompanying the pretty waltz song with interludes of "Home, Sweet Home," "Old Oaken Bucket" and other "home" classics. A harp and violin orchestra accompaniment stands out. The reverse is a more staid composition, also pleasing.

JOURNEY'S END—Ty Up (Medley Fox Trot)—Majestic Dance Orchestra.

WHEN HEARTS ARE YOUNG—Max Terr's Orchestra—Pathé No. 20834.

Both musical comedy excerpts. The "Journey's End" medley is from "Up She Goes" (Harry Tierney) and snappily attired by the Majestic jazzers. Max Terr's orchestra in "When Hearts Are Young" has somehow overlooked the opportunity for a "sweet" recording instead of ragging it unmercifully.

LOVIN' SAM (Fox Trot)—Reser Trio. PLANTATION HOME—Same—Gennett No. 4978.

It's a pleasant combo, Harry Reser's trio of banjo (Reser's favorite), sax and piano. In "Lovin' Sam" Billy Johns gets in an incidental chorus for good measure. The instrumentalists satisfy themselves with but brief forte playing (Continued on page 46B)

BILLS NEXT WEEK (MARCH 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 manner in which these bills are printed does not denote the relative importance of acts nor their program position.

*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
 California R'mblers
 Bernard & Garry
 Jack Wilson
 Long Tack Sam
 Claude & Marion
 Barbetie
 (Two to fill)
 Keith's Riverside
 Ben Bernie Band
 Minors & Williams
 Rich Hayes
 *Allyn Mann Co
 The Show Off
 Watts & Hawley
 Millership & Gerold
 Miller & Madila
 (One to fill)
 Keith's Royal
 Vincent Lopez Co
 Santos & Hayes
 Ona Munson Co
 Mollie Fuller
 Billy Stanton
 *Rialto & LaMont
 Zuh & Drie
 (Two to fill)
 Keith's Colonial
 Hackett & Delmar
 Clayton & Edwards
 Jos Laurie Jr
 Hooley & Cross
 Melville & Nash
 *O'Donnell
 Maureen Englin
 Ella Bradna Co
 Pauline
 P. J. Sydney Co
 Keith's Alhambra
 Victor Moore Co
 Segal & Carroll

CELECE HARRY D'ANDREA and WALTERS
 Featured Dancers
 ALWAYS
 Personal direction of
 JOS. M. GAITES

Emma Haig
 Meehan & Newman
 Rueben & Hall
 Laura Pierpont Co
 Freda & Anthony
 Robbie Gordons
 (One to fill)
 Moss' Broadway
 Mabel Burke Co
 Ernie Golden Co
 Thompson & Covan
 Besser & Irwin
 Johnny Burke
 (Others to fill)
 Moss' Coliseum
 Fairbanks Twins
 Melino Bros
 Creations
 Stevens & Burns
 (Two to fill)
 Wells Va & West
 E. Talaferro Co
 Higgins & Bates
 Potter & Gamble
 (Two to fill)
 Keith's Fordham
 Jean Adair Co
 Craig Campbell
 Movie Masque
 Wilson Aubrey 1
 (Two to fill)
 Fairbanks Twins
 Creations
 Norman & Hall
 Stanley & Burns
 (Two to fill)
 Moss' Franklin
 Sam Dodger
 Man Of Wagon
 *Peters & LeBuff
 (Others to fill)
 Demarest & Collette
 Miss Juliet
 Will Mahoney
 Melino Bros
 (Two to fill)
 Keith's Hamilton
 Lillian Shaw
 Toto
 Gilbert Wells

B. F. KEITH CIRCUIT
POTTER and GAMBLE
 March 1-4—Hamilton, New York
 March 5-7—Jefferson, New York
 Direction: THOS. J. FITZPATRICK

(Others to fill)
 2d half
 H. B. Ba
 Keith & O'Dare
 *Carroll & Sedley
 Frank Wilson
 (One to fill)
 Keith's Jefferson
 Tom Howard Co
 E. Talaferro Co
 Potter & Gamble
 Edwards & Edw's
 Dennis Thib't & C
 (Others to fill)
 2d half
 Son Dodger
 *Peters & LeBuff
 Wilson Aubrey Co
 (Others to fill)
 Moss' Regent
 Donovan & Lee
 Will Mahoney

THE ORIGINAL
FOUR PHILLIPS
 Next Week (Mar. 5), Keith's, Columbus
 Management: MAX PHILLIP

Kuma Co
 *J. Clark & Davis
 (Two to fill)
 2d half
 Yip Yip Yaphankers
 Dennis Thib't & C
 (Others to fill)
 Keith's 81st St.
 Yvette Rugel

TEXAS FOUR
 Ray Snow & N
 Gordon & Germaine
 (One to fill)
 2d half (1-4)
 Frank Wilcox Co
 Jo Jo & Dooley
 The Collegians
 Bodo

3 Blue Demons
 (Two to fill)
 2d half
 The Randall
 *Chester & Devere
 Haynes & Beck
 Right or Wrong
 (Two to fill)

ELIZABETH, N. J.
 2d half (1-4)
 Fred LaRene Co
 Coley & Jaxon
 Nelson Sfs
 *J. & D. Doves
 Creations
 Gerard's Monkeys
 1st half (5-7)
 Yip Yip Yaphankers
 *E. Deane
 Fisher & Hurst
 Hampton & Blake
 *Kervin & Kravona
 (One to fill)
 2d half (8-11)
 Chas Keating Co
 Welch Mealy & M
 Gertrude Harnes
 (Others to fill)

ERIE, PA.
 Colonial
 E & I Tindale
 Crafts & Haley
 Flaherty & Bon's
 Lee & Cranston
 Elsie White

GERMANTOWN, PA.
 Opheum
 Mang & Snyder
 Jean LaCross
 Shone & Squires
 Chita Blue Plate
 Cahill & Romane
 Howard's Ponies

GRAND RAPIDS
 Empress
 Mack Sovereign Co
 Moody & Duncan
 Bryant & Stewart
 Anderson & Burt
 Ryan & Schenck & R
 (One to fill)
 2d half
 Davis & Chadwick
 *Wall Flower
 *Holer & Aylott
 *Kellogg & Troupe
 (Two to fill)

GREENVILLE
 Grand O. H.
 (Augusta split)
 1st half
 Lynn & Thompson
 Gene Morgan
 Fulton & Burt
 Pisano & Lindauer

BOSTON
 B. F. Keith's
 Stella Mayhew
 Mrs Valentine
 Leedum & Stamper
 *Restell
 Hawthorne & Cook
 Herasian & White
 Carter & Cornish
 (One to fill)

BUFFALO
 Sheen's
 The Lime Trio
 Dotson
 Owen McGivney
 Patricia
 *Marmion Sfs
 B & B Wheeler
 W & J Mandell
 The Wager

BIRMINGHAM
 Lyrie
 (Atlanta split)
 1st half
 Kennedy & Kramer
 El Cleave
 Harry J Conley Co
 Ned Norworth Co
 Wheeler Trio

BATON ROUGE
 Columbia
 (Shreveport split)
 1st half
 Betty Washington
 W & G Ahearn
 Master Gabriel Co
 Three Renards

ALBANY
 Proctor's
 Brent Hayes
 Kenny & Hollis

THE BRAMINOS
 With their wonderful musical instrument
 PLAYING LOEW CIRCUIT
 Direction: J. H. LUBIN

Singer's Midgets
 (Three to fill)
 2d half
 Ethel Hopkins
 Panton & Fields
 Singer's Midgets
 (Three to fill)

ALBANY, N. Y.
 Proctor's
 Brent Hayes
 Kenny & Hollis

AMSTERDAM, N.Y.
 Rialto
 Williams & Daise
 *Peacock & Dean
 Allman & Harvey
 Willie Solar
 *Ma'my Jimmy B'd
 (One to fill)
 2d half
 J. S. Biondi
 Mack & Stanton
 Newhoff & Phelps
 Ben Welch
 Fredkin & Rhoda
 (One to fill)

ASTORIA, P.K., N.J.
 Main St.
 W & H Brown

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
 403 B'way (Putnam Bldg.) N. Y.

COLUMBIA, S. C.
 Columbia
 2d half
 John Regay Co
 McComrick & W
 *4 Terrace Girls
 Sampson & De'glas
 Gordon & Day

COLUMBUS
 B. F. Keith's
 Lyrie
 (Birmingham split)
 1st half
 Boudini & H'ward
 McCallan & Carson
 Low Cooper
 Pepita Granados

AUBURN, N. Y.
 Jefferson
 Franklin & Rhoda
 *Edw & W
 J & J Craghton

Merle's Cockatoos
 (One to fill)
EASTON, PA.
 Able O. H.
 O'Brien & J'ephine
 Moran & Mack
 Virginia Enter
 (Two to fill)
 2d half
 Follis Girls
 *Jones & Ray
 Jack Kennedy Co
 A. Wohlman
 (One to fill)

ELIZABETH, N. J.
 2d half (1-4)
 Fred LaRene Co
 Coley & Jaxon
 Nelson Sfs
 *J. & D. Doves
 Creations
 Gerard's Monkeys
 1st half (5-7)
 Yip Yip Yaphankers
 *E. Deane
 Fisher & Hurst
 Hampton & Blake
 *Kervin & Kravona
 (One to fill)
 2d half (8-11)
 Chas Keating Co
 Welch Mealy & M
 Gertrude Harnes
 (Others to fill)

ERIE, PA.
 Colonial
 E & I Tindale
 Crafts & Haley
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 Lee & Cranston
 Elsie White

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 Opheum
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 Cahill & Romane
 Howard's Ponies

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 Hampton & Blake
 *Kervin & Kravona
 (One to fill)
 2d half (8-11)
 Chas Keating Co
 Welch Mealy & M
 Gertrude Harnes
 (Others to fill)

ERIE, PA.
 Colonial
 E & I Tindale
 Crafts & Haley
 Flaherty & Bon's
 Lee & Cranston
 Elsie White

VALDO, MEERS and VALDO
"HOKUMEDIANS OF THE WIFE"
 Next Week (March 5), Flatbush,
 Brooklyn
 Direction: PAUL DURAND

3d half
 Great Johnson
 Van Dyke & Viney
 Johnny Murphy
 Lorraine Co
 (Two to fill)
PORTLAND, ME.
 B. F. Keith's
 Moore & Fred
 James Thornton
 Malinda & Dade
 Brooks & Morgan
 Ruby Norton Co
 Willie Schenck Co
 (Same bill plays St.)

TAMPA, FLA.
 Victoria
 (5-6)
 Lorrain
 T & D Ward
 Lee & Lawrence
 The Randall
 2d half
 Wilbur & Lyke
 Fiske & Fallon
 Eddie White
 Lorrain
 B & J Craghton
 3 Blue Demons

WILMINGTON
 Aldine
 Holden & Graham
 Ruby Royce
 Mahoney & Cecil

AL DOWNS
 Are Playing Their Thirty-third
 Week This Season for the
 Keith Vaudeville Exchange

DIRECTION:
ALF T. WILTON

PROVIDENCE
 E. F. Albee
 *La Monica's Orch
 See & Austin
 Venita Gould
 Jim McWilliams
 *Danny Dugan Co
 Van Cleave & Pete
 (Two to fill)

READING, PA.
 Majestic
 *Jahod & George
 Barrett & Cuneen
 Lang & Blakney
 7 Arabian Knights
 (One to fill)
 2d half
 Torke & Maybelle
 Van Hoven
 Adams & Griffith
 *Alba DeRoss Co
 (One to fill)

RICHMOND
 Lyrie
 (Norfolk split)
 1st half
 Bernard & Merritt
 Gilfoyle & Lange
 Four Casting Stars

NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 *Glencoe Sisters
 B & H Slaten
 Newell & Most
 Polly Moran
 Pedestrianism

NORFOLK
 Academy
 (Richmond split)
 1st half
 Beege & Queue
 W & M Rogers
 Magic Tablet
 Elizabeth Burt
 Ella Brice & Saxi
 Holcomb & B'nd
 PATERSON, N. J.
 Majestic
 2d half (1-4)
 Rolland & Rae

ROANOKE
 Bonhoke
 (Same 1st half bill
 plays Winston-
 Salem 2d half)
 H LaMar Co
 Janie & Chaplin
 Lillian Herliem
 Hunting & Francis
 *Art Impressionals
 2d half
 *Vee & Tully
 Hallen & Day
 Southern Revue
 Howard & Lewis
 Hanako Japs

ROCHESTER
 Temple
 The Hartwells
 Weyeth & Wyna
 Weak Spot
 *H & H Scholder
 A & F Stedman
 Stars of Future
 Ben Welch
 Van Horn & Ines

SAVANNAH
 Bijou
 (Jacksonville split)
 1st half
 Van & Tyson
 Dorothy Ramer
 Almon & Harvey
 Elliott & Latour
 *Holman Bros

PHILADELPHIA
 Keystone
 The Faynes
 Ergott & Herman
 Wm Edmunds Co
 Marie Sparrow
 *Dolly Davis Rev
 (One to fill)
 2d half
 Wm. Penn
 *North & South
 *Schaefer W & C
 Flanagan & Hume
 (Three to fill)
 2d half
 Miss Loleen
 Lang & Hackett
 Cook & Patman
 Thornton & King
 Southland's Enter
 (One to fill)

PITTSBURGH
 Davis
 Miller & Bradford
 Dixie Four
 Hermit & Partner
 Crawford & Brod'k
PLAINFIELD, N. J.
 Plainfield
 Cornell Leona & J
 *Wall Flower
 Ray Conlin
 Jas Stanley Co
 (Two to fill)

SYRACUSE
 B. F. Keith's
 Valentine & Belle
 Redman & Wells
 Geo Moore Co
 Leavitt & Lockwood
 Anderson & Grees
 Walters & Walters
 Proctor's
 O & M Perry
 *Chester & Devere

WATERBURY
 Palace
 La Toys Models
 Joseph Rankin
 Stevens & Lovejoy
 Carl & Inez
 Stop Thief
 Smythe & James

WILKES-BARRE, PA.
 Palace
 (Scranton split)
 1st half
 Summers 2
 Inna & Ryan
 Stillwell & Frazer
 *Fairlyte Folios
 Nell McKinley
 Rufoft & Elton

WORCESTER
 Palace
 Nathans & Sully
 *Tyler & St. Clair
 *I & K. Claire & D
 *F. K. Schaff
 LeMaire & Hayes
 Land of Tango
 2d half
 R & J Pitt
 *Reynolds & White
 *Lorine How'd Co
 Thos J Ryan Co
 Calvin & O'Connor
 Dance Band of 1923

BOSTON KEITH CIRCUIT
BOSTON
 Ross & Foss
 Four Miners
 Jiel Klee
 W Manthey Co
 (One to fill)
 *Gordon's Olympia
 (Scollay Sq.)
 Micahua Co
 *Pescio Duo
 Zeck & Handolph
 McGrath & Deeds
 *Phenomenal Co
 Gordon's Olympia
 (Washington St.)
 Leon & Dawn
 *Barry & Wolfords
 Frozen
 Anderson & Yvel
 (One to fill)

BANGOR, ME.
 Bijou
 Wheeler & Delay
 F'd Gordon
 H' Brockmann Rev
 Lillian Burns & C
 *Stanley & Atree
 (One to fill)

E. HEMMENDINGER, Inc.
 JEWELERS
 33 West 46th Street
 Telephone Bryant 1343

Lorraine Co
 *Johnny Murphy
 Clown Seal
 (One to fill)
W. PALM BEACH
 Rialto
 (Miami split)
 1st half
 *Christy & Willis
 *Buchanan & C
 Rawls & Von K
 Loney Hankell
 Ed Janis Revue

WHITE PLAINS
 Lyan
 2d half (1-4)
 Sully & Thomas
 Porter J White Co
 Alleen Stanley
 I M Chadwick & D
 Young & Wheeler
 L & B Dreyer
 1st half (5-7)
 *Geo Alexander Co
 Bilton City Four
 Cartmill & Harris
 Foster & Hall Co
 Rita Gould
 Amoros & Obey
 2d half (8-11)
 Franklyn Ardell Co
 Lydia Barry
 *Irving & Seabury
 Hampton & Blake
 Ruby Royce
 Edwards & Edw's

YORK, PA.
 Opera House
 York & Maybelle
 Van Hoven
 Adams & Griffith
 *Alba DeRoss Co
 (One to fill)
 *Jahri & George
 Marks & Wilson
 Harrett & Cuneen
 7 Arabian Knights
 (One to fill)

BRIDGEPORT
 Pol's
 Les Splendids
 *Princess Nal Tal T
 Dress Rehearsal
 (One to fill)
 2d half
 Nora Jane & Karl
 Hall & O'Brien
 H & E Sharrock
 *P Whitehead Band
 (One to fill)

SCRANTON, PA.
 Pol's
 (Wilkes-Barre
 split)
 - 1st half
 Arthur Huston Co
 Hazel Crosby Co
 Russell & Hayes
 Bial Bek
 DeSange & Anger
 Leach LaQuinlan 1

SPRINGFIELD
 Palace
 R & J Fifer
 *Reynolds & White
 Lillian Steele 3
 Tom Kelly
 Pink's Mules
 2d half
 *Tyler & St. Clair
 *I & K. Claire & D
 *F. K. Schaff
 Smythe & James

4 DANCING MADCAPS
 This Week (Feb. 26), Alhambra, N. Y.
 Produced by Cissy Madcap.
 Direction: JIMMY DUNEDIN

***Eric Phillips Co**
 (Two to fill)
HARTFORD
 Capitol
 T & K O'Mears
 Alleen Leeming
 Heath & Spelling
 *P Whitehead Band
 (Two to fill)
 2d half
 LaToys Models
 Joseph Rankin
 Lillian Steele 3
 Stop Thief
 Tom Kelly
 *Land of Tango

NORFOLK
 Academy
 (Richmond split)
 1st half
 Beege & Queue
 W & M Rogers
 Magic Tablet
 Elizabeth Burt
 Ella Brice & Saxi
 Holcomb & B'nd
 PATERSON, N. J.
 Majestic
 2d half (1-4)
 Rolland & Rae

ROANOKE
 Bonhoke
 (Same 1st half bill
 plays Winston-
 Salem 2d half)
 H LaMar Co
 Janie & Chaplin
 Lillian Herliem
 Hunting & Francis
 *Art Impressionals
 2d half
 *Vee & Tully
 Hallen & Day
 Southern Revue
 Howard & Lewis
 Hanako Japs

ROCHESTER
 Temple
 The Hartwells
 Weyeth & Wyna
 Weak Spot
 *H & H Scholder
 A & F Stedman
 Stars of Future
 Ben Welch
 Van Horn & Ines

SAVANNAH
 Bijou
 (Jacksonville split)
 1st half
 Van & Tyson
 Dorothy Ramer
 Almon & Harvey
 Elliott & Latour
 *Holman Bros

PHILADELPHIA
 Keystone
 The Faynes
 Ergott & Herman
 Wm Edmunds Co
 Marie Sparrow
 *Dolly Davis Rev
 (One to fill)
 2d half
 Wm. Penn
 *North & South
 *Schaefer W & C
 Flanagan & Hume
 (Three to fill)
 2d half
 Miss Loleen
 Lang & Hackett
 Cook & Patman
 Thornton & King
 Southland's Enter
 (One to fill)

PITTSBURGH
 Davis
 Miller & Bradford
 Dixie Four
 Hermit & Partner
 Crawford & Brod'k
PLAINFIELD, N. J.
 Plainfield
 Cornell Leona & J
 *Wall Flower
 Ray Conlin
 Jas Stanley Co
 (Two to fill)

Johnny Clark Co
(One to fill)
2d half
Harry Watkins
Mae Wynne
Butler & Parker
Butler & Stevens
Booth & Nina
HAVERHILL
Colonial
Cooper & Lacey
H. H. Kennedy
Clayton Drew Co
Furnald & Evans
Booth & Nina
2d half
*Bernard & Betta
Pantheon Singers
O'Neill & Plunkett
LaFleur & Portia
LAWRENCE
Empire
Bernard & Betta
Johnnie Cullen
Hometown Folies
(One to fill)
2d half
W. Kerbs & Sis
Fid Gordon
Tracy & McBride
Hometown Folies
LEWISTON, ME.
Musie Hall

LYNN, MASS.
Olympia
Russell & Pierce
Fern & Marie
Walmalee & K'ling
Louise Lovely Co
2d half
Johnny Clark Co
Furnald & Evans
Booth & Nina
MANCHESTER
Palace
W. Kerbs & Sis
Stanley & Stevens
Robt H. Hodge Co
Lynn & Howland
Pantheon Singer
2d half
Francis Day
Delacey & Williams
McDevitt Kelly & Q
Hodge & Lowell
Zeno Moll & C
NEW BEDFORD
Olympia
Harry Watkins
Gilbert & Kenny
Thomas J. Ryan Co
Salle & Hols
*Thomas M. C. Rev
2d half
Russell Pierce
Lew Seymour Co
Harry Mayo

Creole Fashion
Little Cottage
Doo Baker Co
Pena Newt & P
Bena Ford
Heamont Sisters
Roxa LaRocca
DENVER
Orpheum
(Sunday opening)
ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
605 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7976-4829

PORTLAND, ORE.
Orpheum
Julian Elling
Cogan & Casey
Rudel & Dunigan
Charles Wilson
Richard Keen
Lloyd Nevada
Mignonette Kokin
NEW YORK CITY
State
LaToy Bros
Roy Dorn & D
Cawsey & Warren
Dalton & Craig
Moss & Frye
Futuristic Revue
2d half
*Pichiani Troupe
ST. LOUIS
Empress
(Sunday opening)
LOEW CIRCUIT
Brooks & Grace
Will & Blundy
Folles
WASHINGTON
Belasco
Spice of 1922
Brendel & Bert
Arman Kaliz
Sam Hearn
Hassouria
Johnny Hertles
Florence Browne

Whirl of New York
Ann Toddings Co
Florence Schubert
Keno & Green
Cummings & Shaw
Kyra
Purcella Brothers
WASHINGTON
Belasco
Spice of 1922
Brendel & Bert
Arman Kaliz
Sam Hearn
Hassouria
Johnny Hertles
Florence Browne
NEW YORK CITY
State
LaToy Bros
Roy Dorn & D
Cawsey & Warren
Dalton & Craig
Moss & Frye
Futuristic Revue
2d half
*Pichiani Troupe

CHAS. J. FREEMAN
BOOKING WITH ALL
INDEPENDENT CIRCUITS
SUITE 307, ROMAX BLDG.
245 West 47th St.
NEW YORK
Phone BRYANT 8917
Merritt & Coughlin
A. L. Barlow
Moss & Frye
L. J. Archer
American
McConnell & Austin
Ned. Burdett
Wyoing Duo
Flynn & Arnold
Howard & Ross
Harry Cooper
*Edna & Keyo
(One to fill)
BROOKLYN
Metropolitan
Ling & Long

Irving Edwards
The McNaughtons
Stolen Sweets
Ethel Davis Co
LaFrance Bros
BUFFALO
State
Australian Delsos
Leonard & Wallace
Kichoff & Gordon
Adrian
Alexander Co
CHICAGO
Rialto
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manley
Snapshots
DAYTON
Hubert Dyer Co
Henry Banks & G
Kimberley & Page
Hughes & Pahn
*Lasova & Gilre C
2d half
HOBOKEN, N. J.
Lyrie
Mankin
Driscoll & Perry
Brooks & Grace
Weber & Elliott

Greenwich Villager
2d half
Bell & Eva
Norton & Wilson
Nancy Boyer Co
Thos Potter Dunne
Edw Stanishoff Co
BOSTON
Orpheum
Valda Co
MILWAUKEE
Miller
MAURICE & GIRL
May McKay & Sis
Harry Mayo 2, R
Adler & Dunbar
Haraban Grohs Co
MONTREAL
Loew's
3 Walters
Stimms & Wynne
*When We Grow Up
Wilson & McAvoy
Will Stanton Co
State
Maude Gillet Co
4 Byron Girls
Jewel Faulkner Co
Jimmy Savo Co
Sparks of Broadway
NEW ORLEANS
Crescent
*Helen Miller
Fox & Allyn
Louis & Butler
Lawrence & Burd
Snyder's Animals
2d half
Prentiss & Goelet
Stevens & Laurel
Overholt & Young
Jarrow
Greenwich Villager
OTTAWA, CAN.
Loew
Leo Zarrell 2
*Irving & Elwood
Tom Martin Co
Permaine & Shelly
Primrose Minstrels
PROVIDENCE
Emery
Ponzini's Monkeys
Martin & Courtney
Marion Clark
C. T. Hareley
Roy & Arthur
(One to fill)
Mankin
Old Timers
DeVine & Williams
Dancing Roots
(Two to fill)
TORONTO
Yonge St.
*Ed Glingras Co
Gorlick & Ryan
Helen Davis Co
Wheeler & Potter
Chas F. Seamon
Boys of Long Ago
(One to fill)
WASHINGTON
Strand
Zara Carmen 3
B & L. Walton

CENTRALIA, ILL.
Grand
*Berri & Donni
Mantell's Mankins
DURHAM, I.A.
Majestic
Valentine Vox
*Daly & Steins
*Hiderick Wynn Co
Coscia & Verdi
FARGO, N. D.
Grand
1st half
G. M. Moore
Page & White
Three Alex
FT. MADISON
Columbia
Connelly & Radcliffe
*Cleveland & Dwy
(One to fill)
FT. RILEY, KAN.
War Dept.
(Sunday opening)
Johnny Duns
*Feggy Vincent
GALESBURG, ILL.
Orpheum
Alden & Sandella
Brady & Mahoney
La Graciosa
2d half
HENRI MARGO
assisted by
MARGARITA MARGO, ARDATH DE
SALES AND HELENE BETH
Direction EAGLE & GOLDSMITH

Johnson Bros & J
Cath Sine Co
P Bremen & Bro
Dave & Tressie
(One to fill)
OMAHA, NEB.
Empress
*Denyle Don & E
McKee & Earle
*Drisko & Earl
Henry Catalino Co
2d half
*Edwards & Dean
Johnny's New Car
Cath Sine Co
(One to fill)
FLORIDA, ILL.
Orpheum
Hugh Johnson
*Polhem & Denny
Althea Lucas Co
(Three to fill)
*Holt & Leonard
Ward & Van
(Four to fill)
QUINCY, ILL.
Orpheum
Paul Rahn Co
Daly & Burch
Revue Respendent
2d half
ALDEN & SANDELLA
Brady & Mahoney
La Graciosa
2d half

MARGUERITE DEVON
with "The Shells' Favorites"
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER
*Ruge & Rose
Elsie Huber
Knapp & Cornelia
(Two to fill)
2d half
Wheeler & Delay
H. Brockman Rev
Johnny Burns
Stanley & Aitree
(One to fill)
CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
*Miller & Frear
*Hobby Jaxon Co
*Landfield
Five Ballots
(Two to fill)
CLEVELAND
Reads's Hipp
Bartram & Saxton
Andrieff Trio
Filtration
Newport Strik & P
Happy Harrison Co
*Crescent & Davis
DAYTON
B. F. Keith's
Rena Roberts
Birdland Folies
McCormack & W
*Sam & J Gold
(One to fill)
*Comebacks
*Hazel Green Co
*Turner Bros
(Three to fill)
DETROIT
LaSalle Garden
A Powell Co
Billy Beard
Fred Lindsay Co
*Stanley Doyle & R
Ankar Three
(One to fill)
*Joe Thompson
*Hader & Brown
(Three to fill)
EVANSVILLE, IND.
Victory
Binns & Grill
Davis & Bradner
Dave Ferguson Co
Christie & Bennett
DeWitt Burns & T

KANSAS CITY MO
Main Street
(Sunday opening)
Tinta & Tones
Daniels & Walters
Scanlin Deno B & S
John B. Hymer Co
Spencer & Williams
(One to fill)
*Mae Wynne
Butler & Parker
Johnson & Hayles
(Two to fill)
2d half
Walmalee & Keat
(Others to fill)
LOS ANGELES
Hill Street
Stan Stanley
Babbs Carroll & S
Fries & Wilson
Hughes & DeBrow
Harry Holman
(One to fill)
Orpheum
Harry Longdon Co
Seattle Harry Kln's
Johnson & Baker
Gibson & Connell
Foutler's
Farrell Florence
Hert Lytle Co
Francis Wms & V
MEMPHIS
Parlor, Bed'm & B
Plicer & Douglas
MILWAUKEE
Palace
(Sunday opening)
Mitty & Tilling

SEATTLE
Orpheum
(Sunday opening)
Houdini
Gibson & Connell
Foutler's
Farrell Florence
Hert Lytle Co
Francis Wms & V
SIOUX CITY
Orpheum
Neal Del
Speaders
McKay & Ardine
Juggling Nelsons
2d half
ST. LOUIS
Orpheum
(Sunday opening)
Les Kellers
Eric Zardo
Conlin & Glass
Wyllie & Hartman
Farrell & Taylor
LaMont 3
Yarmark
Rainbow's End
WINNIPEG
Orpheum
Land of Fantasie
Christie & Reich
Moore & Kendall
Royal Sidneys
P. T. Sabini
White Bros
J. P. Conolly
Smith & Barker

Freeman & West
4 Queens & Joker
Grand Gardener
Russ LeVan & P
2d half
Obala & Adrienne
Carey Hannon & M
Perivall Noel Co
Eddie Nelson
Blitz Dance Hits
Fulton
John LeClair
Mabel Reed
Columbus & Victor
Gibb Sis & Arng
J Powell Sextette
2d half
Perez & LaFior
Murphy & Bradley
Burt & Rosedale
Al H Wilson
Dalton & Craig
Gates
Grace & Lawlor
Lazar & Dale
Royal Midgets
2d half
Ling & Long
Hobart & Hillery
Royal Midgets
Palace
Canton 3
Flynn & Arnold
Howard & Ross
Harry Cooper
Making Movies
2d half
Green & Myra
Roy & Arthur
Making Movies
(Two to fill)
Warwick
*Eiko & Keyo
Ross Bros
Sully & Kennedy
*Hubt Kiley & Co
(One to fill)
2d half
Archi Vedel
Violet Carlsson
(Three to fill)
ASTORIA, I. I.
Astoria
Duponts
Violet Carlsson
Caledonia Four
Perivall Noel Co
Lewis & Baggett
Skelly & Hilt Rev
2d half

Dancing Shoes
2d half
Watson's Dogs
Elmore & Leve
Flisher & Sheppard
(Two to fill)
LONDON, CAN.
Loew's
Dreon Sisters
Goetz & Duffy
Morning Glories
2d half
3 Bohemians
Jones & Lloyd
(One to fill)
MEMPHIS
State
Prevost & Goelet
"SIR" JAMES
Stevens & Laurel
Overholt & Young
Jarrov

GUS SUN CIRCUIT
BUFFALO
Lafayette
G. L. Gardner
Pierpont
Jack Conway Co
*Betty Blythe
*10 English Daisies
CORTLAND, N. Y.
Cortland
Armstrong & Tyson
Perry Corwey
*Peck & Harris
FULTON, N. Y.
Quirk
Lee & Lawrence
2 Belmonts
(Two to fill)
JAMESTON, N. Y.
Palace
*Harry Fisher Co
*Jonelyn & Turner
A. Ashley Co
Lewis & Baggett
L. Hawkins & Boys
2d half
Eldge Barlow & E
Sid Gold & Bro
Haddale Kattale Co
Burnham
Rothl Browne Co
NIAGARA FALLS
Catacart
Eldge Barlow & E
Al Jerome
Sid Gold & Bro
Haddale Kattale Co
2d half
*Harry Fisher Co
*Jonelyn & Turner

ALDEN & SANDELLA
Brady & Mahoney
La Graciosa
2d half
RACINE, WIS.
Rialto
Lawton
Harry Bewley
Al Moore Co
Miller Packer & S
(One to fill)
ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
Columbia
Teddy
Ada Weber
Harpland
Moore & Shy
(One to fill)
2d half
Wright & Sidell
*Cleveland & Dwy
Grindell & Fisher
(Two to fill)
Grand O. H.
J & C Nathan
J & J Gibson
Harry Gilbert
Milton Pollock Co
Green & Burnett
Earl Rial Revue
Lester
*Cal Dean & Girls
Rialto
*McGoon's Ligen Co
*G & P Hickman
Letter Writer
Leo Beers
Johnny Carty Co
(One to fill)
2d half
Aeroplane Girls
Franklyn Chas Co
Edith Clifford Co
Malla Bar
(Two to fill)
SIOUX FALLS, S.D.
Orpheum
(4-5)

ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
Columbia
Teddy
Ada Weber
Harpland
Moore & Shy
(One to fill)
2d half
Wright & Sidell
*Cleveland & Dwy
Grindell & Fisher
(Two to fill)
Grand O. H.
J & C Nathan
J & J Gibson
Harry Gilbert
Milton Pollock Co
Green & Burnett
Earl Rial Revue
Lester
*Cal Dean & Girls
Rialto
*McGoon's Ligen Co
*G & P Hickman
Letter Writer
Leo Beers
Johnny Carty Co
(One to fill)
2d half
Aeroplane Girls
Franklyn Chas Co
Edith Clifford Co
Malla Bar
(Two to fill)
SIOUX FALLS, S.D.
Orpheum
(4-5)

INCOME TAX RETURNS
H. ELY GOLDSMITH
Certified Public Accountant. Tax Expert.
105 West 40th St., N. Y. Phone Penn. 6897
I can prepare and file your returns even when you are not in New York. Write me for your circumstances and I will ask you for such details as I need.
Jean Bydell
McCormick & W
Jann Dreams
Col Fattie Co
FLINT, MICH.
Palace
*Don Quixano
*Harry Cooper Co
Dunlay & Merrill
*Dance O'Lites
2d half
Naxon & Brown
Snow & Sigworth
Olive & Mack
Stranded
FT. WAYNE, IND.
Palace
Roacher & Muffs
J. Thompson Co
Around the Map
Roder & Brown
2d half
Roatline & Barrett
Larry Comer
Nlobe
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sta.
Second floor over Drug Store
Entrance & W. Randolph St., CHICAGO

FAVORITES OF PAST
2d half
Ada Weber
*Williams & Clark
Honeymooners
(One to fill)
RICHMOND, IND.
Murray
Rob Murphy
The Arleys
(Two to fill)
2d half
Binne & Grill
Gordon & Bennett
Dave Ferguson Co
(One to fill)
SAGINAW, MICH.
Jeffers Strand
Driscoll Long & H
Snow & Sigworth
Eddie Hill
Nlobe
2d half
Elliott & West
Dan Quixano Co

HUGH HERBERT
223 LEFFERTS AVENUE,
NEW GARDENS, L. I.
Phone Richmond 11 9683
Dooley & Sales
Leo Donnelly
Hilly Arlington
Mallia Hart
MINNEAPOLIS
Hennepin
(Sunday opening)
P. S. Kelton
Frank Ward
Vera Gordon Co
Burke & Durkin
Dance Creations
Springtime Follies
Billy Dale Co
NEW ORLEANS
Orpheum
Williams & Wolfus
Weaver & Weaver
Bronson & Baldwin
Snell & Vernon
Ernest & Hiatt
Meahan's Dogs
Miller & Capman
OAKLAND, CAL.
Orpheum
Max & Moritz
Whitefield & Irel
Bert Howard
A & M Travel
Aerial Valentines
Mme Doree Co
OMAHA, NEB.
Orpheum
(Sunday opening)
Binne & Grill
Gordon & Bennett
Dave Ferguson Co
(One to fill)
SAGINAW, MICH.
Jeffers Strand
Driscoll Long & H
Snow & Sigworth
Eddie Hill
Nlobe
2d half
Elliott & West
Dan Quixano Co

Don Valerip
Glanville & Spel's
Middlin & Spel's
Gene Green
ST. LOUIS
Orpheum
(Sunday opening)
Beasie Barricade
Van & Schenck
Gellis
May With
D. D. H?
Hector
ST. PAUL
Orpheum
(Sunday opening)
Les Kellers
Eric Zardo
Conlin & Glass
Wyllie & Hartman
Farrell & Taylor
LaMont 3
Yarmark
Rainbow's End
VANCOVER, B. C.
Orpheum
(7-10)
Rath Bros
Fred Hughes
Wyllie & Hartman
Farrell & Taylor
LaMont 3
Yarmark
Rainbow's End
WINNIPEG
Orpheum
Land of Fantasie
Christie & Reich
Moore & Kendall
Royal Sidneys
P. T. Sabini
White Bros
J. P. Conolly
Smith & Barker

Freeman & West
4 Queens & Joker
Grand Gardener
Russ LeVan & P
2d half
Obala & Adrienne
Carey Hannon & M
Perivall Noel Co
Eddie Nelson
Blitz Dance Hits
Fulton
John LeClair
Mabel Reed
Columbus & Victor
Gibb Sis & Arng
J Powell Sextette
2d half
Perez & LaFior
Murphy & Bradley
Burt & Rosedale
Al H Wilson
Dalton & Craig
Gates
Grace & Lawlor
Lazar & Dale
Royal Midgets
2d half
Ling & Long
Hobart & Hillery
Royal Midgets
Palace
Canton 3
Flynn & Arnold
Howard & Ross
Harry Cooper
Making Movies
2d half
Green & Myra
Roy & Arthur
Making Movies
(Two to fill)
Warwick
*Eiko & Keyo
Ross Bros
Sully & Kennedy
*Hubt Kiley & Co
(One to fill)
2d half
Archi Vedel
Violet Carlsson
(Three to fill)
ASTORIA, I. I.
Astoria
Duponts
Violet Carlsson
Caledonia Four
Perivall Noel Co
Lewis & Baggett
Skelly & Hilt Rev
2d half

ALDEN & SANDELLA
Brady & Mahoney
La Graciosa
2d half
RACINE, WIS.
Rialto
Lawton
Harry Bewley
Al Moore Co
Miller Packer & S
(One to fill)
ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
Columbia
Teddy
Ada Weber
Harpland
Moore & Shy
(One to fill)
2d half
Wright & Sidell
*Cleveland & Dwy
Grindell & Fisher
(Two to fill)
Grand O. H.
J & C Nathan
J & J Gibson
Harry Gilbert
Milton Pollock Co
Green & Burnett
Earl Rial Revue
Lester
*Cal Dean & Girls
Rialto
*McGoon's Ligen Co
*G & P Hickman
Letter Writer
Leo Beers
Johnny Carty Co
(One to fill)
2d half
Aeroplane Girls
Franklyn Chas Co
Edith Clifford Co
Malla Bar
(Two to fill)
SIOUX FALLS, S.D.
Orpheum
(4-5)

ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
Columbia
Teddy
Ada Weber
Harpland
Moore & Shy
(One to fill)
2d half
Wright & Sidell
*Cleveland & Dwy
Grindell & Fisher
(Two to fill)
Grand O. H.
J & C Nathan
J & J Gibson
Harry Gilbert
Milton Pollock Co
Green & Burnett
Earl Rial Revue
Lester
*Cal Dean & Girls
Rialto
*McGoon's Ligen Co
*G & P Hickman
Letter Writer
Leo Beers
Johnny Carty Co
(One to fill)
2d half
Aeroplane Girls
Franklyn Chas Co
Edith Clifford Co
Malla Bar
(Two to fill)
SIOUX FALLS, S.D.
Orpheum
(4-5)

ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
Columbia
Teddy
Ada Weber
Harpland
Moore & Shy
(One to fill)
2d half
Wright & Sidell
*Cleveland & Dwy
Grindell & Fisher
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Palace
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*Harry Cooper Co
Dunlay & Merrill
*Dance O'Lites
2d half
Naxon & Brown
Snow & Sigworth
Olive & Mack
Stranded
FT. WAYNE, IND.
Palace
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J. Thompson Co
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2d half
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FAVORITES OF PAST
2d half
Ada Weber
*Williams & Clark
Honeymooners
(One to fill)
RICHMOND, IND.
Murray
Rob Murphy
The Arleys
(Two to fill)
2d half
Binne & Grill
Gordon & Bennett
Dave Ferguson Co
(One to fill)
SAGINAW, MICH.
Jeffers Strand
Driscoll Long & H
Snow & Sigworth
Eddie Hill
Nlobe
2d half
Elliott & West
Dan Quixano Co

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Mallia Hart
MINNEAPOLIS
Hennepin
(Sunday opening)
P. S. Kelton
Frank Ward
Vera Gordon Co
Burke & Durkin
Dance Creations
Springtime Follies
Billy Dale Co
NEW ORLEANS
Orpheum
Williams & Wolfus
Weaver & Weaver
Bronson & Baldwin
Snell & Vernon
Ernest & Hiatt
Meahan's Dogs
Miller & Capman
OAKLAND, CAL.
Orpheum
Max & Moritz
Whitefield & Irel
Bert Howard
A & M Travel
Aerial Valentines
Mme Doree Co
OMAHA, NEB.
Orpheum
(Sunday opening)
Binne & Grill
Gordon & Bennett
Dave Ferguson Co
(One to fill)
SAGINAW, MICH.
Jeffers Strand
Driscoll Long & H
Snow & Sigworth
Eddie Hill
Nlobe
2d half
Elliott & West
Dan Quixano Co

Don Valerip
Glanville & Spel's
Middlin & Spel's
Gene Green
ST. LOUIS
Orpheum
(Sunday opening)
Beasie Barricade
Van & Schenck
Gellis
May With
D. D. H?
Hector
ST. PAUL
Orpheum
(Sunday opening)
Les Kellers
Eric Zardo
Conlin & Glass
Wyllie & Hartman
Farrell & Taylor
LaMont 3
Yarmark
Rainbow's End
VANCOVER, B. C.
Orpheum
(7-10)
Rath Bros
Fred Hughes
Wyllie & Hartman
Farrell & Taylor
LaMont 3
Yarmark
Rainbow's End
WINNIPEG
Orpheum
Land of Fantasie
Christie & Reich
Moore & Kendall
Royal Sidneys
P. T. Sabini
White Bros
J. P. Conolly
Smith & Barker

Freeman & West
4 Queens & Joker
Grand Gardener
Russ LeVan & P
2d half
Obala & Adrienne
Carey Hannon & M
Perivall Noel Co
Eddie Nelson
Blitz Dance Hits
Fulton
John LeClair
Mabel Reed
Columbus & Victor
Gibb Sis & Arng
J Powell Sextette
2d half
Perez & LaFior
Murphy & Bradley
Burt & Rosedale
Al H Wilson
Dalton & Craig
Gates
Grace & Lawlor
Lazar & Dale
Royal Midgets
2d half
Ling & Long
Hobart & Hillery
Royal Midgets
Palace
Canton 3
Flynn & Arnold
Howard & Ross
Harry Cooper
Making Movies
2d half
Green & Myra
Roy & Arthur
Making Movies
(Two to fill)
Warwick
*Eiko & Keyo
Ross Bros
Sully & Kennedy
*Hubt Kiley & Co
(One to fill)
2d half
Archi Vedel
Violet Carlsson
(Three to fill)
ASTORIA, I. I.
Astoria
Duponts
Violet Carlsson
Caledonia Four
Perivall Noel Co
Lewis & Baggett
Skelly & Hilt Rev
2d half

ALDEN & SANDELLA
Brady & Mahoney
La Graciosa
2d half
RACINE, WIS.
Rialto
Lawton
Harry Bewley
Al Moore Co
Miller Packer & S
(One to fill)
ST. JOE, MO.
Electric
Hart & Helene
Dave & Tressie
Don Launing
George Lovett Co
2d half
El Rey Sis
Earle & Edwards
George Lovett Co
(One to fill)
ST. LOUIS
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CORRESPONDENCE

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SAN FRANCISCO

Bert Lytell in the Lambs' gambol playlet, "The Valiant," stands out in headlining an otherwise ordinary program at the Orpheum this week. Lytell's local popularity, through former stock engagements and pictures, guaranteed attendance which, combined with the excellent offering, proved the banner attraction of the season. The act was enthusiastically received, terminating in a speech.

Rogers and Allen added further dignity with their voices and nicely arranged routine. "Max and Moritz," the chimpanzee turn, astonished and was hugely enjoyed. Whitfield and Inland provided comedy with chatter and their laugh "drop," next to closing. Carlisle and Lamai revealed something new with a talking skit,

and registered. The Valentines, supplemented by a loop-the-loop contrivance, closed well.

Bert Howard did nicely at the piano, and Jones and Elliot, with a band, opened fairly well, although the musicians failed to make much of an impression.

A good bill at the Pantages, topped by Josie Heather, who carved a separate niche for herself. "Noodles" Fagan and Elsie slipped through to a laughing success, augmented by little Mary's dancing. "Noodles" was forced out of the running after Sunday because of illness. Pa'lo and Palet, with their instrumental offering, caused a halt in proceedings, with the accordion playing seeming to be their best bet. Elsie Clarke finished well up, due to her manner of delivery. Kate and Wiley, contortionists, closed artistically. The Rollos opened.

Dancing is the prime factor in the current show at the Golden Gate. Williams and Vanness delivered in the headline position to considerable appreciation, while Stan Stanley and Joe Kane breezed by for their proverbial success. Babb, Carroll and Syrell were not lacking in results, and Arthur and Morton Havel secured laughs all the way.

Paul Montgomery in cowboy regalia and a feminine pianist supplied a high-class vocal routine in a baritone voice that connected, while the Bartletts put matters un-

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der way by means of their aerial trapeze work.

Ackerman & Harris have acquired the Orpheum, Salt Lake, it is said, on a 20-year lease. The same firm is said to be negotiating for a house in Denver, also in Los Angeles.

Bud Schaffer who filled in for Will King at the Hippodrome for ten days following the sudden death here of King's mother acquitted himself well in the comedy lead.

Preparations are being made to close the Imperial for two weeks to remodel the interior. It will reopen March 31 with "Bella Donna" as the feature.

Sibyl Bethal started rehearsals of a new act using people secured in San Francisco.

Because of the success of The Sherwoods and their singing orchestra at Loew's Warfield this aggregation of musical artists have been signed up for another year by Loew and will appear in his Pacific Coast houses. They are now in their fourteenth week at the Warfield.

The Ackerman & Harris all colored revue "Struttin' Along" at the Century will be sent on tour as soon as the Century run ends. The Century engagement will be extended to ten weeks or more.

Pantages theatre is undergoing rejuvenation back stage. The dressing rooms are being doiled up and shower baths and other conveniences are being installed.

Mamie Smith, Carolynne Snowden, Frisco Nick, Susie Hurst and Jessie Derrick from "Struttin' Along" at the Century theatre are doubling at the Palais Royal on Fridays and Saturdays of each week.

Arthur Freed, composer, announced his engagement to marry Renee Klein, non-professional.

A dinner was given in honor of Jack Osterman by the Misses Hattie and Minnie Mooser at their Aladdin Tiffin Studio last Thursday evening.

Joe Goodwin is the president of the Joe Goodwin Music Corporation and not merely on the staff of the Campbell-Campagna Music Company as reported. Campbell and Campagna are members of the Goodwin firm whose song hit "Kentucky, U. S. A." by Coleman Goetz has given this new concern a dandy start.

Matt Grau is in San Francisco and announces he is promoting an operatic scheme along the same lines as the St. Louis municipal opera idea.

William Morris, manager of Harry Lauder, staged a gold service dinner to Harry Lauder in the St. Francis Hotel here last week in honor of the golden wedding of the star's parents. The aged couple celebrated at the same time in Dunoon, Scotland.

Mitch Leichter is arranging two musical tabloid companies to play the valley and coast towns.

The Rex Reynolds Light Opera Company installed in the Oakland house by Pantages with a view to bolstering poor business has failed to accomplish its purpose and

closed after two weeks. The aggregation numbered 35 people.

The house was using three acts of vaudeville with the opera troupe. Now the full vaudeville program has been replaced.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Community

Players

PRINCESS—Vaudeville.

GAYETY—"Hippity Hop," burlesque.

IMPERIAL—Vaudeville and pictures.

LOEW'S—Vaudeville and pictures.

PICTURE HOUSES—Capitol.

"Third Alarm"; Alen, "Me and My Gal"; Strand, "The Young Diana";

Maisonneuve, "Youth to Youth";

Mount Royal, "Hound of the Baskervilles"; Crystal Palace, "The

Trap"; Regent, "Wife Against

Wife"; Papineau, "The Silent Call";

System, "Forget-Me-Not"; Plaza,

"Strangers' Banquet"; Midway, "The

Fast Mail"; Belmont, "The Scarlet

Car."

Madame Emma Calve, distinguished prima donna, will give a concert here early in April.

At the close of last year's theatrical season in June, the Montreal Theatrical Managers' Association, representing the 20 leading theatres in the city, offered to give a big testimonial benefit show for the combined charities of Montreal.

The affair was indefinitely postponed and never took place. At the last regular meeting of the Managers' Association they voted to revive the proposition, and the date was set for April 13.

The Community Players opened at His Majesty's Monday night instead of Tuesday, as heretofore, because there had been a strong demand for an additional performance of "Our Mr. Hepplewhite," by Gladys Unger. This piece was transferred to the first half of the week and played on all three evenings. There was no performance Thursday, and Friday and Saturday evenings the Players gave a Stanley Houghton drama never before performed in Montreal, entitled "The Younger Generation."

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CHICAGO

Chicago, Feb. 28.
The extremes of vaudeville may be encountered this week at the Rialto, where Leon Kimberly and Helen Paige in "Spring Is Calling" present one of the most delightful numbers ever seen at that house, and where the "Wind Blew Inn" jazz orchestra offers torture which recalls that recorded in the history of the middle ages.
Kimberly and Paige have an ideal act for the Rialto.
The "Wind Blew Inn" syncopators

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get their name from a resort which has been much in the public eye through police raids, and possibly for this reason appear on a darkened stage so that none of the musicians can be identified. It is noise under the guise of jazz, and unmerciful punishment for most theatregoers, although there were some people who seemed to like it and applause followed every number.

The "Wind Blew Inn" syncopators opened the show. Bentley, Banks and Gay followed, which is a combination of a girl soprano and a tenor and bass who play piano. The two men double at the instrument and single now and then, and solos and trios which consist mainly of snatches of songs are offered. It is an arrangement by which high class singers can get vaudeville attention. Hubert Dyer and Co. present the comedy ring act which has a

place for itself in vaudeville. The narrow escapes from a collision between the man on the flying rings and the clown arranging the chairs is done so well that all imitators should study it carefully. Mowatt and Mullen combine nut comedy, club juggling and singing and make the combination entertaining. The manipulation of four clubs by the man, just a bit, is dandy.

Ray Hughes and Pam followed with another nut act which is entirely away from Mowatt and Mullen. Hughes falls down on the stage at every opportunity and tumbles down into the orchestra, making many laughs, and plays upon the fact that Pam is a shapely miss. La Sovia and Gilmore have quite an elaborate dancing act which is novel and highly entertaining. Ward and King scored strongly with their dancing and the talk and whistling encountered a good reception. Fulton and Duray present rube comedy which is ridiculous rather than funny, but which obtained some laughs outside of the outburst when the girl tumbles backward into the water. Harry Garland (New Acts) was liberally applauded. Kimberly and Paige registered the applause hit of the show.

Kenneth Fitzpatrick and Blair McElroy have gone to California on a vacation. McElroy will remain one month, but Fitzpatrick will be there three months.

Johnny J. Jones, booking manager for Jones, Linick & Schaefer, who has been ill, was able to report at the office for half an hour Monday morning.

The Orpheum at Grand Rapids, Mich., destroyed by fire recently, will reopen shortly with musical stock and pictures. Harvey Arlington, who has managed the house for six years, will continue.

(Continued on page 65)

NEW ORLEANS

By O. M. SAMUEL

TULANE—Dark.
ST. CHARLES—St. Charles Players in "At 9.45."
ORPHEUM—Vaudeville.
CRESCENT—Vaudeville.
PALACE—Vaudeville.
STRAND—"The Christian."
LIBERTY—Jackie Coogan in "Oliver Twist."

The Dauphine opened this week with a "tab" called "The Town Follies." Other tabloids are scheduled to follow, prosperity permitting.

Bessie Clifford closed at the Orpheum Sunday evening and opened at the Palace Monday, with the Keith southern time to follow. It is

the first time an act has played the Palace immediately following an engagement at the Orpheum.

The St. Charles Players plan to run all summer.

Theodore Grunewald has sold his interest in the Grunewald hotel and retired.

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NEWS OF THE DAILIES

(Continued from page 13)

"Seaward," a yacht owned by Cecil B. De Mille, and arrested Edward McNary, master, Monday on a charge of violating the prohibition laws. The film director recently returned from a cruise in the Gulf of California, but left the yacht a few days ago in charge of Capt. McNary. When the dry enforcement agents boarded the yacht at San Pedro they confiscated 80 quarts of liquor and arrested McNary.

In his message sent to the Legislature this week regarding reorganization of the New York state government Governor Al Smith recommended the abolition of the picture censorship commission.

A fire occurred in the film room of the Stanley, 7th avenue and 42d street, Tuesday evening, the audience leaving without disorder.

The John Murray Anderson musical show has been renamed "Jack and Jill." It was originally known as "The Cherry Chair."

Porter Emerson Browne's "Ladies for Sale" is scheduled to be brought to Broadway under the title of "Sold."

The Crescent, a picture house on Boston road, between 156th and 167th streets, has been sold by the Komate Realty Co. to H. and S. Sonn, Inc. (Hyman and Sidney H. Sonn).

A charge of disorderly conduct against Evelyn Nesbit was dismissed last Thursday by County Judge William H. Smithers in Atlantic City. Miss Nesbit was arrested Sunday, following an alleged

argument with a male patron of the Palais Royale, a cabaret establishment in which she is interested.

Mrs. Mary A. Barker, formerly in burlesque with Billy Watson, has started a breach of promise action for \$50,000 against Charles F. McKinney of Newark. She alleges the defendant proposed marriage last September. He denies the allegation, declaring her action a farce.

The verdict of \$12,500 obtained in January, 1922, in her action for damages in an auto accident, by Reine Davies, has been upheld on appeal.

Magistrate Well in Essex Market Court, New York, last week refused to entertain a complaint against Ben Mills, manager of Loew's Delancey, on a charge of violating the penal law by playing Sunday vaudeville. The magistrate dismissed a summons that had been served on the

theatre manager at the request of the Lord's Day Alliance. Mills pointed out that he had complied with the law in every way.

A suit brought by C. C. Crafts, a picture producer, for \$100,000 against Edgar Rice Burroughs, author of the "Tarzan" stories, for alleged breach of contract, was withdrawn from a jury last week and dismissed by Justice Erlanger in the Supreme Court. The court ruled that a contract did not exist. The defendant admitted selling Crafts the picture rights to "The Son of Tarzan" and testified that the plaintiff never accepted an offer made by him for the remaining stories.

The Appellate Division of the Supreme Court last week denied an appeal by A. L. Erlanger, the Forsix Theatre Co. and the George M. Cohan Theatre Co. from an order refusing to dismiss complaints brought by Marc Klaw. The com-

plaints charged Erlanger with "unauthorized acts" and violation of his duties as an officer of the Forsix Theatre Co.

The Department of Labor in Washington last Friday gave out a ruling that Pat Somerset, an English actor, against whom deportation proceedings have been pending, may

remain in this country six months. The deportation proceedings were brought when the actor's name was linked with that of Edith Day.

Minnie Reiser, the wife of John J. Reiser, known as John the Barber; their two sons, Morris and George, and her brother, Max Katz, (Continued on page 44)

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BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Blossom Time."
FORDS—"Ladies for Sale."
ACADEMY—"Able's Irish Rose"
(10th week, stock).
LYCEUM—"Up in Mabel's Room"
(2d week, stock).
MARYLAND—Keith vaudeville.
PALACE—Mollie Williams' Show.
GAYETY—"Taxi Girls" (stock
burlesque).
FOLLY—Mutual burlesque.
CENTURY—"Java Head."
RIVOLI—"The Stranger's Ban-
quet."
NIXON'S VICTORIA—"Who Are
My Parents?"
Century Roof—"Cabaret."

With "May Time" and "The Bat," both many times repeaters, as theatrical fare last week, business was fair, but not phenomenal. "The Bat" opened fairly and had several big houses at the Auditorium, espe-

cially on the holidays, while "May Time," the new production, had only a fair week at Ford's. "The Bat" claimed \$12,000 on its fifth week here, while "May Time" probably got \$7,500 at Ford's, this due to good balcony trade.

The old Sigmund Romberg opera, which has played here many times, was not cordially received by the critics, as its new production is anything but attractive, black draperies being used as backgrounds against otherwise conventional scenery. The scene at Adeline's Night Club was formed by the black velvet drape with several doorways, indicated by draped green silk, while the identical arrangement was used in the last scene of the dressmaking establishment, with pink Marion silk substituted for the green. Green and Nancy Gibbs sang the leading roles, and neither stood out particularly. All in all it seemed the present production of "May Time" is something which will not be suited for the big stands on the Shuberts' list, although it might do well in the smaller towns.

The Academy, with "Able's Irish Rose," is beginning to exhaust its patronage and the big houses are disappearing, until half a house is considered an audience. \$7,000 would about cover their receipts last week, while "Up in Mabel's Room," at the New Lyceum, drew just a little un-

der that, but built throughout the week and showed promise of doing a real business this week.

"Ladies for Sale," Porter Emerson Browne's newest opus, is at Ford's this week in its second week out. It was received with mixed comment by the local reviews. The production and the cast were given highest praise, but the play itself was the subject of several critical shafts. Character delineation was the chief fault.

"Able" has one more week to go here, when a stock under the wing of Henry Duffy will take over the house and present "East Is West" as the initial offering. It is said that Mrs. Julia Lydig-Hoyt will play the lead in the new company, which has "Six Cylinder Love," "Whispering Wires" and a few other good shows up the sleeve for the near future. However, George Marshall's company up at the Lyceum isn't sleeping for next week. They do a new Woods melodrama, "Guilt," and have imported Hazel Dawn, Henry Daniel, and Robert Strang for the leading roles. They are advertising heavily in advance on it, and rumor says it will have a courtroom scene, some heavy acting and its fair share of weepy stuff. All of which sounds good from a box-office point of view. Following this Marshall will revive "Getting Gertie's Garter" for a run, as the play had run eight weeks to big business when it closed before. It being generally admitted that it had not exhausted its patronage. Then the "Demi-Virgin," which he will produce first at the Belasco in Washington, with Hazel Dawn in her old role, will come to Baltimore, and he has "Why Men Leave Home," "Bluebeard's Eighth Wife" and other shows of the same type in mind for early presentation. When the "Demi-Virgin" played at the Auditorium earlier in the season at a \$2 top it did turnaway business, and at a \$1 top at the Lyceum, with Hazel Dawn leading the cast, it looks just now like a gold mine. It all depends on how the ministerial censors, the self-appointed moral guardians of this holy city, act up between now and then.

LOS ANGELES

By ED. KRIEG

Freeco, who came here for a vaudeville engagement, is dicker-ing for a film starring job.

Harry McCoy's suit against Eva Tanguay comes up in the local courts this week. McCoy is suing for alleged salary due.

Alex Pantages came back from San Francisco Wednesday.

Ivy Sheppard is leading woman at Egan's theatre. Engaged this week.

"The Bat" drew big business on its second week at the Mason. Receipts almost totaled first week's.

Carmel Myers has not given up her stage ambitions. She expects to go in a new production shortly.

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(March 5)
Next Week

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NTWS OF THE DAILIES

(Continued from page 42)
will be brought up for trial in the Supreme Court on a charge of murdering Bertha Katz, a younger sister of Mrs. Reiser, July 26, in Brooklyn. The four persons charged with the murder gave themselves up following the shooting which caused the death of Miss Katz, and have since been detained in the Raymond Street Jail.

The title of the new Olga Petrova play will be "Hurricane," with Lewis Willoughby playing the leading role opposite the star.

A decree of absolute divorce for Mrs. Gertrude Jennings Hine from her husband, Francis Worthington Hine, was recommended last week by John A. Ruston in a report submitted to Supreme Court Justice Faber in Brooklyn. Dorothy A.

Stokes, a former chorus girl, was named co-respondent. The referee recommended Mrs. Hine be granted \$250 a month alimony and the custody of their three-year-old child.

Bobby Ray, who appeared with the Lew Fields' Shubert unit "Ritz Girls" under the name of Gilda Gilmore, disappeared from her home Jan. 30 and has not been heard from since. The day she disappeared she informed her mother she was going to spend the night with a girl friend.

Sylvain, considered the dean of French actors, having been with the Comedy Francaise in Paris for 45 years, has refused to be pensioned and re-appeared with the company last week in "Pere Lebonard," in which he first played 20 years ago.

The Harvard Dramatic Club will give eight performances in New

York during April, appearing in two plays with four performances of each. It has been the custom in the past for the club to give but two performances each season. Upon the suggestion of the Theatre Guild and producing managers the added performances are to be given this year.

Gloria Foy returned to "Up She Goes" and Benny Leonard to "The Dancing Girl" this week, both having missed performances on account of illness.

"Pour Avoir Adrienne," a comedy from the French by Louis Verneuil, has been placed in rehearsal by Brock Pemberton. The featured members of the cast will be James Rennie, Florence Eldridge, and Ernest Cossart.

Thompson Buchanan's "Mon Papa" has been placed in rehearsal by Oliver Morosco.

Eva La Gallienne will appear in "Sandro Boticelli" at the Provincetown theatre, New York, commencing March 20.

SPORTS

(Continued from page 17)
open his tour in the Maritime Provinces and then work westward to the Pacific, where he will play the artificial ice rinks.

The death of George Tebeau in Denver last week, after a short illness with diabetes, was a shock to his many friends in Kansas City, where he owned and managed the Kansas City team of the American Association for many years. At the time of his death he owned the Broadway ball park in Denver and the Association park in this city. He is survived by his widow, Mrs. Mary Rathman Tebeau, formerly of Louisville, and two children by his first wife. Since selling the Kansas City club four years ago Mr. Tebeau devoted his attention to his Denver park. He was born in St. Louis and early in life became a professional ball player and organized one of the first teams in this city.

A match is cooking for next May between Jack Johnson and Harry Wills for the colored heavyweight championship of the world. Just where "Lil' Arthur" and "The Brown Panther of New Orleans" are to mingle, has not been divulged, but it is on tap if a battle ground can be found. Tex Rickard is reported as ready to stage the bout providing the state authorities of any of the states are willing. This eliminates New York unless the age limit which bars Johnson is removed by the boxing commission.

Mrs. Tema Reiner, formerly Mrs. Bob Fitzsimmons, is to be the re-

present of a benefit to be given at a loop theatre, Chicago, which will be managed by Dan McGlinn of Paducah, Ky., formerly manager of "Lanky Bob" and J. C. Matthews, another manager of Fitzsimmons.

Mrs. Reiner lives at 2414 Rosedale road, but is now in the Michael Reese hospital.

Manager Richard J. Donlon, of Cohoes, N. Y., tossed a bombshell into the ranks of his fellow pilots at a meeting of the New York state basketball league when he announced that he had released every member of his old team and had made arrangements with Lou Sugarman, manager of the Coatesville club of the disbanded Eastern League to have the Pennsylvania five represent Cohoes in the future.

An indoor golf course of 9 holes is to be installed in the Great Hall of the Monastery of the Friars Club and a pro placed in charge to give lessons to the members. Tournaments are being arranged between the Friars and other theatrical

clubs with prizes. It is planned to play about six tournaments.

Major George F. Chandler, superintendent of state police, has been elected honorary president and commissioner of the New York State league to succeed George K. Morris, who resigned because of press of duties as chairman of the Republican state committee. Morris was chosen as the Landis of the league early in the fall, but shortly after was named chairman of the Republican state committee and has not

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been able to devote any of his time to the sport job. Major Chandler, who is a surgeon by profession and a lieutenant colonel in the United States army medical reserve corps, has been active in basketball before having been connected with a club in the old State league. He is an aggressive, progressive, forceful ex-

ecutive and if his hands are not tied by the league can be depended upon to bring some improvement in the conduct of the sport. An announcement stated that Major Chandler's duties in the basketball circuit would be similar to those of Judge Landis in baseball.

The six-day bicycle races held at the Coliseum Feb. 11-17, the second event of the kind held in Chicago within a year, proved a tremendous financial success. The tickets were all sold on Thursday, Friday and

Saturday, and there was very little paper out.

Manager William H. Hepinstall, Jr., of the Albany Club of the New York State Basketball League has announced that the Capitol City court franchise is on the market. Manager Hepinstall told Variety's correspondent at Albany this week that he is entertaining offers from Utica and Gloversville business men and unless Albany men come forward and buy the franchise, the Capitol City will be denied professional basketball. Poor attendance has been given by Hepinstall as his reason for putting the franchise on the market. The team, the Albany manager said, is one of the highest salaried in the State League, and although it has been in first place, the receipts of the games did not meet expenses. The Albany team has been playing its home games at the State Armory in the Capitol City on Saturday nights, but has lost its home-game nights four straight weeks due to other attractions being at the Armory.

MUSIC MEN

Wendell W. Hall has become manager of the promotional department of the Forster Music Publishing Co. He is the author of 60 numbers, words and music, which go to the Forster catalog under the new arrangement. He had put out these songs as the Dellwoods Music House. Hall was in vaudeville three seasons and has appeared at most of the leading picture houses.

The Melody Publishing Co. of Buffalo filed a voluntary petition in bankruptcy Feb. 19, listing liabil-

ities of \$6,823 and assets of \$38,777. Most of the assets are of doubtful value, such as a two-year contract to publish two songs on one sheet of paper valued by the company's officers at \$25,000. Several bales of songs consisting of about 32,000 copies are listed at \$4,700. A mailing list of 1,000 names is valued at \$1,000 and half a dozen unpublished songs are listed at \$7,000. The actual currency of the concern is a bank balance of \$6.16. The company was incorporated two years ago for \$50,000 and a vigorous stock-selling campaign has been prosecuted. The plan was for embryo songwriters to send in a song with a remittance of \$45, for which they received a stock certificate entitling the holder to participate in the company's dividends and in the royalties on the songs which were published and sold.

Mark Goldman is confined to his home with pneumonia.

Eddie Kamnetz (Kay) and Ber-

nard Stern (professionally Billy Bernard) organized the Kay-Stern Music Co., but have decided to dissolve their partnership. Abner Greenberg, attorney, has been agreed on as arbitrator. Harold Dellon and Jack Stanley are taking over the business.

Stark & Cowan, Inc., has the (Continued on page 46B)

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Five feet tall, desires to join revue or, what have you to offer? I do a first-class impersonation of Harry Lauder. Will invest \$500.00 or \$1,000.00. Unless on the level, save stamps. Free June 1st, 1923. Address all communications to

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TICKET SELLERS and DOORMEN.....Tuesday, March 20th
FREAKS and SIDE SHOW PERFORMERS.....Friday, March 23rd

All others not mentioned in this call will be notified by mail.

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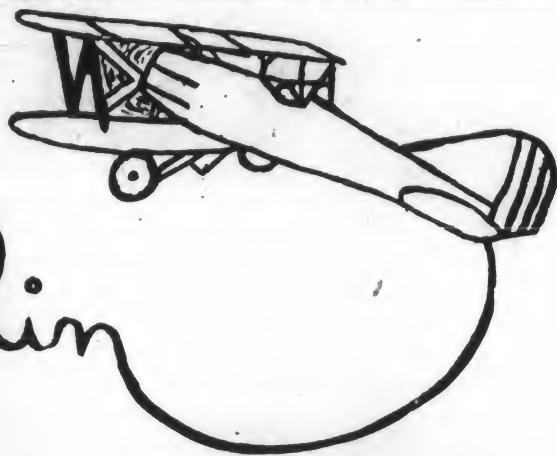
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Schulder Elise
Tarry Bob
Vandel Earl
Vail G. S.
Vardel Robert
Van Jimmie
Washburn Pearl
White Bob
Young Cy

BURLESQUE ROUTES

(March 5—March 12)

COLUMBIA CIRCUIT

"American Girl" 5 Casino Brooklyn 12 Yorkville New York.
"Beauty Revue" 5 Orpheum Paterson 12 Majestic Jersey City.
"Big Jamboree" 5 Majestic Jersey City 12 Hurtig & Seamon's New York.
"Big Wonder Show" 5 Gayety St. Louis 12 Gayety Kansas City.
"Bon Tons" 5 Columbia Chicago 12 Star & Garter Chicago.
"Broadway Brevities" 5 Hurtig & Seamon's New York 12-14 Cohen's Newburgh 15-17 Cohen's Poughkeepsie.
"Broadway Flappers" 5 Yorkville New York 12 Casino Philadelphia.
"Bubble Dubble" 5 Empire Toronto 12 Gayety Buffalo.
"Chuckles of 1923" 5 Gayety Kansas City 12 L. O.
"Finney Frank & Miner's Newark 12 Orpheum Paterson.
"Flashlights of 1923" 5 Columbia New York 12 Casino Brooklyn.
"Follies of Day" 5 Grand Worcester 12 Miner's Bronx New York.
"Folly Town" 5 Empire Toledo 12 Lyric Dayton.
"Giggles" 5 Empress Chicago 12 Gayety Detroit.
"Greenwich Village Revue" 5-7 Colonial Utica 12 Gayety Montreal.
"Hello Good Times" 5 Colonial Cleveland 12 Empire Toledo.
"Hippity Hop" 5 Casino Boston 12 Columbia New York.
"Keep Smiling" 5 Gayety Milwaukee 12 Columbia Chicago.
"Knick Knacks" 5 Palace Baltimore 12 Gayety Washington.
"Let's Go" 5 Empire Providence 12 Casino Boston.
"Malds of America" 5 Gayety Pittsburgh 12 Colonial Cleveland.
"Marion Dave 5-7 Cohen's Newburgh 8-10 Cohen's Poughkeepsie 12 Empire Brooklyn.
"Mimic World" 5 Gayety Boston 12 Grand Worcester.
"Radio Girls" 5 Gayety Buffalo 12 Gayety Rochester.
"Record Breakers" 5 Lyric Dayton 12 Olympic Cincinnati.
"Reeves At 5 Gayety Detroit Toronto.
"Rockets" 5 Casino Philadelphia 12 Palace Baltimore.
"Social Mads" 5 L. O. 12 Gayety Omaha.
"Step Lively Girls" 5 Miner's Bronx New York 12 Empire Providence.
"Step On It" 5 Empire Brooklyn 12 Miner's Newark.
"Talk of Town" 5 L. O. 12 Gayety St. Louis.
"Temptations of 1923" 5 Olympic Cincinnati 12 L. O.
"Town Scandals" 5 Gayety Omaha 12 Gayety Minneapolis.
"Watson Billy 5 Star & Garter Chicago 12 Empress Chicago.
"Watson Sliding Billy 5 Gayety Minneapolis 15 Gayety Milwaukee.
"Williams Mollie 5 Gayety Washington 12 Gayety Pittsburgh.
"Wine Woman and Song" 5 Gayety Rochester 12-14 Colonial Utica.
"Youthful Follies" 5 Gayety Montreal 12 Gayety Boston.

MUTUAL CIRCUIT

"Band Box Revue" 5 L. O.
"Flappers" 5 L. O.
"French Models" 5 Gayety Louisville.
"Girls a-la Carte" 5 Empire Hoboken.
"Girls from Follies" 5 Star Brooklyn.

"Girls from Reno" 5 Majestic Scranton.
"Hello Jake Girls" 5 Garden Buffalo.
"Jazz Time Revue" 5 Broadway Indianapolis.
"Jersey Lillies" 5 Lyric Newark.
"Jingle Belles" 5 Majestic Wilkes-Barre.
"Kuddlin Kittens" 5 Folly Baltimore.
"Laffin Thru 1923" 5 Majestic Albany.
"Midnight Maidens" 5 Peoples Cincinnati.
"Miss New York Jr." 5 Empire Cleveland.
"Round the Town" 5 Bijou Philadelphia.
"Step Along" 5 Howard Boston.
"Sweet Bay Boes" 5 Gayety Brooklyn.
"Town Follies" 5 Penn Circuit.
White Pan 5 Olympic New York.

WASHINGTON, D. C.

By HARDIE MEAKIN

"The Bat" back again, and from box-office indications seems like first visit. One Lenten attraction sure of enormous week. "Blossom Time" brought back to this house in less than six weeks, with big advance sale already.

Belasco has "The Spice of 1922," final attraction under Shubert vaudeville. Getting better business than 90 per cent. of those than before. Marshall's stock company in "The Demi-Virgin," with Hazel Dawn, opens March 11.

Garry McGarry's stock company, with Jack Norworth as visiting star, opened Monday in "My Lady Friends." Got but fair start.

National, "Music Box Revue," with one of highest admission scales ever, and packing them in. "Good Morning Dearie" next week (4th).

Pictures—Columbia, "Jazzmania"; Palace, "Making a Man"; Rialto, M.

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MUSIC MEN

(Continued from page 45)

following managers installed in the following branch offices: Minneapolis, Jack Walters; Detroit, Chester Carpenter; Pittsburgh, Bill Schuyler; Chicago, Lou Fordan; San Francisco, John Heinzman; Boston, Nat Madison.

In the new Howard-Clark production act at the Palace, New York, this week Joe Howard, when singing the old ones with a male quartet, remarks to the boys he will sing

a new song, his latest composition, of "The White House in Washington and the White House in the Lane." Joe does sing it, and probably three-quarters of the audience recognized the melody but could not place it. Joe must have been too busy that day to have changed any of it. But the lyric contained the tip-off, for one line mentioned the trail to the white house in the lane, when no doubt the word immediately recalled they were listening to the identical air of "Long, Long Trail."

Joe had better change the word to

path. Some years ago when the late Meyer Cohen was a professional manager he called in a newspaper fellow to listen to a new song Joe Howard had written. After hearing it the fellow said, "That's Havana." "All right," said Meyer, "I'm not going to argue with you, but don't tell Joe; you will hurt his feelings."

Charles Bradley, well known in the music publishing field, died suddenly Feb. 13 at his home in Boston, although ailing from a lingering illness for some time. He was up to his death Boston manager for Shapiro, Bernstein & Co. His age is given at about 42. A wife and four children survive. Billy Moran will succeed to the part.

The dispute over "Call Me Back, Pal of Mine," has been settled by Dixon & Lane, publishers, when they paid Lawrence Perricone, author, \$2,750 for royalties. By a court decision last October of Circuit Judge Hall, in St. Louis, the publishers were ordered to pay Perricone a royalty of half a cent a copy and 25 per cent. of the profits on the mechanical royalties. An attorney was appointed at that time to find out the profits and to arrange a financial adjustment. Perricone, who is a shoe worker,

wrote the lyric during the war period.

The title of the song got on the editorial page of a local daily. It read: "A St. Louis shoe worker has earned \$2,750 royalties on his song, 'Call Me Back, Pal of Mine.'" This again teaches us how overtime can pile up in these modern industrial days. (St. Louis Times.)

Rodolph Valentino has signed with the Brunswick phonograph record company to personally "can" two compositions. The screen star

is said to possess an unusually fine baritone that "takes" well on the wax. On one side of each disk will be a song for which Valentino has written the lyrics. Con Conrad did the melodies. The songs are "Na-Ya" and "I'd Give a Thousand Tommorrow for One Yesterday." Harms, Inc., is the publisher.

Charles Lang of the E. B. Marks Music Co. had to cut a western trip short due to the death of his father in Minneapolis.

James Kendis and James Brockman have dissolved partnership in the Kendis-Brockman Music Co., Inc., the former having bought out Brockman's interests. Kendis will continue business under the same style name.

Billy De Beck's cartoon creations, "Barney Google" and "Spark Plug" appearing in the New York "American" and syndicated Hearst papers, have been made the heroes of a "Barney Google" song which Jerome H. Remick is publishing. The cartoonist drew the title page and is "in" for a third of the royalties, with Billy Rose and Con Conrad, the authors.

DISC REVIEWS

(Continued from page 37)

and favor ensemble rendition to good purpose.

WHEN HEARTS ARE YOUNG (Fox Trot)—Paul Whiteman and Orchestra.

JOURNEY'S END—Same—Victor No. 18985.

Both these musical comedy numbers, the "Hearts" (Goodman-Romberg), from "The Lady in Ermine," and "Journey's End," from "Up She Goes," are delivered in Whiteman's usual finished symphonic style of syncopation. A number of odd instruments, rarely carried by even the most pretentious of modern dance orchestras, are introduced prominently for striking effects. The violins and a celesta make for a pretty echo effect and the bass instruments feature tellingly. A two-piano effect also stands out intermittently.

LA PALOMA (Fox Trot)—Vincent Lopez and Hotel Pennsylvania Orchestra.

PINAFORE SELECTIONS—Same—Okeh No. 4744.

Here's a novelty dance record. On one side Lopez has arranged the familiar "La Paloma" ("The Dove"), by Yradier, into a fox, rich with Spanish atmosphere and color.

The "Pinafore" side (Sullivan) is a canned version of a number that

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has been a feature of Lopez's vaudeville routine.

YOU GAVE ME YOUR HEART (Fox Trot)—Isham Jones' Orchestra
THE SNEAK—Same—Brunswick No. 2350
 "You Gave Me Your Heart" by Ted Snyder is the theme song of Valentino's "Blood and Sand" film release and one of the best of the "picture song" cycle. It's a worthy follow-up to the sensational popular "Sheik of Araby" and as Jones does it, is intriguing with its Spanish fandango hokum.
 "The Sneak" probably intended to travesty the "Sheik" title is snappy and rhythmic, and gets to one hot off the vamp with a laughing trombone effect. The cornet too gets "hot" and a general spooky atmosphere is worked into an altogether catchy orchestration.

YOU TELL HER—I STUTTER—Van and Schenck (Vocal)
AWAY DOWN EAST IN MAINE—Same—Columbia No. 3770
 Van and Schenck's current contributions are fairly familiar pop songs. The stuttering number is characteristically delivered and the other, a bucolic number describes the charms of a New England home.

I'M JUST A LITTLE BLUE FOR YOU—Charles Cinway (Vocal)
LOVE SENDS A LITTLE GIFT OF ROSES—Harry Blake—Pathe No. 20814
 Two sentimental ballads fittingly interpreted by two different tenors. The "roses" number has been established the past few months but "blue" is comparatively new, although a worthy companion piece.

COME ON HOME—Brox Sisters and Bennie Krueger's Orchestra
BRING ON THE PEPPER—Same—Brunswick No. 2360
 The Brox Sisters' contributions this month from the house of Berlin, Inc., catalog are a blues and a rag number from the Music Box Revue. "Come on Home" is the familiar where-is-my-daddy idea with some bright new lyrical twists and expressions by the Lewis and Young team.
 Arthur Johnson has made a telling vocal arrangement of the number as he has done with "Bring on the Pepper." Both numbers are comparatively new and therein lies the distinction of the Brox Sisters' offerings—all their stuff is nascent and fresh sounding.

JIMBO JAMBO—Billy Murray (Vocal)
I WAS MARRIED UP IN THE AIR—Same—Victor No. 18991
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that should make for pleasing diversion these winter nights. "Jimbo Jambo" is a tale about a "bimbo" and the hero who didn't give a "dimbo" about her. "I Was Married Up In the Air Ever Since" tells the story in its title. Both are excellently rendered by Mr. Murray.

MARIANNA (Waltz)—Hotel Cleveland Dance Orchestra
ROCKY MOUNTAIN MOON—Same
 Okeh No. 4746

Two popular waltzes, smooth and warm in their string and dulcet reeds arrangements. "Marianna" (Jean Gilbert) from "Lady in Ermine" is strikingly interspersed with showers of xylo thumpings for contrast.
 "Rocky Mountain Moon" is a swinging waltz with a leaning for intermittent synecopation that makes it sound fetching to a degree.

JOE IS HERE—Eddie Cantor (Vocal)
HOW YA GONNA KEEP YOUR MIND ON DANCING—Same—Columbia No. 3784
 Two typical Eddie Cantor songs. "Joe Is Here" (Kalmár-Ruby) is ditty with some four or five chor-



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uses relating how Flo would act when her beau Joe would call, delivered in Cantor's usual energetic style.
 The other number tells its story by its title, done in the comedian's undeniable peppy and snappy manner.

YANKEE DOODLE BLUES (Fox Trot)—Ladd's Black Aces
STOP YOUR KIDDING—Same—Gennett No. 4995
 Ladd's jazzers are building up a following of jazz dance specialists and are accordingly concentrating on that style of recording. "Yankee Doodle Blues" is sold with considerable patriotic paprika.
 "Stop Your Kidding" is a straight rag.

THRU THE NIGHT (Waltz)—The Serenaders
RED MOON—Same—Victor No. 18996

The Serenaders again deliver a fetching waltz couplet replete with distinctive warm and dreamy chords. "Thru the Night" is by Frederick Knight Logan, composer of the famous "Missouri Waltz," which speaks for itself.
 "Red Moon" (Henri de Martini and Max Kortlander) is distinguished by tinkling chime and bells effects.

DUMBELL (Fox Trot)—Vincent Lopez and Hotel Pennsylvania Orchestra
ONE NIGHT IN JUNE—Same—Okeh No. 4754
 Lopez, worthily is the Okeh's dance feature. He is turning out some corking recordings. "Dumbell (Zez Confrey) is by the composer of "Stumbling" and "Tricks" and Lopez has worked in suggestions of both these predecessors in an orchestration that is replete with novelty effects and variations.
 "One Night in June" (Lange-Knapholz-Snyder-Smith-Wheeler) is ample refutation of the bromide to many cooks spoil the broth. A rich colorful dance number this, adapted from Tchaikowsky's "June." The first two named are arrangers responsible for the adaptation with Ted Snyder fixing it up for popular dance appeal. Smith and Wheeler did the lyrics and Lopez does justice to all the collaborators—and then some!

I GAVE YOU UP JUST BEFORE YOU THREW ME DOWN—Phil Ohman and Harry Reser
DON'T SAY GOOD-BYE—Same—Columbia No. 3785
 Phil Ohman and Harry Reser, pianist and banjoist specialists, are a pleasant disk record combo. It's a novelty in itself and listens quite snappy. Both numbers are equally well suited for dance or just straight diversion.

ROCKY MOUNTAIN MOON—Charles Hart and Elliott Shaw (Vocal)
DOWN BY THE OLD APPLE TREE—Billy Jones and Ernest Hare—Brunswick No. 2357
 The "moon" waltz song is sold in a manner only to be expected from the veteran Hart-Shaw combina-

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tion. Its ingratiating three-quarters rhythm is enhanced by a sympathetic violin obligato. "Down By the Apple Tree" is a kid song follow-up of "The Old Swimming Hole" in which Billy Jones and Ernest Hare address themselves by their first names for a conversational double number delivery.
 An appropriate suggestion of the "Shade of the Old Apple Tree" classic is worked in neatly. *Abel.*

Harry Puck has just written the score of a new musical play tentatively titled "My Little Eskimo," to be produced next season. Puck is now playing in "Tangerine."

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FOREIGN REVIEWS

THE LOVE HABIT

London, Feb. 10.
 Seymour Hicks is a remarkable actor. He demonstrated "his at the Royalty Wednesday night where he presented, in association with Dennis Eadie, what is described on the program as "A Piece of Impertinence" adapted from the French by Mr. Hicks. It is the old type of French farce full of "asides," undoubtedly deleted of much of its suggestiveness, and in the hands of anyone but Mr. Hicks probably would have made tiresome entertainment.
 A young married woman is overcome by heat at a charity bazaar and faints in the arms of a stranger. He carries her to a

neighboring chemist's shop and revives her, and takes her in a cab to her home. The piece opens a month later during which time he has been besieging a virtuous wife with his amorous attentions. He gets into the house on various pretexts and one afternoon as the husband rings the bell, the wife is compelled to hide him in the telephone booth adjoining the sitting room. While there he overhears the husband holding converse with the mistress and this gives him his big opportunity. He announces himself as the discarded lover of the mistress and tells the husband that having been deprived of a home, the husband must in time provide one for him and insists that he be made the husband's secretary

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under threat of telling the wife. It seems light material for three hours. But Mr. Hicks has done well with this bare skeleton and hung upon it no end of jocosity, drollery, buffoonery, tomfoolery, mummery, wit and quip, not to mention double entendre. He goes through three hours blithely with the five other members of the cast "feeding" him with smart come-backs.

Hicks brings to the role just the requisite continental temperament. Dennis Eadie is not so happily cast as the husband. This is quite out

of his sphere but he gives an intelligent performance. Frances Carson as the wife was prettily incompetent. Alix, Doraine handles acceptably the part of the husband's mistress and Claude Rains scored strongly in the character role of the mistress' dancing partner. The sixth member of the cast is Elizabeth Watson as the maid and she seemed clumsy and ponderous. The suggestiveness of the dialog at times is pretty crude.

The producers have not made a very heavy investment as the three acts are played in one set and there

are but half a dozen of the cast. The combination of Messrs. Hicks and Eadie as stars prove sufficiently potent to attract for a limited period. The local press comments are mildly favorable. *Jolo.*

VIA CRUCIS

London, Feb. 6.

"Via Crucis" is another version of the old morality play, "Everyman," with theatrical accoutrements. It was produced by Reinhart at Salzburg several years ago on a platform employing the ancient local cathedral as a background. The value of this setting as contrasted with painted scenery can readily be imagined.

Sir John Martin Harvey is responsible for the English presentation (which was adapted from the "Jedermann" of Hoffmannstahl) by Sybil Amherst and C. E. Wheeler and presents himself as Martin Harvey in the role of Everyman. It is a rather crude, dignified version, despite irregular rhymed verse. Harvey reads beautifully the only lengthy role of the play, but even his magnificent rendition can hardly save the piece from a tedious and monotonous that is irritating to all but those to whom such things particularly appeal.

The production is gorgeously impressive, with a single setting—a flight of steps the entire width of the stage, the various phases of the play's progression materially aided by scenic lighting.

"Via Crucis" opened at the Garrick Feb. 5 for three weeks. It should attract the many admirers of Martin Harvey in sufficient numbers to make it a profitable engagement, but is not likely to have any particular appeal for the general run of theatregoers. *Jolo.*

NUIT DE NOCES DE CHARLOT

Paris, Feb. 12.

Such is the title of a rollicking farce, produced at the Theatre Cluny. Charlot is the local name for Charlie Chaplin, and the young man in the three-act farce by Alin Monjardin and Andre Denis is made to imitate and resemble the picture star. It would be impossible to give the plot of this effusion, wherein a retired magistrate, anxious to have a good time on his own, is anxious to marry off his daughter to a rich man, whereas the damsel is smitten with a vaudeville performer made up like Charlot.

It is the wedding night that constitutes the title, after Charlot has impersonated the Mayor at the time of the intended marriage with the suitor provided by the girl's father. In this manner somehow the true lover replaces his rival. Of course there is the usual bedroom scene so dear to the mind of the French farce writer today, with witness hidden behind a screen.

Darbel, a slim looking chap, holds the role of the cinema comedian, while Mlle. Colette d'Or, a corpulent lady, plays Zulma in a style reminding us of the late Jeanne Bloch. The show may appeal to the local public in this quarter of Paris on the other side of the river. *Kendrew.*

BOSTON SHOWS

(Continued from Page 33)

PANTAGES CIRCUIT

MINNEAPOLIS

Pantages
Phil Latocha
Mack & Castleton
Olga Mishka Co
Walter Weems
Shelika of Arabia
Chabot & Tortoni

ST. PAUL

Pantages
Allen Tait
Burke & Betty
Dummies
Princeton & Ver'n
3 Pasquall Bros

WINNIPEG

Pantages
DeLyons
Jim & Jack

LA PINE & EMERY

Marriage vs Divorce
Regal & Moore Co
Horti

REGINA, CAN.

Pantages
(Same bill plays
Saskatoon 8-10)
Sensational Togo
Five Chaplins
Davis McCoy
In Chinatown
Finley & Hill
Willie Bros

TRAVEL

(Open week)
Equill Bros
Chick Supreme

SAN FRANCISCO

Pantages
The Lumas
Philbrick & DeVoe
Ruth Budd Co
Sherman Van & H
Vallecia's Leopold's
Margaret Strain

OAKLAND, CAL.

Pantages
Clark & Story
Noodles Fagan
Richardson Twins
Josie Heather
Palo & Palet
Kate & Wiley

LOS ANGELES

Pantages
Pierce & Goff

INTERSTATE CIRCUIT

DALLAS, TEXAS
J & N Olms

Majestic
Foley & Letour
Marion Murray
Fisher & Gilmore

COLO. SPRINGS
Pantages
(Same bill plays
Pueblo 8-10)
H & J Chase
Chernynoff
Exposition 4
Spectacular 6
Bobby Lehman
Ryan & Ryan

OMAHA, NEB.
Pantages
Leach Wallin 3
Morgan & Gay
Cecil Cunningham
Byron Bros Band

KANSAS CITY
Pantages
Alex Bros & Eve'n
Ridiculous Ricco
Maude Earle
Fashion Plate M
Britt Wood
Fashion Promenade

HOUSTON, TEX.
Majestic
The Covenas
Jason & Harrigan
Valerie Borgere Co
Maxfield & Gelson
The Volunteers
Patsy Shelly Band

LITTLE ROCK
Majestic
W Hato & Bros
Dr Thompson
Sig Friscoe
Floods Family Band
(One to fill)
2d half
Frank Whitman
Dr Thompson
H & A Seymour
Henry Santer Band
(One to fill)

OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
The Philmers
Murdoch & Mayo
Primrose 4
Whiting & Burt
Four Tamakas

SAN ANTONIO
Majestic
Berk & Sam
Dunham & Omalley
Green & Parker
Thos B Shea
Swartz & Clifford
Harry Wat'n Jr Co

TELSA, OKLA.
Orpheum
(Okla. City Split)
1st half
Jambert & Fish
Alma Nielson Co
Rinaldo
Chandon 2
(One to fill)

WICHITA, KAN.
Orpheum
Elroy Sisters
Huston Ray
Harcy Hancy & G
Shotton & Dean
Swift & Kelly
Hymns & McIntyre

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Lewis & Norton
Joe Jackson
Bob LaSalle

SPOKANE
Pantages
Schepp's Circus
Hope Vernon
Dewey & Rogers
Cave Man Love
Jack Moran
Harvard Holt & K

SEATTLE
Pantages
Foxworth & Fran's
Aida Earl & Lew's
Tony & George
Charles Howard Co
Five Jangleys
Morin Sisters

VANCOUVER, B. C.
Pantages
Sheik's Favorite
Zintour Bros
Man Hunt
Harry Bloom

BELLINGHAM
Pantages
Rial & Landstrom
Rogers Roy & R
Virginia Belles
Morrisey & Young
Eva LaRue

TACOMA
Pantages
LaDora & Beckman
G & E Parks
Oklahoma 4
Bert Walton
Eva Tanguay

PORTLAND, ORE.
Pantages
"P & J LaVolla
Ford & Truly
Three's a Crowd
Stephens & Hollis's
Vardon & Perry
Bellectaire Bros

TRAVEL
(Open week)
Santiago Trio
White & Barry
Maude Leone Co
Harry Hines
Hannaford Family

SAN FRANCISCO
Pantages
The Lumas
Philbrick & DeVoe
Ruth Budd Co
Sherman Van & H
Vallecia's Leopold's
Margaret Strain

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FITZGERALD and CARROLL
MERCEDES
THREE EDDY SISTERS
DIAZ MONKS
ETHEL DARE
SAMMY DUNCAN
CONLIN and GLASS
BILLY "SINGLE" CLIFFORD
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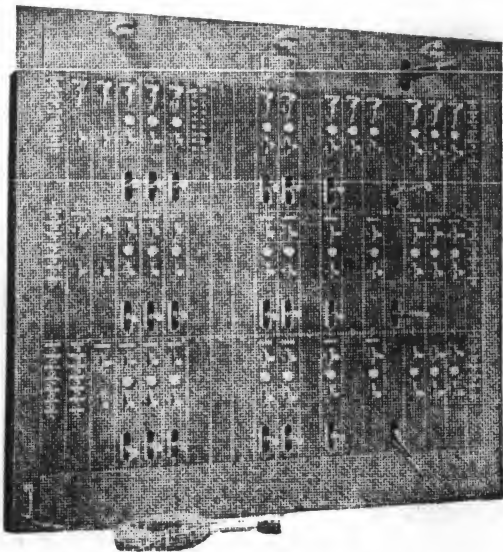
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Featuring THE ORIGINAL HEEL-DROP ARTIST

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THE THRONE OF TERPSICHOREAN

Written by NEVILLE FLEESON and ALBERT VON TILZER

Touring KEITH and ORPHEUM CIRCUITS

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Speeches compiled by DARBY AARONSON

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COLEY and JAXON	LA PALERICA TRIO	BORIS, PETROFF and BALLET	JOHN and NELLIE OLMS
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Booked Solid W. V. M. A.

Go West, young man, go West, advised Horace Greeley.

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FOUR SONGSTERS SIX FOOT FOUR
LAVINGE and YOUNG

IN PREPARATION

"FIFTEEN MINUTES OF FUN"

"NOW AND THEN" "WOW! OH, WOW!"

Edna and Ray

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MAIDIE DE LONG
"THE BASEBALL BUG"

That's Us—LES ARADOS
ALWAYS WORKING

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BOOKED SOLID

LAMBERTI
THE XYLOPHONIST WORKING W. V. M. A.

Lew—LUBIN and LEWIS—Lew
in "A DRUG STORE"

Gene and Myrtle
MOORE

IN

"THE USUAL WAY"

MONTE and LYONS

"TWO ITALIAN NOBLEMEN"

TOURING THE WEST



Sixteenth Annual
Farewell Tour

PERMANENT ADDRESS

TYLER and CROLIUS

"BRAZILIAN DESERT"

PIANO ECCENTRICITIES

This week, Orpheum Theatre, New Orleans



**CRYSTAL
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"THE ATHLETIC GIRL"

BOOKED SOLID
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**DAVE
AND
TRESSIE**

"TWO HOT STEPPERS"

LATE STARS OF
"PLANTATION
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IN
"MIRTH AND MYSTERY"

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**ROYAL
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IN
"PARLOR PEDALS"

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ORPHEUM
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"HOLLY"

With a New Suprise From Hollywood

**ERNEST
HIATT**

BOOKED SOLID
ORPHEUM, KEITH
and
W. V. M. A.

JIMMY DUNN

"ASSISTED BY NOONE"

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Gold Diggers."
GAYETY—"The Big Show."
GARDEN—Bridge Musical Stock,
indefinite.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
ROYAL—"Stranger's Banquet,"
film.
NEWMAN—"Java Head," film.
LIBERTY—"The Girl I Love,"
film.
Photoplays at the vaudeville
houses: "Ninety and Nine," Main-
street; "The Woman Conquers,"
Pantages; "The Prisoner," Globe.

The De Marcos and their band
and Wayne and Warren, both acts
featured on the Mainstreet bill last
week, were seen not long ago on
the Orpheum bill. This is one of
the few returns of Orpheum acts for
the season, although there were so
many last year that it was notice-
able, and some of the regulars even
suggested that it might pay to wait
for them at the "baby" house.

The drawing power of "The Bat"
was conclusively demonstrated last
week with the drama playing its
third week in two seasons at the
Shubert. Monday night the crowd
was one of the smallest of the sea-
son, but Tuesday the takings
jumped over \$500, and continued to
increase until capacity was the rule
the latter part of the week. Busi-
ness at the other houses was on
and off. The Orpheum enjoyed a
good, steady business with the
matinees holding up nicely. The
bill at the Mainstreet also developed
a most satisfactory draw, and this
big house was taxed at many of its
performances. The sensational
business of the week was enjoyed
by the Pantages, where "The Third
Alarm" picture, with its unusual
publicity, and endorsed by firemen,
city officials and others, proved a
real money-getter.

Week of March 44 will be dark at
the Shubert, there being nothing
available to send in. Week of
March 11 will see Walter Hampden
in a repertoire of Shakespearean
plays. Eight different offerings
will be presented in the nine per-
formances scheduled.

If the plans of the promoters of
Fairyland, the new amusement park
being constructed here, go through
without interruption, the new place
will be ready for the public the
middle of June. The plans call for
a music pavilion 118 by 240 feet and
a dance floor 185 by 300 feet.

"The Gold Diggers" was given its
first Kansas City showing at the
Shubert this week.

SAN ANTONIO

By A. WRIGHT

ROYAL—Edna Park Players in
"The Bat."
MAJESTIC—Interstate Vaude-
ville.
EMPIRE—"Dr. Jack" (film).
PRINCESS—"Just Tony" (film).
PALACE—Opens March 2 or 7
(film).
RIALTO—"Foolish Wives" (film).

Barbara LaMarr came here in
person to appear in The Princess
for the week and ran into many
difficulties. The first storm broke
when she found out the Tom Mix's
picture, "Just Tony," was the at-
traction instead of her picture.
Then her manager, Mr. Sawyer, got
in bad with the press for not let-
ting the feature writer of "The
News," Mary Carter, see her when
she called telling her to return
later. Then came a fight over
whether the Hudson people or the
Lexington agency were to have their
car used. Frank Bryant, manager
of the house, had his hands full.

Lent does not seem to have af-
fected business although this is a
big Catholic city.

The Edna Park Players have be-
come so popular a larger house
will be given them shortly, possibly
Princess, now undergoing remodel-
ing.

The Wortham Shows pulled out
of winter quarters here for Laredo,
Tex., for their first engagement of
the new season.

PORTLAND, ORE.

By JOSEPH G. KELLEY

Dixie Harkins, a Lyric chorus
girl, drove a small touring car into
collision with an ice wagon at East
Sixth and Grand avenue at 5:30 one
morning last week. Miss Harkins,
with Polly Wilson, also of the Lyric,
and L. J. Kildall, manager of the
Astoria, Astoria, Ore., and Harry
Silvey, an actor were returning from
an all night party at the Twelve-
Mile house, when the accident oc-
curred. The car belonged to Kil-
dall. Miss Harkins was driving, ac-
cording to Silvey, because both he
and its owner were too highly in-
toxicated to take the wheel. None
of the occupants of the car was
hurt.

A suit for \$20,000 has been filed
against the Southern Pacific railway

RAY and EMMA

DEAN

Wm. Jacobs Agency

ROSS WYSE

and

WYSER

Featuring TONY

THE LIVIN' BLOOMIN' WONDER

Wm. Jacobs Agency

THREE WHITE
KUHN'S

ORIGINATORS OF
COMEDY BASS VIOL

and

MAMA IN THE AUDIENCE

BOOKED SOLID UNTIL 1924 OUT OF CHICAGO OFFICE

Thanks to Sam Kahl and Our Own Agent

Bill Jacobs

WILLIAM JACOBS

We wish to thank you for booking this
entire season for us over the Western
Vaudeville Managers' Association, Jun-
ior Orpheum and B. F. Keith (Western)
Circuits. Also please express our appre-
ciation to Mrs. Cooke for all she has
done for us. To the bookers of the
above circuits, who made this success-
ful season possible, in conjunction with
your most efficient business methods, we
are also grateful.

HARVEY, HENEY

AND

GRAYCE

ALL BOOKED

BY

WM. JACOBS

AGENCY

WOODS THEATRE BUILDING

FLANAGAN

and

MORRISON

"A LESSON IN GOLF"

Wm. Jacobs Agency

FOUR

CAMERONS

"LIKE FATHER, LIKE SON"

Wm. Jacobs Agency

JOHN

and

WINNIE
HENNINGS

"THE KILL KARE KOUPLER"

Wm. Jacobs Agency

ZELAYA

Booked Solid Orpheum
Circuit

Wm. Jacobs Agency

PHIL GOLDEN

AL

COSCIA and VERDI

STRINGING COMEDY

Wm. Jacobs Agency

HUGHIE CLARKE

BOOKED SOLID SINCE SEPTEMBER FIRST

WILLIAM JACOBS AGENCY

BERT and HAZEL THE SKATELLES

WILLIAM JACOBS AGENCY

Julian FOX and MACK Doral

—IN—
SONG AND DANCE CREATIONS
AN ACT OF MERIT

WILLIAM JACOBS AGENCY

COLLINS and HILL

AN ORIGINAL COMEDY VARIETY ACT

WILLIAM JACOBS AGENCY

LA SOVA and GILMORE CO.

—IN—
"DIVERSIONS De VOGUE"

WILLIAM JACOBS AGENCY

DOREE'S CELEBRITIES

WILLIAM JACOBS AGENCY

GRACE AYER and BRO. BILLY

ORIGINATORS OF
EGYPTIAN DANCE ON SKATES

WILLIAM JACOBS AGENCY

JACK KNEELAND and PEGGY POWERS

—IN—
SNAPPY MOMENTS

WILLIAM JACOBS AGENCY

When better barrel jumping is done

ROSE, ELLIS and ROSE

World's Best Barrel Jumpers.

WILL DO IT
WILLIAM JACOBS AGENCY

L. F. CORRADINI'S

ANIMALS

WILLIAM JACOBS AGENCY

ALL BOOKED

—BY—

WM. JACOBS
AGENCY

"You've seen the rest, now play the best"

MAHATMA THE MYSTERY GIRL Without an Equal

WILLIAM JACOBS AGENCY

O'CONNOR SISTERS

WILLIAM JACOBS AGENCY

FOXWORTH and FRANCES

TWO DARK AMERICANS
in "A WEE BIT O' DIXIE"

WILLIAM JACOBS AGENCY

HOLDEN and GRAHAM

in VERSATILE ORIGINALITIES
Originators and Patentees of Colored Shadowgraphs

WILLIAM JACOBS AGENCY

MOORE and FIELDS

"BLESSED WITH IGNORANCE"

WILLIAM JACOBS AGENCY

LYLE and VIRGINIA

PRESENTING THEIR NEW NOVELTY
"The Kid of Captain Kidd"

Booked Solid for Thirty-five Consecutive Weeks for Orpheum, Jr.
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JAPAN'S NOTED HAND EQUILIBRISTS

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MONOHAN and CO.

SKATORIAL ARTISTS

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NIPPON DUO

Versatile Entertainers from the Land of the Rising Sun

WILLIAM JACOBS AGENCY

A LAUGHING SENSATION EDWARD J. LAMBERT

Assisted by MISS MINNIE FISH
in "YOUTH and BEAUTY"
BOOKED SOLID KEITH and ORPHEUM CIRCUIT
WILLIAM JACOBS AGENCY

NELSON'S

PATIENCE

WILLIAM JACOBS AGENCY

MAXFIELD and GOLSON

"THAT'S A WERRY GOOD IDEA"

WILLIAM JACOBS AGENCY

by Frankie Darling, who appeared in the Blue Mouse theatre in Irene Castle's Fashion Promenade offered as a prolog to "Slim Shoulders." The suit is a result of an accident occurring at Medford, when the train gave a sudden lurch and Miss Darling was thrown to the floor, suffering a broken nose and other injuries as a result. She was unable to appear in the revue in Portland after the accident, and declares in her suit that three physicians have told her the scar on her nose will be permanent.

Vaudeville has been cancelled at the Baker and the theatre has gone back to a straight musical comedy basis.

BOSTON

By LEN LIBBEY

It may have been the effect of the abandonment in this city of the attempt of the Shuberts to play vaudeville or it may have been something else, but the fact remained the current show at Keith's is far from reaching the standard of the bills when the battle was on, even though the Keith people never admitted officially that a battle existed.

On her last appearance here Venita Gould held a good position, but not the spot position, and on the same bill was an act of exceptional merit. This week Miss Gould is the headliner, for at the Monday afternoon show the act that was billed in the next-to-closing position was affected seriously by the sudden—and, it was said, temporary—illness of Vivienne Segal. Harry Carroll tried to carry the act alone, with anything but satisfactory results.

Miss Gould was off to a good start and held it all the time. Her impersonations in "one" far exceed in quality her single full-act bit, when she does an imitation of Lenore Ulrich in "Kiki." Few Bostonians that attend Keiths have seen this actress or the show, and therefore the imitation loses much of its value, although in a way that also helps it. Her newest bit here, the imitation of Gilda Grey, was a wow from the start, and using it as a closing number she took plenty of bows.

Ben Beyer in his trick bicycle act opens the show. He is one of the regulars at the house, and doing his single for an opening had no difficulty. It is many weeks since a tramp bicycle act has been seen, and therefore it was welcome. Why he persists in doing an encore that is mostly bunk after closing strong with his routine will always remain a mystery to the writer.

Alice and Mary McCarthy, billed as "Two Little Girls in Blue," were under double handicap. They followed the Duncan Sisters, who led the show last week, and on top of that were well below standard. The girls are not there as singers, and one is plainly below par as a dancer.

Doris Humphrey's Dancers were next. This act is of the esthetic dance variety that had such a run in vaudeville houses some seasons back, but which has lost considerable of its attraction since jazz and orchestras have become so prominent. The girls dance about as well as the ordinary run of ballet dancers, no better, and the dances as they are constructed hold nothing startling in the way of originality or novelty. As a result it becomes a bit tiresome.

McLaughlin and Evans, next, were here earlier this or the latter part of last season. They were the first touch the house received of anything real in the comedy line, and glad to get it. The pair got away better at the Monday matinee than ever before here and did a couple of encores, one good and one fair.

Jim McWilliams in his piano act followed Miss Gould. His act is about 90 per cent. personality, and he has the ability to meet that call. He had them reaching out of their seats for his stuff, although it was not changed greatly since last here, and he closed especially strong.

Mrs. Gene Hughes and her company in a sketch built along rather conventional lines had plenty of comedy, and this act rippled along. Next to closing, Carroll tried his best to fill in the gap on the program. Blanche Sherwood and her brother closed the show.

A leaner house at the Monday matinee than the previous week and nothing to indicate that this week would be a repetition of last, when the house was capacity from one end to the other, with telephone orders taken.

CHICAGO

Rodolf Valentino is well represented on the Palace bill this week and puts Dr. Coue in the background for the moment, for there are only three mere plays on the better-and-better stuff while Valentino is represented in name by his former wife, Jean Acker, who jokingly exclaims as she drinks a "cocktail" in her playlet, "Here's to the Shick!" Valentino is mentioned by Belle Baker in a song, the other headline feature, and he is impersonated in the dancing portion of the Pileo and Douglas act by George Raft.

It is hardly likely that the Orpheum circuit could have known Valentino would be in town the

same week that Mrs. Rodolf Valentino was headlined at the Palace and so the presentation of her act at this time must be attributed to luck. If the placing of the Pileer and Douglas act on the same bill was not premeditated that is another stroke of luck.

The Palace show of nine acts is stronger from a strictly vaudeville standpoint in its early features than in its last four acts. The first five numbers move along just about as nicely as a show could be framed and while the four acts which complete the bill do not keep up this progression the fact that Belle Baker is a great local favorite and that George Rockwell is a nut comedian who would not consider failure carries over the latter part of the show to a successful conclusion. The Jean Acker sketch is nothing worthy of consideration as a playlet, but when it is the vehicle which introduces a shiek's wife it becomes a different matter and it must be said to her credit that Miss Acker is perfectly at home on the stage and carries off her role admirably.

The Dancing Kennedys do not make a good closing act. The pretense that the electrician is at fault, which gives opportunity for the dancers to sing a little and provide a comedy touch might strengthen the act for any other spot on the bill but in closing it shows up the show and prevents the splendid dancing from getting its full appreciation.

MacRae and Clegg open with a bicycle and unicycle offering which permits Miss Clegg to do the major part of the riding and the best tricks done a wheel are the more entertaining when presented by an attractive girl. MacRae's comedy is uniformly good and some of the things he does, such as the dancing fun on the small wheel, are exceptional.

Les Gellis attract attention when their act is displayed and while there was the least delay Sunday afternoon in getting it ready, this did not kill appreciation of the stage picture. The singing and talking opening is a little slow to those who see the act for the first time, but after the little fellow is introduced and they get down to acrobatic and risley work the act is a dandy. The crowd demanded an encore and was rewarded by a whirling of one man on the other's shoulders, which is possibly the best thing of its kind known in vaudeville.

Pileer and Douglas finished to such insistent applause that they did a brief encore and attempted another.

D. D. H. made a curtain speech in which he observed that three times in Chicago within a short time was going strong, but there is no danger of tiring of him. His 29 minutes went whirling by at the opening matinee. He has some new material which evidences inclination to keep abreast of the times and his funmaking from first to last is promotive of the deepest enjoyment.

Wayne and Warren in "The Cash Car," by Paul Gerard Smith, have a number composed in the major part of talk and relieved by burlesque dancing and by acrobatic accomplishment as a comedy ending. The special set gives the talk atmosphere and Miss Warren has comedy methods which are a relief when compared to the average vaudeville comedienne.

Miss Baker sang seven songs. Her kidding with Dan J. Russo, the orchestra leader, as a preliminary to one song, was highly enjoyed.

Mrs. Valentino has capable support for her playlet, an indictment of the male vamp. She is a pretty girl with black bobbed hair and wears an attractive costume. It is an act which will please people yielding to the draw of her name.

Rockwell and Fox fight against odds in next to closing spot on such a bill, but there is no resisting George Rockwell's insistent appeal and he soon had the crowd laughing right and finished a solid hit.

The Dancing Kennedys brought the performance to a close.

The Majestic has a particularly good show for this week with "Rubeville" (10 men) and The Great Lester as the big features. On Sunday Al K. Hall and company were put in as one of the two extra acts to work Sunday only. The act filled in the day between the State-Lake in Chicago and Cleveland.

Page and Green opened with a comedy acrobatic act which is entertaining throughout and which finishes with a three high table wobble and a somersault backwards off the table as a finish instead of the expected fall of the three tables.

Rose O'Hara sang four songs in good voice and made quite a hit in second place, suggesting to students of vaudeville that it may be foolish to pass up the "single woman" on the ordinary vaudeville bill.

Frank and Ethel Halls has a comedy skit which eats up time satisfactorily and places talk on a bill.

The Morton-Jewell troupe have an ideal presentation of juggling offering it in special set and with singing and dancing trimming which almost conceals the real nature of the act. The fast club ex-

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change of the two men is exceptionally good.

Moore and Fields registered with talk and with singing and dancing in which the eccentric steps of one of the pair bring down the house.

"Rubeville" was a particularly big hit here on Sunday night and the band numbers were quite as enthusiastically received as the comedy.

Al K. Hall and company made the usual laughing success of this act in "next to closing" position and the only departure from the offering seen recently at Palace and State-Lake was the use of some of the lines from "Rubeville."

The McKinley Sisters closed the show with a singing and dancing revue in which four girls appear though the act is mainly dependent on the efforts of a girl singer, who joins in a jazz dance at the finish. A girl at piano does very little, starting a solo at one time and playing accompaniment on occasions for brief periods. There are two girls who do two dances, who probably are the McKinley Sisters. The act does not begin to compare to the song and dance revues generally seen at the Majestic. It might be rearranged to advantage.

Paul Rahn and company in "The New Chaff" gets away from the usual run of such offerings and the offering is commendable on this score, but the act needs development before it will get to the best houses. This act was seen at an earlier performance.

The new Le Claire at Moline, Ill., opened Feb. 24 with pictures, Ernie Young's Marigold revue, with 15 people, including Fowler and Tamara, Wade Booth, Florence Holland and Eileen Daner, Benson's orchestra led by Don Bestor, Helen Jeffrey, concert violinist, and Metropolitan quartette consisting of Mary Mellish, Veni Warwick, Nicola Zerola and Henri Scott. S. T. Levin is manager. The house has 2,000 seats. The theatre is built in connection with a hotel and artists playing the theatre also appeared at the Wintergarden in the hotel. F. L. Cornwell, who operates the Delmonte at St. Louis, has the New Le Claire. The special attraction for week of March 4 will be Al Sweet's singing band.

The Palace, Moline, Ill., recently destroyed by fire, will be rebuilt and it is announced that it is expected to reopen within six weeks. Ben F. Wheeler, who had taken a four year's lease the day before the fire, has agreed to lease the newly rebuilt house for that period.

At the first show Friday night were some empty seats at the American, where six acts of vaudeville, Aesop's Fables and a news weekly are offered at 25 cents during the week and generally to capacity business. The acts are secured at small money for try-out performances which enables the offering of such a bargain in vaudeville. The show for the last half of last week was up to the usual standard and interesting as it is the first Association showing of Pepito, the disclosure of a new act by Sam and Jack Gould and the Kimiwa Japs—an act worthy of a place on the biggest bills.

Pepito really does imitations but presents them as a clown and introduces a comedy stunt with an auto which is the predominant hit of the act. The special drop shows a desert and an abandoned auto. After some comedy in which an imitation of a dog barking is a part, Pepito removes his comedy suit, handing it to a woman assistant, and then is dressed in a clown suit in which it is easier to get around, with heavy clown makeup but no wig—a noticeable absence. He fools around with the auto a time getting many laughs. He then concludes with imitations of xylophone, dog barking, chicken and rooster, cow, pony, aeroplane, crying baby and the trainer of lions, in the latter using a whip and a sort of megaphone. Pepito has the makings of a dandy act.

Sam and Jack Gould followed with a new act. Charles Ward and company in "Babies" held third place and provided more laughs than the average sketch. Moore and Fields open with the Conroy and LeMaire "bean mines" talk, new to many theatregoers of this day and which they put over splendidly. They conclude with one dancing while the other plays a burlesque piano trombone. The dancer has some eccentric steps of the kangaroo variety that ought to establish him in showdom. Duval and Semonds in "Their First Quarrel" sing only fairly well but they have a line of talk framed so that they please in spite of this. The Kimiwa Three received a big hand for their stage setting at the opening and offered the usual routine of Jap acts with barrel manipulation by foot jugglers with the comedy of almost dropping the barrel, and ending with a climb to balcony on an inclined rope and a feet slide down.

The number of applicants to appear in an amateur picture at the New Delaney, New York, last Saturday necessitated the police reserves being called out to keep the crowd in order.

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SYRACUSE, N. Y.

By CHESTER B. BAHN.

WIETING—First half, dark; last half half, "Land O' Romance," with Flske O'Hara; next week, "Cat and Canary."

TEMPLE—Vaudeville. STRAND—All week, "The Flirt." ROBBINS—ECKEL—All week, "Robin Hood."

EMPIRE—All week, "Roll of the Sea." CRESCENT—First half, "Man Who Came Back."

The next time that Manager Frank Sardine of the Crescent here books a dope film with a lobby dope display, he'll put the latter under police guard. The Crescent last week had "Life in Chinatown" and, to boom it, used an effective lobby display, a glass showcase holding "guns," hop pipes" and other articles essential to the drug user. Suddenly, Sardine heard a crash. He reached the sidewalk in time to see a fleeing figure. An inventory showed two hyperdermics had been stolen by the raiding dope addict.

Buckley-Ferguson Productions, Inc., of Binghamton, has started work on the first of 12 one-reel movies depicting the methods of fraudulent stock promoters. Mary MacLaren and Sydney Desne with "Baby Elsie" Ferguson have the leading roles.

Syracuse dramatic critics, for once, were united in their estimate of Porter Emerson Browne's "Ladies For Sale," offered at the Wieting the last half of last week. The local reviewers saw little hope for the play.

Although Jackie Coogan failed to reach Syracuse until Sunday he was host, in spirit at least, to several thousand Syracuse youngsters Saturday morning when Jackie entertained his friends at a special free screening of "The Toll of the Sea," at the Empire.

Franklin H. Chase, dramatic editor of "The Journal," and dean of local critics, is getting to be almost as great an attraction as a show hereabouts. Back from a world tour that covered more than a year, Chase is making on the average of three addresses a week before different societies, clubs and organizations.

DETROIT

By JACOB SMITH

GARRICK—Marjorie Rambeau in "The Goldfish." Next, "Purple Mask."

NEW DETROIT—"Thank You." Next, "Captain Applejack."

MAJESTIC—"She Walked in Her Sleep." Next, "House Next Door."

SHUBERT—MICHIGAN—"The Charm School." Next, "The Bad Man."

SHUBERT - DETROIT—"The Midnite Revels." Next, "The Rose Girl."

ORPHEUM (C. H. Miles, Prop.)—Rothwell Browne; Boys of Long Ago; Fred Stoddard & Co.; Lewis & Rogers; Welling & Jordan; De Witt and Robinson; Follette's Monkeys; Keating & Ross. Next week, Senator Murphy and Yvette.

MILES (C. H. Miles, Prop.)—Billy Kelly & Co.; Four Lamays; Ione & Kingsbury; Abbott & White; Welderson Sisters and Selma Braatz.

REGENT (C. H. Miles, Prop.)—"Oh, You Sheik"; Clay Crouch; Berg Sisters; Harry Seymour and Co.; Officer Vokes and Don; Hal-Kins' Silhouettes; Fargo and Richards; Burt Shepherd.

COLONIAL (Warren & Cohen, Props.)—Lilla Shaw and Co., headline.

Ferry Field theatre's new policy of vaudeville success first week. Bills changed twice a week.

Lester Matt, who owns the Strand, Flint, has taken over the Orpheum. Both are first-run picture houses. Charles Garfield remains in charge of the Orpheum.

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More acts have been placed on the B. F. Keith Eastern Circuit and on the Orpheum Circuit from the West this year than the last five years combined. To play the two Junior circuits of these two large parent organizations is the stepping stone "To the Big Time."

It is with a great deal of pride that I can tell to the profession that I book exclusively with the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, THE B. F. KEITH WESTERN EXCHANGE and all their affiliated circuits, and Mr. and Mrs. Artists, if you are contemplating spending a season in the West get in touch with me and I will be pleased to serve you with the same satisfaction that I have given in the past. My references are any of the acts mentioned below.

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JUST TO
MEET GOOD
OLD FRIENDS

WINSOR McCAY

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AGGRAVATIN' PAPA
DON'T TRY TO TWO-TIME ME

**THE LOVELIGHT IN
YOUR EYES**

**I GAVE YOU UP JUST BEFORE
YOU THREW ME DOWN**

MOTHER IN IRELAND

**DON'T THINK
YOU'LL BE MISSED**

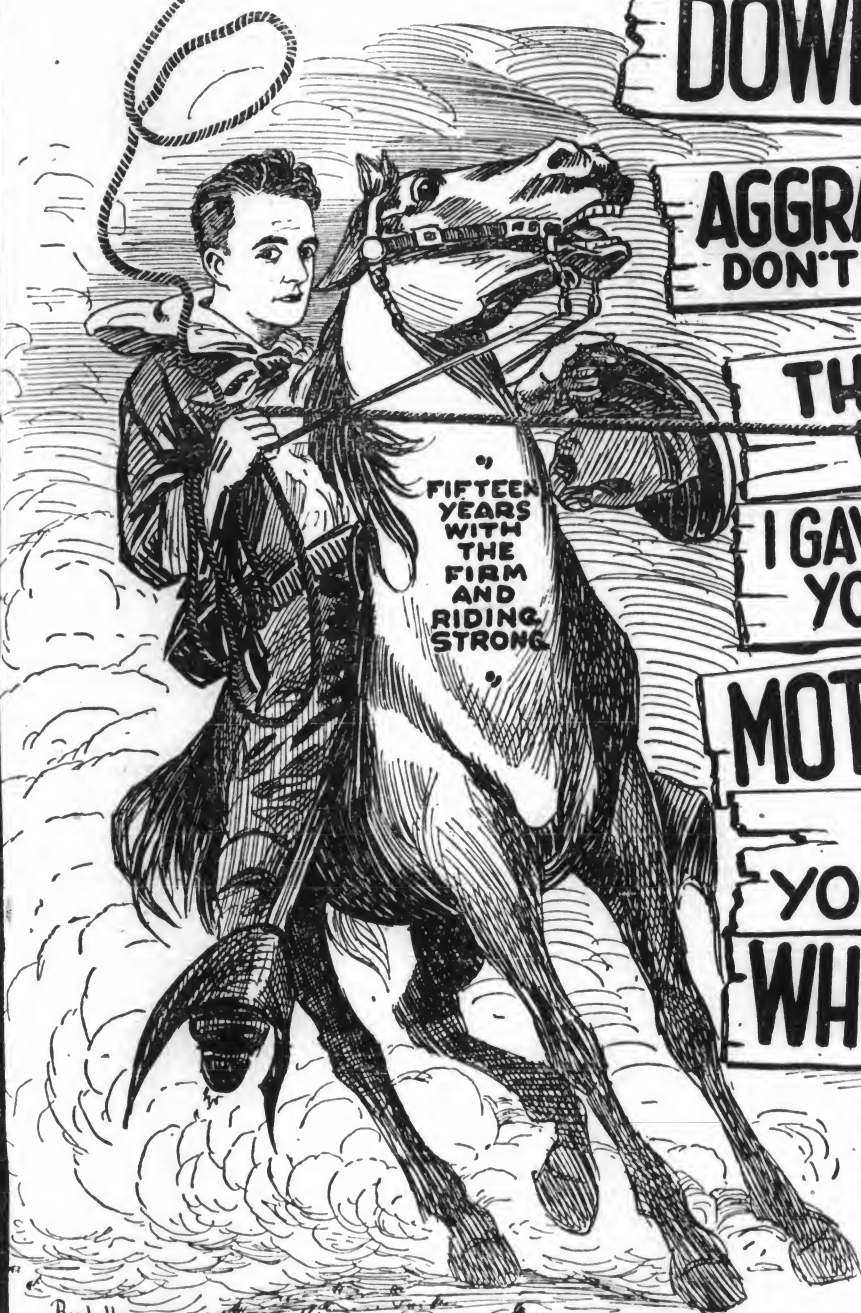
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VARIETY

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NEW YORK CITY, THURSDAY, MARCH 8, 1923

48 PAGES

VARIETY'S NEWS SYNDICATED

MISS RAMBEAU QUILTS A. E. A. COUNCIL OVER CLOSED SHOP

Acts Promptly When Informed It Is in Earnest on Proposal to Enforce Issue Now—Augustin Duncan Takes Her Place

Marjorie Rambeau resigned from the Equity Council last week when, according to report, in a controversy at a meeting, she was informed Equity intended to go through with its "closed shop" policy. Miss Rambeau is reported thereupon to have expressed her displeasure and tendered her resignation to take effect immediately. Augustin Duncan, director of the Equity's 48th Street theatre, was elected to the vacancy created by Miss Rambeau's departure.

FEMALE IMPERSONATORS VERY ABUNDANT

Three on One Vaude. Show—"Service Acts" Partly Responsible

There are more female impersonators in vaudeville this season than ever before, according to the vaudeville booking men. Three impersonators on one bill at a split week house recently is viewed as a record.

The numerical strength of the impersonators was heavily swollen following the war, when recruits from the ranks of the many service acts entered vaudeville and remained.

The disintegration of the service act and the laying aside of the uniforms seemingly did nothing to deplete the ranks of the impersonators, who reformed into two-act combinations, single and the latest craze, "working in front of a band."

An idea of the number of aspirants for the wig and skirts may be gleaned from statistics compiled at one of the large middle-western naval stations during the war. When a call was issued for aspirants for feminine attire for an entertainment, 125 responded.

PAID OFF IN BOOZE

A vaudeville artiste this week queried her acquaintances, "Want to buy any booze?" Questioned whether bootlegging was her avocation, she explained the proffered liquids came into her possession as salary for services rendered at a New York supper club in the Columbus Circle district, as the management lacked the wherewithal to pay off the talent. Instead, she received beer in liquor.

COLORED CIRCUIT WITH HERK AS GEN. MGR.

Syndicate Attractions Operating 40 Shows and 20 Houses

With the incorporation recently of the Syndicate Attractions' Circuit, Inc., at Albany, N. Y., for \$100,000, the plans that have been under way for the last year to organize the negro shows and houses of the country have been consummated. The circuit will have 40 weeks of playing time with 20 houses. The shows are to be played by colored companies, around the circuit twice each season.

Headquarters have been established in New York, where a routing office is in course of organization. Robert Levy is president of the new circuit. Levy was formerly connected with the management of the Lafayette, New York, for a number of years. Negotiations are under way whereby I. H. Herk, of the Affiliated Booking Corporation, the booking concern that handled the routing of the Shubert units until recently, will become the general manager of the Syndicate colored circuit.

The negotiations with Herk call for the Syndicate circuit booking the colored shows to make its offices in the suite in the Robertson-Cole building now occupied by the Affiliated. The deal is to be settled this week.

Among the houses lined up for the colored circuit are the Attacks, Norfolk, Va.; Douglas, Baltimore; Howard, Washington; Howard, Richmond, and Lincoln, Newport (Continued on page 37)

STONE'S FIRST DONATION

Gives \$100 to Methodist Episcopal Church in Spokane

Spokane, March 7. The first donation made to a church by Fred Stone, after his declaration in Butte, is said to have been to the Rev. L. Morgan, of the Central M. E. Church in this city. Stone sent the minister a check for \$100, mentioning it was his donation from the receipts of "Tip Top" here as per the pledge made by him in Butte.

WIRED WEEKLY FROM COAST TO COAST

Universal News Association Solves Problem of Adequate Reports on Theatre—by Arrangement to Transmit Digest of Variety Columns to Millions of Readers—Desire to Correct Defects of Individual Theatrical Correspondence

INFORMING THE PUBLIC

Variety lately mentioned an announcement regarding recognition by the great American dailies of this newspaper's unique and international standing as the medium and purveyor of theatrical news—world-wide theatrical news. Variety is now in position to make public the first link between weekly theatrical trade journalism and daily news publications in all the 70 years of American papers devoted to the amusement field.

Through an offer from the Universal Service, a telegraph syndicate of international standing and importance, serving the leading dailies in principal cities of the United States, Variety has been for six weeks filling with it weekly a (Continued on page 24)

ENTERTAINERS AND HOSTS ON U. S. BOATS

That the U. S. Shipping Board is counting strongly on the amusement angle as part of its service is evidenced by the engagement of Harry Rose to act as master of ceremonies and special host and entertainer on one of its liners during the summer months. Whether it is the Leviathan is not specified in Rose's contract, which calls for \$250 per performance, with at least four shows to be staged, plus a first-class cabin for his wife and baby. The working arrangement is that Rose be permitted to fill in his working hours on shore between embarkation across the Atlantic. Rose's first engagement following the initial trip is at the Metropole, London.

Paul Whiteman has already been announced to sail on the Leviathan June 1 to furnish special music and supply bands for four other Shipping Board liners. The idea of special hosts may also be applied to all their steamers.

CHINESE OPERA COMPANY OF 31 WITH REPERTOIRE OF 400 OPERAS

Seattle Reports Foreigners Rank With Metropolitan or Chicago Opera—Salaries Paid by Year—31 Artists—Going to San Francisco for Run

REAL ALASKAN PICTURE WILL BE MADE THERE

500 Citizens of Far North Subscribe—Tired of Alaska Films Made in Calif.

Portland, Ore., March 7. For the first time in picture history a big Alaskan production is actually to be filmed in Alaska. It is organized by Portland business men and backed by Alaskan money. Lewis J. Moorman of Portland is director. (Continued on page 27)

MADE PLOHN CONFESS

Out All Night So Told Folks He Was Married

Early this week Eddie Plohn, general manager for George M. Cohan, announced to friends that he was married. He admitted the ceremony was performed six months ago but he kept it a secret, both he and his bride remaining in their respective homes.

The revelation came when Eddie did not go home last Saturday night. His family asked him so many questions about it he finally decided to break the news. Since Eddie married, he said he remained out all night about eight times but forgets how he squared it the other times.

The bride was formerly Mrs. Mildred Beam-Harrison, a widow. She was on the stage for a brief time and was professionally known as "Sunny" Harrison.

AFTER MAGAZINES

Richmond, Ind., Orders Racy Publications Off Newsstands

Indianapolis, March 7. The prosecutor, Frank Strayer, of Richmond, Ind., has ordered the local newsstands not to offer for sale the publications known as "Hot Dog," "Whiz Bang," "Jim Jam Jems," "I Confess," "Tattler," "Py-Jamas," "True Confessions," "The Flapper," "True Stories" and "Secrets."

Richmond authorities early this season started a fight over the Sunday film question. With that out of their way they have turned to a crusade on the racy magazines.

Seattle, March 7. The Chinese opera company at the stock theatre here now landed last week at Vancouver, playing a short engagement there. They present a different opera each night. The company has a repertoire of 400 operas. It will play Portland for one week, then proceed to the Broadway, San Francisco, for a run. The company does not intend to travel east.

Its people are paid by the year. Salaries run to \$3,000 for the star and up to \$3,500 for choristers.

Last night the company sang "The Emperor's Concubine." It ran from seven until midnight. Stage hands change sets without drop or (Continued on page 25)

DEPRIVED OF TITLE, CORSE PAYTON SORE

Known as "America's Worst Actor" for Over 20 Years; Lawsuit Threatened

Corse Payton is "America's worse actor," Corse says. He has been that for 20 years without opposition, according to Corse.

Corse is sore. As a champion Corse believes the ethics provide he be challenged before his title may be lost. Yet it is threatened Corse alleges through the publicity resulting from the Gallagher and Shean action, wherein the court decided those two actors now in "The Follies" are neither unique nor extraordinary.

Corse alludes to the "song-act" as "a couple of comparative newcomers." That they personally disparaged themselves on the witness stand and those who testified against them did even more to make it believable there are none so bad as they are actors, Corse thinks was hitting him below the belt. He wants a contest for the title of "America's Worst" if there is any doubt existing over just how bad an actor he is.

COSTUMES

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LONDON'S THEATRES RENTING FROM \$2,000 TO \$4,000 WEEKLY

Fifty Per Cent Profits in Town and on Tour Also Demanded—Condition Similar to New York's—London Theatre Owners Favored by Americans

While the prices quoted for theatre rentals in New York are larger than those generally prevailing in London, the capacities of the houses here are smaller and hence could not command such big guarantees. In order to get into London with a show it is impossible for an outside producer to break in without guaranteeing anywhere from \$2,000 to \$4,000, and in addition to give the lessee of the theatre, in most instances, 50 per cent of the profits of the show, in town and on tour without the theatre owner risking one penny.

As a consequence there are comparatively few legitimate productions by outsiders, most being made by those in some way connected with London theatre management.

The wise American producer having a native hit suitable for England, knows the condition and seldom, if ever, disposes of the English rights to any management that cannot command a London house.

Charles B. Cochran probably controls more London theatres than any other English manager. When he went to New York recently he was enabled to select the best. He made deals with such representative New York producers as George Cohan, Sam Harris, Arthur Hopkins, David Belasco, The Selwyns, etc. Grossmith & Malone have an arrangement with the Erlanger, Dillingham and Ziegfeld syndicate. Sir Alfred Butt, through the extensive control of theatres here, has usually been able to get many of the American success for England, but does not seem to be competing as strongly as in the past. For many years he had the call on the Klaw & Erlanger productions, but seems to have permitted this to pass to Grossmith & Laurillard (which later developed into the Grossmith & Malone Corporation).

Recently a vaudeville agent, who has a number of shows on the road here, attended the first night of "Merton of the Movies" in New York. At the end of the second act he approached George Tyler for the English rights. Tyler quoted him a price, the agent accepted, and offered his check at once, whereupon Tyler said he would close the deal later. The agent sailed for home several days later without the contract and on arrival here found, Robert Courtneidge, who controls a couple of West End theatres, had secured the piece for England.

Even so successful and thoroughly established an attraction as the "Co-Optimists" is obliged to rent the Prince of Wales in order to come into London with a new edition.

A similar situation is prevalent with the revue producers who tour England with their twice nightly revues in the variety halls. The important variety circuits owning the desirable houses where these shows can make money, allot routes to the successful producers of this style of entertainment year in and year out, without the producers signing very far in advance what the attraction will be. It is understood the favored producers will put forth a first-rate revue entertainment, in return for which they are given regular routes where they are reasonably certain their shows will yield a profit.

KARNO GAVE IN

Charged with Repudiating Standard Contract; Controversy Adjusted

London, March 7.

As Fred Karno seemed pointed for a direct clash over the standard form of contract, he got together with the trade unions of the theatres and the controversy was amicably adjusted.

Karno was formerly of the Touring Managers' Association. Eleven chorus girls alleged they were discharged for complaining. The unions took up the matter, when Karno agreed to reinstate them at their former salary and to conform with the standard agreement.

"BAD MAN" CLASH

Gallery Boed at Finale, with Remainder of House Resenting It

London, March 7.

A peculiar situation presented itself Saturday night at the finale of "The Bad Man." The piece throughout had tremendously scored, but when it finished for an unfathomable cause the gallery started to boo. The remainder of the audience resented the upstairs display. With the ending the company took 10 curtain calls.

Matheson Lang in the title role slightly burlesqued it as his interpretation.

HUSSEY AND DEMPSEY

Comedian Representing Champion Abroad—"Plantation Days" Sails

"Plantation Days," the colored show engaged for Albert de Courville's London revue, "Monkey Glands," and the cabaret at the Empire, sailed aboard the Finland last Saturday. The organization had been held up a week because of a delay in the forwarding of the English labor permits. Accompanying them were James O'Neal, who with Maurice L. Greenwald controls the show, and Irving Tishman, a vaudeville agent who bought in on "Plantation Days."

Jimmy Hussey also got away last Saturday, also aimed for the de Courville show. Hussey carried with him authorization to act abroad for heavyweight champion Jack Dempsey. His credentials were signed by Doc Kearns, Dempsey's manager, and one letter was addressed to George MacDonald, the London sports promoter. Hussey said he was empowered to arrange for several bouts for Dempsey, who may box Joe Beckett and possibly Carpenter in London.

Hussey figured the Dempsey connection would be a publicity aid for his professional appearance in England and expected to be met by sporting men at Southampton. He has been friendly with the champion for some time and, although abroad last summer when Dempsey was scouting there, he did not appear on the stage. Hussey played the London music halls with Jack Boyle about eight years ago, at which time he aided in writing a revue called "September Moon," produced by Edelman & Burns.

ACROBAT KILLED REHEARSING

Paris, Feb. 24.

A young acrobat named Cardinal was killed instantaneously yesterday while rehearsing a somersault at the Belleville place, Paris.

His spine was broken when turning into a fall. He had appeared here at the Olympia and Nouveau Cirque.

RADICAL AMUSEMENT CHANGES OBSERVED BY WM. MORRIS

Details Trip to Coast and Return—Joe Schenck and the \$ Sign—Three Musketeers of Chicago—Lady Lauder as Speechmaker

By WILLIAM MORRIS

Yes, we had a wonderful trip to the coast. The principal reason for Mrs. Morris and myself for going west to bid Sir Harry and Lady Lauder a bon voyage on their trip to Australia.

I left New York Jan. 16; was met in Chicago by Ellis Glickman, impresario of the Jewish theatre, and Richard Pick, once impresario of the Chicago Opera Company, but now making billions in insurance.

When in Chicago I never fail to call on the "Three Musketeers" Jones, Linnick and Schaeffer. Aaron Jones showed me his new million dollar offices in the McKicker's theatre building; they are wonderful, and so is the theatre. This is a wonderful theatre, equipped to meet all occasions. Although it was early in the morning, crowds were already trying to get in.

We left for Los Angeles intending to precede Sir Harry's company by ten days, and also to be on time for the opening of Sid Grauman's new \$5,000,000 theatre. Sid is a great fellow, and has two of the finest show places you can see. His Hollywood theatre is a great show place, not alone the interior but also the entrances to the lobbies. Doug Fairbanks in "Robin Hood" was in its sixteenth week, and I understand the picture was then doing over \$15,000 weekly. The opening of Grauman's Met-

ropolitan, Los Angeles, was a huge success. The price that night was \$5 for every seat. Thousands were turned away, and as it seats a little over 5,000, it was not a bad night for Sid. Everybody, but President Harding was there. To give all the names would use up all of "Variety." There were many speeches: one by Jesse Lasky, also by Sid Grauman, with whom everybody shook hands, and were in turn kissed by his wonderful mother. Sid loves his theatre, but oh, how he loves his mother!

To call his theatres movie theatres is a misnomer: I think the name of "Palace of Entertainment" would be a better one.

Outside of the 10-cent houses, I think the straight movie days have gone. There are very few Fairbanks, Chaplins, Pickfords and Griffiths, to make drawing cards 52 weeks in the year, and for this reason, these wonderful palaces will in addition to the movie feature, draw from every branch of entertainment to make a program strong enough to fill these theatres, especially, as the superior houses of en-

(Continued on page 41)

OTHER FOREIGN NEWS
On Page 38



The Old War horse is working again and making them laugh. Many thanks for all letters, telegrams, phones, etc. Absolutely too numerous to answer.

FRANK VAN HOVEN

RADIO ABROAD

Situation Now Similar to Over Here—Price Talent

London, March 7.

The "listening in" boom is likely to be checked here. The Marconi company and the general post office are at logger-heads owing to the fact that they each think they are not getting enough money out of it. At present each takes 50 per cent of the 10 shillings license and both want more.

Meanwhile all sorts of shops have gone in for selling apparatus and parts and every small boy is a potential pirate. One big film renting concern is doing more business in wireless than it is in films and all the theatres are broadcasting their shows.

Artists are working from Marconi House but are apparently not being paid for their services the company probably thinking the advertisement enough; the artists are beginning to think otherwise. Their advertising is also free.

The morning and evening papers struck and refused to publish the daily programs free but the "Pall Mall Gazette" struck out and devoted space to the announcing they had exclusive "broadcasting announcements." The rest of the press then gave in, reinserted the ads, and also got out special bills.

The public are also growing restive and grumbling. One thing which is annoying them is the attitude of the clergy who have managed to get "broadcasting" prohibited during the hours of Divine service on Sundays, just the time when most people are desirous of using the instruments. Another thing is the matter of expense and the alleged inadequate return. For instance a man with a crystal set is limited in range and restricted to one program and even if he has a two valve set gets little better service, the real usefulness coming when from £70 to £80 has been spent.

All makers and sellers of apparatus must pay a percentage to the Marconi people who have an absolute monopoly.

Officials of the company and the post office are prowling around looking for pirates and the first has just been captured and fined £2 and costs. Inquiries among people owning sets found one man who had a license.

REVIVAL DOES BETTER

London, March 7.

Marie Tempest has done better with "The Marriage of Kitty" revival at the Duke of York's.

It was fully accepted when presented, to replace Miss Tempest's frost, "Good Gracious, Annabelle!"

Blackwell Bound for Vienna

London, March 7.

Carlyle Blackwell is going to Vienna, where he will make two pictures.

COLORED SHOW WAVE DUE FOR LONDON TOWN

Empire Turns "Plantation" Cabaret Through Price; Signs Another

London, March 7.

When Sir Alfred Butt rejected the Sam Salvin proposition of 1,300 pounds (\$6,000) weekly for the "Plantation" cabaret show on Broadway, Charles B. Cochran immediately announced he had secured that attraction for the Pavillion.

Meantime Butt engaged another colored attraction from the States, said to be "Plantation Days." It is reported having sailed from New York last Saturday. Butt wants it for the Empire show.

While this dark talent rivalry proceeded, the Hippodrome was in negotiation with still another American colored group.

During the scramble the Actors' Association, according to its custom, registered the usual protest against "a foreign invasion."

The London Common Council has granted Butt's Empire a cabaret and restaurant license, with meals and entertainment to be provided in addition to the revue Butt intends presenting there. The food and show will be on exhibition three times daily, at 5, 7 and after the night performance of the show.

Cochran has been advised by counsel that if he can secure the co-operation of the Salvin he has more than an even chance to enjoin Butt from using the title "Plantation" on the grounds it is an infringement by inference.

The sailing of the "Plantation" cabaret revue has been postponed from this month to around April 15. The all-colored troupe, including the orchestra and Florence Mills, will give their initial London performance at the Pavillion.

ALHAMBRA'S ACT

Paris, March 7.

March 9 at the Alhambra will appear Alexander and Clotilde Sakharoff.

SAILING APRIL 15 FOR S. A.

Paris, Feb. 22.

The French company recruited by Mme. Rasimi with her Ba-Ta-Tan revues to tour six months in South America will leave here April 15. Mme. Parises will be the first star to go out, and the troupe will be strengthened in June by Mme. Mistinguett and probably Earl Leslie. Louis Hillier has been appointed orchestral conductor and will accompany the troupe during its entire trip, until next October.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

March 3 (from New York for London), Grace Hayes (President Harding).

March 10 (from New York for London), Dora Dean (Johnson and Dean) (Majestic).

March 3 (from New York for London):

Irving Tishman, James O'Neil, Raymond Thomas, Clifford Carter and wife, Harry Irons, Archie L. Ware and wife, Archie Cross, Daniel Howard, Sterling Grant, Bert Hall, Cecil Rivers and wife, James P. Johnson and wife, Leonard Harper and wife, Joe Sadler and wife, Ethel Dukehill, Bernice Wilson, Adelle Frazier, McDowell Sisters, L. Jackson, J. Stevens, C. Brown, Billy Rickman, Susie Brown, Helen Wright, Peggy Bennett, Frank Woods, William Braud, Addington Major, George Stamper, Richard Curry, Arthur Jackson, John Bosley, Curry, Arthur Jackson, John Bosley, W. Steptoe (Finland).

March 7 (New York to Paris) George Maxwell.

Feb. 24—(Boston for Liverpool) Joseph Farrington of Beggar's Opera company, London, and Mrs. Farrington. (Ansonia.)

In This Issue
PICTURE NEWS
WILL BE FOUND
ON PAGES 26 TO 31

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RADIO SERVICE AT \$2 MONTHLY; C. W. HOUGH REALIZES TALENTS' VALUE

President of "Wired Wireless" First Acknowledged Importance of Capable Entertainers—Wired Radio, Inc., Subsidiary of North American Co.

C. W. Hough, president of Wired Radio, Inc., a subsidiary of the North American Company, 60 Broadway, New York, has been successfully conducting experiments with his new "wired wireless" receiver on Staten Island, N. Y., for the past two weeks. Completion this week will mean that the system of electrical entertainment made possible through the basic patents of Major General George O. Squier, chief signal officer of the U. S. A., will open a new avenue of revenue for the profession.

Mr. Hough states that he fully realizes the reason his organization is being met with so much approval is because he is the first to recognize the value and importance of entertainment and capable talent in this venture. He realizes that, just like the phonograph when every singer "canned" his or her voice just for the novelty of it, this gratis service by talent is wearing off and that real artists demand and are entitled to real revenue for their services.

"With this in mind Mr. Hough will utilize the leading theatrical trade paper as a medium to solicit talent when plans are formulated for the final execution of the system of broadcasting. This will take some months to accomplish.

The wired radio receivers, a compact device perfected by Mr. Hough, the radio and electric expert of the North American Co., from Gen. Squier's patents, will be leased \$2 monthly to include entertainment service with a few cents more for the loud-speaker receiver. If sold outright the price will be \$35-50. The elimination of all batteries with its attendant acid hole burns in clothes and carpets and their pattering out at the most interesting portion of the program are among the advantages of wired wireless.

A complete booking organization will take care of talent dates with four centralized broadcasting stations to be maintained in key cities with a possible net work of national wiring making it possible for nation-wide communication.

Mr. Hough cites tentative figures. Taking Cleveland for example, which city of 800,000 population the North American Co. controls on its electric light, heat and power end, Mr. Hough says that were only 5 per cent of the residents to subscribe for the service at \$2 a month, it means an \$80,000 gross monthly income for that one city or almost \$1,000,000 a year.

Monday morning one of the Shuberts' representatives visited Mr. Hough to try to put over a publicity stunt with the new "wired wireless" idea when it becomes practicable. Other theatricals have evinced interest following last week's Variety story but it is the Hough idea to put this on a strictly commercial basis.

IND. LETS THEATRES ALONE

Legislative Session Adjourned Without Damage in Theatrical Interests

Indianapolis, March 7.

The theatrical industry in Indiana can money along for a couple of years without fear of State restrictive legislation. The session of the State legislature closed Monday, without having inflicted any damage on theatres, beyond a minor set back in Indianapolis houses alone due to passage of the bill prohibiting the holding of the Indianapolis Speedway race on Memorial day, thereby eliminating considerable business from the 100,000 or so race visitors who always spent an evening or two in the city.

The session was marked at one unusually pleasing to the theatrical industry in that it was the general tendency to let it alone. The only serious threat against the business was in Senator Steele's movie censorship bill; termed the "most vicious bill" before the Assembly by some members. It did not even get to first base, however.

FEWER SONG PLUGGERS AT SIX-DAY RACE

First Time in 16 Years—Publishers' Economical Move

It's a strange six-day bike race being ground out at Madison Square Garden this week. Patronage early in the week was not up to standard, and the call in the Broadway agencies was off. Those in attendance didn't know what was missing, but the music publishers did. Feist of the publishers assigned song pluggers to the event. It is the first time in 16 years that the popular song element has been so little in evidence at a six-day race in New York.

Though they stated there was no formal agreement, the publishers explained they had decided "plugging" numbers at the long grind didn't mean anything and cost too much. As a matter of economy most passed it up.

Heretofore it has cost each publisher about \$500 for representation at the six-day affair. Tickets cost \$125 for the week, and the half dozen pluggers from each office were paid \$5 a day. One of the publishers was willing to send men to the Garden provided they be admitted free. The grind management declined.

The publishers said the passing up of the bike race was in line with the policy of economizing at this time of the season.

VA. FEES INCREASED

Bill Introduced to Harass Exhibitors—Opponents Denounce Measure.

Richmond, Va., March 7.

An amendment to the picture censoring measure was introduced into the Legislature late last week. It calls for an increase of fee for each 1,000 feet of film examined by the censors from \$1 to \$2 and authorizes a charge of 50 cents each on educational and religious film, new exempt. The salaries of the censors are increased by the amendment from \$2,400 to \$3,600 yearly.

Opponents of censorship are denouncing the amendment and clamoring for the abolishment of censorship in Virginia.

ENDOWING HOSPITAL BEDS

Chicago, March 7.

A fund to endow beds in the Chicago Osteopathic Hospital is being raised and was given its first important boost by Eddie Cantor at the Apollo when a benefit was staged. Theatrical cases which have gone to that hospital have received treatment from the physicians gratis in the past, but this fund will provide beds.

The hospital is located at 5230 and 5250 Ellis avenue. Members of the profession wishing to avail themselves of treatment at that hospital may address Dr. Oliver C. Foreman, 27 East Monroe street.

REGULATING TEMPERATURE

Indianapolis, March 7.

During the spring-like weather of last week the city's sanatorium, Dr. Herman G. Morgan, advised all theatre managers to maintain an even temperature in their houses, around 70.

Dr. Morgan stated overheating in some ways is worse than underheating for the health of the attending public.

DEFEAT "SUNDAY" FILMS

Albany, N. Y., March 7.

Sunday movies will not be shown in Mechanicsville, N. Y., a proposal to permit them being defeated by a vote of three to one at a special election held last week.

The determined opposition of all the churches did it.

NORTHWEST MANAGERS FIGHTING 10 P. C. TAX

Conditions There Complicated; Amateurs Driving Out Professionals

Theatrical conditions in the northwest are in the most complicated stages ever seen. In one third of the cities in Oregon shows are closed Sunday, while in Washington the State Legislature is attempting to impose an additional 10 per cent state tax on admissions, which would virtually put many theatres out of business. Unimproved financial conditions and unforeseen cold spells, the worst in years, has not helped managers. However one finds them taking an optimistic standpoint, increased bills and added attractions at decreased admissions, erection of new theatres.

Laws have been passed in the northwestern states prohibiting questionable carnival companies, eliminating chance games and making the "auspices" gaze passe. Instead they have turned their attention to numerous county fairs and celebrations and stunts that are new.

While actors have been driven from work by the onslaught of amateurs entering the field and stock companies closing, there has been work for all in new fields opened, such as hotels, clubs, picture theatres, cabarets and dance halls adding entertainment.

Imposition of a 10 per cent. state tax on theatre tickets is being fought in the state of Washington, as proposed in Senate bill No. 134. It would drive out of business the majority of small theatres in the state and cut the receipts of the larger houses to such an extent that some of them will be forced to close. Over 200 persons engaged in the theatrical field crowded the Senate chamber and gallery during the hearing to join in the protest.

A survey made of the business done by theatres show that they make on the average a profit of less than 15 per cent, on their investments. Collection of taxes cost 2 per cent. It would not be possible, even though patronage did not decrease as a result of the state tax, to take 12 per cent, the tax, and the cost of collecting it, out of 15 per cent. profit and permit the theatres to continue performing.

The Legislature in Oregon is said to be awaiting the outcome of the state tax in Washington, and threaten to install the same primarily to raise funds for the Oregon world's fair.

H. O. H. QUILTS TOO

Shubert Uptown Unit House Will Be Booked By Fally Markus

The Harlem opera house discontinues as a Shubert vaudeville house this week when the unit "Troubles" closes there Sunday. Commencing Monday the house installs straight vaudeville playing 10 acts a full week booked by Fally Markus. The straight vaudeville will be played on a three shows a day basis, with the admission scale topped at 75 cents for the night performance. The Shubert units have been playing the house at \$1.10 top during the week and \$1.50 Saturdays and Sundays.

The Harlem opera house, owned by Louis Brecha and under the management of John H. McCarron, has been playing the Shubert unit shows on a sharing agreement. With the straight vaudeville, the management will conduct an active campaign to revive the former popularity of the house as a vaudeville stand, which dwindled during the weeks the Shubert shows were played.

CRESCENT, B'KLYN, IN STOCK

The Shuberts have leased the Crescent, Brooklyn, commencing April 9 to Henry Duffy for stock. The Crescent is the Shubert unit house over the bridge.



EDNA AUG

in "DAY DREAMS" Keith's 105th Unusually Good

"Time passes quickly at B. F. Keith's 105th Street Theatre this week because the program there keeps you interested and amused every minute. There is something about every act that lifts it above the usual run of vaudeville numbers. For instance, there is Edna Aug and her company who present a charming little playlet concerning the day dreams of such a prosaic character as a scrub-woman. Edna Aug plays the role of the scrub woman in the opera house, and her dream is to sing opposite the great baritone. When she does this—in the dream—considerable good comedy ensues. James Moore, as Signor Campanelle, sings several songs surprisingly well." — CLEVELAND PLAIN DEALER.

Keith's 105th Street

"Edna Aug, comedienne and emotionalist extraordinary, tops a vaudeville bill unusual for its sustained merit at B. F. Keith's 105th Street Theatre this week. Miss Aug and her company in their little 'Day Dreams' comedy sketch show true dramatic technique." — CLEVELAND NEWS.

EQUAL RIGHTS BILL

Pa. Legislature Has One Less Measure for Fans

Harrisburg, March 7.

Representative John C. Ashbury, Philadelphia, one of the two colored members of the House, last night introduced the equal rights bill that caused much debate and some ill feeling during the session of 1921.

The bill would give negroes the same rights as white persons in all places of public accommodation, entertainment, education or amusement. It provides penalties for hotel men and theatre owners and others who refuse admission to persons because of race, color or creed, the penalties ranging from \$100 to \$500 and one month to six months imprisonment or both, at the discretion of the court.

The measure will probably be given a public hearing because of the demand from colored persons who have a large vote in many of the cities, but it will not be given the prominence that the 1921 measure attracted.

Miss Martha G. Tomas, Chester county, one of the eight women members of the House, last night introduced a bill authorizing county commissioners to appropriate money to any incorporated agricultural or horticultural society within the county. This measure, if passed, would aid the county fairs materially.

The House has now before its appropriations committee two bills sponsored by Representative O. D. Stark, Wyoming county, the one appropriating \$100,000 for the encouragement of agricultural fairs for the appropriation period of 1923-1925, and the other for a similar purpose covering the last biennium and carrying a like appropriation. It is not likely that either will go through with these amounts.

VAN AND CORBETT SET

Billy B. Van will join a legitimate show and Jim Corbett will remain in vaudeville at the termination of their partnership, due as soon as their present bookings expire.

Van will be included in the cast of the new Erlanger production, which is scheduled for opening at the New Amsterdam, New York, if the "Follies" ever moves out, and Corbett will team with Jack Norton for a continuation in the twice daily houses.

SUNDAY SHOWS WILL BE STRAIGHTENED UP SOON

Agitation Continues and Police Orders Go Out—"Sunday Acts" in Demand

A general straightening up of all vaudeville bills in New York by the bookers in the larger agencies for next Sunday as the result of last Sunday's Sabbath closing campaign resulted in an unusual demand for acts known a decade ago as "Sunday acts," this week.

"Sunday acts" as they were formerly termed during a lengthy period when New York vaudeville houses were forced to confine themselves to a straight concert program comprise singing turns, monologues, musical acts and sketches that do not need props or scenery other than the regulation house interior. Any turn in fact that does not include dancing, juggling, acrobatics, wire walking, etc., qualifies as a "Sunday act."

With from five to seven acts affected in most of the New York houses through doing acrobatic stuff, dancing and other banned specialties and necessarily rubbed off the bookers sheets the agents were put to considerable scurrying around to dig up turns that would meet the requirements.

This Sunday from indications the lid will be down hard and fast on all the houses playing Sunday vaudeville. The word went out from the New York police last Sunday to "straighten up the shows." Some did after a fashion. With the signs pointing to another drive of wider scope than last Sunday by the Sunday closing reformers the vaudeville houses generally in New York will trim their sales accordingly.

Activity by the Sunday closing crowd is looked for in Brooklyn next Sunday also.

Before Magistrate Ryttenberg in the 54th Street Court Monday morning, J. Herbert Mack, manager of the Columbia, New York, was discharged on a Sunday complaint filed by the patrolman on post Sunday evening. It involved Shone and Squire, a mixed two-act on the Columbia's Sunday bill. The act was also summoned and likewise dismissed. The charge was dancing and abbreviated costume. Leon Laski appeared for the theatre, with Maurice Goodman and Sator Walters of the Keith office (which books the Columbia Sunday show) representing the artists. The magistrate said no evidence of a violation of any law had been presented, with the Assistant District Attorney in court agreeing.

Mr. Goodman called to the attention of the magistrate the decision rendered by Judge Moses H. Grossman in an action by the People of the State of New York versus B. F. Kahn, tried in January, 1918. A portion of the Judge Grossman decision reads as follows:

"From a reading of section 2152 it will be observed that the prohibitions contained in chapter 501 of the laws of 1860 have been materially lessened. The word 'interlude,' equivalent to what is now known as 'playlet' or 'sketch,' and the sweeping comprehensive words 'or any other entertainment of the stage or any part or parts therein' contained in chapter 501 of the laws of 1860 are omitted from section 2152 and in place thereof the prohibition by express words of feats of strength, such as 'wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein,' and 'club performances' and acts of 'exercise' is added.

"The 'playlet' or 'sketch' and a variety of other performances, such as singing, playing of musical instruments, mimicry, monologues, duologues, illusionists, ventriloquists and innumerable other acts fall outside of any classification contained in the statute. Section 2152 in relation to dancing prohibits only 'ballet,' 'negro or other dancing' and 'rope dancers.' Were it the legislative intent to prohibit all forms, styles and classes of dancing upon the stage on Sunday it would have been easy to have enacted it in the statute in so many words. The statute, in express terms, either could have prohibited 'dancing' or (besides ballet) 'negro and other dancing.' Failing this, it is clear that the prohibition of all dancing was not intended. Indeed, it would be difficult to credit the Legislature with so extreme an intention."

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GEO. PRICE'S 5-YEAR CONTRACT IS CANCELED BY THE SHUBERTS

Claimed Price Breached Agreement When Leaving Central, New York—Contract Carried Sliding Salary Scale of \$700 to \$900 Weekly

The Shuberts have decided the five-year contract held with them by George Price is cancelled. A breach is alleged by Price when he "walked out" of the Central, New York, two weeks ago just before the Monday matinee, alleging he had been improperly billed.

The Price-Shubert agreement gives Price a sliding salary scale during the term, starting with \$700 weekly (this season) and reaching \$900 weekly while in a production. It provides when Price plays in vaudeville under the direction of the Shuberts he shall receive \$200 additional a week.

Price was assigned as extra attraction for the Lean-Mayfield Shubert-owned unit show, "The Blushing Bride" at the Central. Reporting at the theatre Price complained over the absence of his name in front of the house. His contract contained, he said, a clause saying that when he appeared in vaudeville he was to be the headline. Following a controversy, with the management unable to soothe Price, he left the theatre and did not return.

Variety last week in its Inside Stuff on Vaudeville stated that following Price's departure as though anticipating a legal action, Price's name had been placed in front of the Central, a photograph taken of it and the name immediately removed. It was not known whether Price had had the forethought to take a photograph of the billing before his name was temporarily put up although that could have been secured at any other time during the week.

Mr. Price could not be located during the week to obtain his version.

ORPHEUM'S BILLS UP

Vaudeville Shows Booked For Coast Said To Cost \$7,500 Weekly

San Francisco, March 7. From reports and talk about the Orpheum Circuit's big time vaudeville bills that will be seen on the Coast are to be different in their playing complexion from the former shows; also will cost more. One bill now partly announced to appear here at the big time Orpheum will have a salary list amounting to \$7,500 for the week.

The bill at Keith's Palace, New York, last week is said to have cost over \$10,000. The current bill there is reported costing \$8,500.

SYLVIA CLARK BOOKED

Orpheum Circuit Engages Another "Shubert Act"

Sylvia Clark, former Shubert vaudeville act, has been routed by the Orpheum Circuit. She opened Sunday (March 11) at Kansas City. Miss Clark was formerly a big time "single" turn on the Keith and Orpheum Circuits, leaving last season to join the Jones & Green Shubert vaudeville unit, "Spice of Life," which closed several weeks ago.

Miss Clark is the fifth former Shubert act to be reinstated by the Orpheum. Others were Irene Castle, Adele Rowland, Steppe and O'Neill, and "Max and Moritz."

TWO EVENTS FOR ELTINGE

Seattle, March 7.

Julian Eltinge was arrested here last week on his arrival from Vancouver on a charge of having liquor in his possession. He spent his spare time while playing the Orpheum here clearing himself of the Federal charges against him. Incidentally, the impersonator broke all matinee records at the Orpheum during the week.

Nan Halperin on Pan Circuit

Nan Halperin has accepted a route over the Pantages Circuit and will open March 12. She was booked by her husband, William B. Friedlander, who has two former unit shows now playing the Pan houses.

UNIT SHOW WITH \$60 IN BOX OFFICE, ATTACHED

Marx Bros.' "20th Century" Looked for Deficiency Due From Shuberts on Guarantee

The Four Marx Brothers arrived in New York Monday, leaving the equipment of their "20th Century Revue" at the Murat, Indianapolis, under an attachment levied against the show.

The Marx boys came to New York to secure a loss encountered by them for their last two weeks on the Shubert vaudeville unit circuit, the loss having been guaranteed to them by the Chicago representative of the Shuberts. The deficiency was said to have been about \$1,900, and the Marx' were reported to have claimed they had spent around \$75 in phone calls from out of town trying to secure it from the Shubert people.

Krantz and White sued out the attachment in Indianapolis, where the unit show was closing a three-day run. Playing to \$2 top, there was \$60 in the box office Saturday night, when the attachment was served. The Marx Brothers ordered a refund and called off the performance, but the deputy sheriff refused to lift the attachment on the box office. Someone dug the money from somewhere and returned it to the few cash patrons.

The guarantee was issued in Chicago to Charles W. Morganstern, the manager of the unit, as the Shuberts expressed a desire for the "20th Century" show to play Cincinnati and St. Louis in their houses. The Marx' declined to proceed further without a guarantee, which was given, but at the Indianapolis finish the Marx boys had to return the company to New York at a cost and loss to them of about \$1,600 more. The guarantee is dated Feb. 10, last.

The Marx' have a production project under consideration, with capital to back them in it. They also have an offer from a Pacific coast producing firm to appear out there in the summer.

Krantz and White were formerly of the unit show. They attached it in Cleveland some weeks ago, alleging a salary balance due them. Formerly the partners in the show, it was said Krantz and White would not stand any share of the losses, leaving the unit.

The "20th Century Revue" was first called "Hollywood Follies." It had one of the most wobbly existences of the many wobbly Shubert unit productions. Several owners and managements have been represented in the operation of the unit with each recording a loss.

Indianapolis, March 7. Fifteen minutes before the curtain was scheduled to go up at the Murat Saturday evening a deputy sheriff arrived and attached the box office, scenery and costumes of "The Twentieth Century Revue." The performance was called off and the Four Marx Brothers, owners of the Betty Amusement company, are trying to work out of the tribulations Harry Krantz and Al B. White, former comedians with the show, caused when they filed suit for \$1,490 in alleged back salary.

White and Krantz alleged the salary is due for engagements in Buffalo, Pittsburgh, Washington, Cleveland and Chicago.

While the audience awaited in wonder the deputy sheriff went about the front of the theatre and back stage, appraising whatever he could find that belonged to the company. One by one the drops and props were exhibited to the officer and an assistant who valued them. Chorus girls were trotted out and their costumes appraised on them. Sixteen Hawaiian outfits were valued at 25 cents each.

When the orchestra had not even



RAY PEREZ

Stage director of C. B. MADDOCK'S ATTRACTIONS, among which are "THE SON DODGER" and "FIFTY MILES FROM BROADWAY."

came out at 9 o'clock the audience grew restive and there were calls from the 75 or so in front for "action."

Manager Nelson G. Trowbridge of the Murat held several conferences with C. W. Morganstern, representative of the Marx brothers. Morganstern declared that if the deputy took the box office receipts the company would not go on because there would be no money left for the actors. If the deputy would release the money the show would go on.

The deputy refused and the show was called off. Patrons were asked to go to the box office and get their money back. The deputy called a halt. He said he had no power to permit the management to give back any of the money he had taken from the box office. Trowbridge consulted his attorneys and money was produced from somewhere to pay back the customers.

Then the deputy sheriff discovered that less than \$25 remained for the show, it is said.

Meanwhile the attachment order is scheduled for hearing here March 19. Unless a settlement is made the goods will be stored until the court acts.

RUBE'S PROTEST

Says Tishman's "Releases" Are Gags Out of Bernstein's Show

New York, March 3. Editor Variety:

I take exception to the "Hokum Bucket" department in this week's Variety, otherwise known as "Tishman's Releases."

I have been producing burlesque shows for 12 years, yet this fellow has the nerve to take gags out of my show. It has taken me 12 years to collect them in order to make people laugh, and he publishes all my sure-fire gags in one issue of Variety.

Henry Dixon feels worse than I do, as you have published everything out of his unit excepting the intermission and no losses. I am not positive, but I believe Dixon had his show copyrighted. If he did, I am going to help him get back the 50 cents he paid for it.

Rube Bernstein.

"SPICE" STAR UNIT

New Shubert Circuit Show Running Away Ahead

Newark, N. J., March 7.

The newest Shubert vaudeville unit show, now owned by Edward L. Bloom and at the legal Shubert this week, seems to be the likeliest of all the unit productions.

It's the "Spice of 1922" attraction, written by Jack Lait and which folded up as a legit attraction in Chicago, reproduced by Bloom for the unit circuit. In Philadelphia, where it opened, the show took the season's record for the Chestnut Street opera house, doing over \$13,000, and last week at the Belasco, Washington, did nearly \$11,000, missing the record of that house by \$80.

Monday night at the Shubert Brendel and Burt gave in their notice. They may leave Saturday unless reconsideration by act and management is given to it.

"Spice" next week plays the Central, New York.

BIRTHS

Mr. and Mrs. Edward McCauley, son. The father is Philadelphia manager for Jerome H. Remick & Company.

ORPHEUM PILING UP ACTS OF STANDARD REPUTATIONS

Many Bookings Made for Western Territory of Well Known Vaudeville Turns—Booking of Features Well Advanced Into Summer

TISHMAN SUSPENDED UPON ASS'N'S ORDER

Booker for Thielen Circuit—With W. V. M. A. 15 Years. Placed Orpheum Act

Chicago, March 7. Sam Tishman, booking manager in the Western Vaudeville Managers' Association for the Thielen Circuit has been suspended upon an Association order, to take effect Saturday. It amounts to a dismissal since Thielen has been advised to secure a new booking manager.

Tishman booked Williams and Wolfus into Thielen's Orpheum, Bloomington, Ill., without permission of the Orpheum Circuit. The Orpheum Circuit had penciled in the act for the Englewood, Chicago. Owing to Tishman's prior contract and upon his refusal to release the turn from the Bloomington engagement, the Orpheum was obliged to secure another turn in substitution at the Englewood.

A standing rule in the Orpheum-Association offices here for years has been that before any booker used an Orpheum act, permission should be requested of the Orpheum Circuit.

The order of suspension for Tishman came from the Orpheum Circuit offices at this end.

Tishman had been connected with the Thielen Circuit and Association for 15 years, starting with the Association as an office boy.

MARRIAGES

Frank Punes-S, of the Jane Cowl "Romeo and Juliet" company and special correspondent of "La Prensa," a South American Spanish publication to Amelia Hutter Kuhn, Viennese dancer.

Herman Ruby, songwriter, to Edna May Buzan, non-professional. Harry Pat Kerwin and Jacqueline Tallman, vaudeville partners, at Michigan City, Ind., March 2. Miss Tallman recently obtained a divorce from Eddie Tallman, stage carpenter.

POEM ON THE OLD-TIMERS

Written by Quincy Kilby and published some years ago in a Boston paper:

THE HOWARD ATHENEUM

By QUINCY KILBY

In the faraway days when the weather was blue,
We attended to business, each man in his line,
But whenever it stormed or incessantly showered,
We would shut up the office and go to the Howard.

At the Howard Atheneum there was always something doing,
Often Maffitt and Bartholemew were seen in pantomime,
Hughie Dougherty would make a speech, the world's events reviewing,
Or we'd hear Gus Williams singing "Oh, what lots of fun!" and "Crime."

Deleahanty and his partner Tommy Hengler in their dances,
Maybe "Love Among the Roses" or "The Apple of My Eye,"
With Leona Dare, the graceful, always taking fearful chances,
On the little white trapeze that hung so everlasting high.

Denman Thompson, Stuart Robson, young Nat Goodwin, Billy Barry,
George S. Knight and Minnie Madden, later all successful stars,
Harry Kennedy, Pat Rooney, two Kernalls, both John and Harry,
Barney Fagan, Horace Wheatley, each could dance to beat the ears,
Harry Watson, Charley Ellis, Tony Pastor's Combination,
Adah Richmond's shapely figure in an up-to-date burlesque,
Both the Clinetops and the Rigis, trapezichorean sensation—
Oh, a Howard show would pay you for a whole month at the desk.

Joseph Proctor's "Jibbenalnosay," a play of blood and thunder,
Harry Bloodgood, Andy Leavitt in the sketch "He's Got to Come,"
Ira Paine, Bogardus, Frank I. Frayne, dead shots and each a wonder,
Ella Wesner, male impersonator, advertising Mumm,
Acrobats like Burnell Rinnells, with his youngsters Fred and Bonnie,
Two Garnellas, Millie Tournour, Leopold and Geraldine,
Stars like Harrigan and Hart, and Wild, imitable Johnny—
Oh, the equal of a Howard show is very seldom seen.

Little Albee, human fly, who used to walk upon the ceiling,
Lester, Allen, Smith and Waldron, the original Big Four,
"Tumbler-Johnson" O'Hearnon, true pebble taste revealing,
When he introduced his masterpiece, "My Dream of Love is Over,"
Song and dance men like McKee and Rogers, Courtwright, "Topsy-Flewy,"
Ward and Vokes and all four Delas, Dan and Bobbie, Tom and Bill,
Kelly, Ryan, Harris, Carroll, both the Wesleys, John and Lewis,
Almost all have passed the period, but are well-remembered still.

Puritanical people once thought it was low
For respectable men to attend such a show,
But, to speak for myself, I have nothing but praise
For the Howard performers of faraway days.

161 Bowline St., Brookline, Mass.

QUINCY KILBY.

KIDDING SHUBERT VAUDEVILLE IN SHUBERTS' OWN THEATRE

"Where's the Audience," Asks Act at Garrick, Chicago—187 People at Monday Night's Performance—Some Were "Plants"

Chicago, March 7. There were three people in the top gallery, six in the rear of the balcony, 63 in the balcony proper and 118 downstairs at the Garrick Monday night where Shubert vaudeville holds forth.

"Where's the audience?" asked Phil Baker, who is prone to kid a little in his act.

"They did not need to build a big theatre like this," declared Sam Kramer of Kramer and Boyle; "three rows would have seated all the people!"

"Look at the big box party," kidded Kramer at another time. There was no one in the boxes at the time. In fact, the only occupant of the boxes at any time during the evening was the "plant" that Phil Baker carries along.

The attendance given above included "plants" and professionals. It would seem that Phil Baker had more than the one plant for his act. Professionals were numerous. When Kramer and Boyle worked next to closing Phil Baker came down through the back of the house ringing a bell and finally became a part of the act that was given, if it could be styled an "act." He played his piano-accompaniment while Sam Kramer danced, but stopped to shake hands with Frank Parish of Parish and Peru, who was in the audience; and to talk with Frank Gladden and Hyman Schallman, who were in the front row.

Phil Baker had spied Frank Parish when doing his own act and had commented: "Another Shubert act laying off." He kidded some about "Uncle Jake" and then continued: "I guess I'll have to go to Europe."

"Or on the Pantages time," spoke up some showman not identified.

"If that's Europe," got back Baker.

The kidding about the poor business at times took on another slant. I'm afraid they'll pay me on Saturday night with empty chairs," declared Phil Baker.

The smallness of the audience was a subject of jest by Boyle, of Kramer and Boyle, who urged his partner:

"Don't talk Jewish; there are three English-speaking people in the house."

At another time, when Kramer and Baker were kidding in Hebrew, Boyle observed that it was "international week." Anna Chandler had preceded these two acts with some songs in which the Jewish angle had been emphasized.

At the Monday matinee performance the kidding was of about the same character. Karyl Norman was in the audience and Phil Baker suggested that he sing a song. The audience applauded. Norman did not offer to sing. Baker observed:

"He's got a cold and a very good contract."

At the matinee Sam Kramer started to make sport of a fellow who started out.

"Got to go home for fear your wife gets after you," he chided.

"I'd rather go home than see this terrible show," was the stranger's effort at repartee.

The small audience Monday night seemed to enjoy the sport. There was nothing but fooling in the acts of Baker and Kramer and Boyle, but these two numbers were evidently enjoyed, for there was much laughter and hand-clapping.

During Baker's act a woman six or seven rows back fainted, and this caused some disturbance, as she had to be carried out. Baker suddenly sobered down and played his piano-accompaniment pretty faithfully for a couple of minutes.

The business at the Garrick has not been good excepting Saturday and Sunday nights all season. Of late it has been getting poorer. Last week's attraction was "The Rose Girl," a repeat, and some nights the audience consisted of as few as a hundred people.

The rent of the Garrick is believed to be between \$75,000 and \$100,000 a year. It is expensive to operate in other ways, costing the Shuberts about \$6,000 weekly.

The theatre is well enough lo-

cated, but it has strong, almost deadly, opposition in the Palace, which has been playing splendid bills all season.

The Garrick vaudeville season may last three weeks longer. Easter Sunday (April 1) "Tangerine" opens and the house reverts to musical comedy.

Vaudeville at the Garrick has been an awful fizzle. This, too, with capable stage hands, a good orchestra, a dandy orchestra leader and an efficient house manager. The failure is due to two things: (1) House not suited for vaudeville, and (2) bills without intelligent arrangement and construction. The acts have been all right in the most part, but there has been poor judgment in evidence in the selection of what appeals to the masses, and there never has been a chance of rivaling the big time bills.

NOT MUCH LEFT TO SHUBERT UNIT ROUTE

Towns Going Into "Runs"—Other Unit Houses Closed or Closing

Little appears to be left of the Shubert vaudeville unit circuit for this season. The Crescent, Brooklyn; Chestnut St., Philadelphia; Shubert, Newark, and Majestic, Boston, are slated to have "runs" of two weeks or more with possibly unit shows appearing in them for return dates or as special attractions similar to the manner in which the Gertrude Hoffman unit is now in its second week at the Majestic, Boston.

Cincinnati and St. Louis have been closed within the week to Shubert units. It leaves hardly anything like a route for a Shubert vaudeville show. Some definite plan is not reported as regards the Central and Harlem opera house, New York. Other unit houses not committed to the "run" policy under the legit plan of eight performances weekly have been leased for stock purposes.

The Shuberts own "Oh What a Girl" unit show, reopening at Philadelphia Monday, had a week's notice immediately posted, although its cast is said to have been informed before leaving New York the show would play for eight consecutive weeks, at least. The week's notice was said in New York to have been posted as a protective measure in order that the company would travel on a week-to-week basis if it goes beyond Philadelphia.

UNIT CALAMITY

Cincinnati, March 7. Because James Muldoon, with the Frank Fay act at the Shubert unit house here, fell from the stage into the orchestra pit last week, he is being sued for \$100 damages.

The bringer of the suit, Edward Johanning, a cello player, said he was in the pit at the time, and Muldoon, on his way, smashed into his instrument.

Muldoon says the fall is a part of the act; the cellist says it isn't.

J. AND E. CONNELLY BANKRUPT

Chicago, March 7. Jane and Erwin Connelly have filed a petition in bankruptcy and have scheduled the following creditors: Frank Hayden, costumes, \$292; Tifford studio, scenery, \$260; Alex Mayer, draperies, \$50; Rodine Sparger Co., scenery, \$143.75; Mme. Francis, costumes, \$90; William Francis, scenery, \$125; Henri Bendel, costumes, \$175, and Elizabeth Leigh, \$139.10.

NANCE O'NEILL'S SKETCH

Nance O'Neill will return to vaudeville after 12 years' absence from that field, within the next fortnight.

Miss O'Neill will appear in a sketch by Edgar Allen Woolf.



LOCAL NEWS NOTES

Ezekiel Rusby, of Cedar Township, says:

"I want a man to work on my farm. I don't give dancin' lessons, I have no piano, I can't serve planked steak three times a day. I do give three square meals, a real bed, fair wages. If any man who knows a cow from a talkin' machine, can hear an alarm clock and wants the job, I will agree not to treat him like one of the family, but a darn sight better."

CHARLES ALTHOFF

Direction: EDW. S. KELLER

HELD UP IN APARTMENT, ARTISTS LOSE MONEY

Bold Kansas City Bandits—Mrs. Chisholm "Pulls" Faint and Saves Diamonds

Kansas City, March 7.

A crime wave which has gripped the city for several weeks featured by several daring holdups has included several professionals appearing in local theatres as victims. While attending a party at the home of a friend, following their evening performance at the Pantages one night last week, Chisholm and Breen, Ruth Race (appearing with the Great Blackstone) Raymond Oulmet, Earl Bronson and Irene Renee (Mrs. Bronson) were held up at midnight by three bandits who knocked at the apartment door and forced an entrance with drawn revolvers. The professionals were placed against the wall with their hands in the air while the bandits frisked them of everything in their possession.

Mrs. Chisholm pretending to faint saved a valuable diamond ring with losses incurred by the others including Chris Chisholm, \$35; Oulmet, \$40; Bronson, \$1,070 in cash, express and postal money orders.

The police were notified of the robbery immediately after the escape of thieves. Several detectives were assigned with no trace of the bandits found.

A bandit appeared at the business office of the Newman, Monday night and kidnapped the theatre treasurer in addition to securing \$5,000 cash. The holdup man forced the treasurer to leave the theatre and enter the taxicab, making him ride with him several blocks after which he was allowed to leave and the bandit continued further in the cab.

GERTRUDE MOODY MARRIES

St. Louis, March 7. Gertrude Moody (Moody and Duncan, vaudeville) to Walter Fehl, March 2 in St. Louis. The bridegroom is director of the Melbourne orchestra, St. Louis. Moody and Duncan appeared at the Orpheum, that city, last week.

The bride left Saturday with the act to fulfill vaudeville engagements and her husband remained at the Melbourne. Their romance started two years ago when Fehl was the drummer in the Orpheum's orchestra and Miss Moody was on the bill.

TEACHING THE SHUBERTS

The Courtney Sisters were out of "Troubles of 1922" at the Central the latter part of last week. Fay Courtney was unable to appear because of a heavy cold. Fay Marbo substituted.

The Courtneys' names were removed from the house signs at the insistence of Davidow & Le Maire, who control the unit show.

MORE AFFIDAVITS IN HORWITZ ALIMONY AND DIVORCE ACTION

Arthur Horwitz Endearingly Addressed Wife After Securing Vile Affidavit Against Her—Vaudeville Agent Earned \$65,000 in Year

The action of Edith Livingston-Horwitz against Arthur Horwitz for temporary weekly alimony of \$300 and \$5,000 counsel fees, pending her action for absolute divorce, was argued last week, with the court due to hand down a decision this week. Additional affidavits were filed by Benjamin Spellman, attorney for Mrs. Horwitz, in answer to the defendant's answer wherein charges of certain incidents in Mrs. Horwitz' beauty parlor were made and in support of the wife's claim for financial support until the case is settled by the courts.

The additional complaint includes communications received by Mrs. Horwitz and Mr. Spellman from Arthur Wristen, husband of the correspondent, Dorothy Clare, in which Wristen alleges he recently came upon Horwitz and Mrs. Wristen (Clare) in an apartment at the Landseer, both being partially disrobed. Wristen stated he was on the point of thrashing the small time agent but thought Horwitz was not worth the effort. Wristen stated he first suspected something wrong when Miss Clare met him in Jersey City and was all dolled up. When asked where she got the glad rags, his wife replied he "should worry."

After reading Variety three weeks ago, Wristen telegraphed Mrs. Horwitz: "Let me know if I can be of service to you as I caught Horwitz and my wife in an apartment in New York." A second wire followed giving the date as late in November and explaining he did not communicate with Mrs. Horwitz at the time because he wanted to spare her the misery he went through. Wristen is of the team of Wristen and Doyle. His wife was of Mooney and Clare. Horwitz was supposed to book the latter act, which first brought them together.

Wristen's letter said when he forced his wife to take him to her apartment (with a witness) he found Horwitz hurriedly getting dressed saying he was off to Boston and had just dropped in. There was a traveling bag on the floor. Wristen forced the agent to go through with his bluff and saw him off from the Grand Central on a train he never intended taking. Horwitz got off at 125th street, however, and at various times phoned the apartment at the Landseer. Wristen answered the calls and recognized the voice. Horwitz immediately hanging up when he could not talk with Miss Clare. At the time Wristen declares his wife promised to remain away from Horwitz for the sake of their nine-year-old daughter.

Horwitz' answer had an affidavit from Anita and Vera Van Guns, sisters, who were manicurists in the beauty parlor. The sisters originally informed Mrs. Horwitz about her husband's conduct with the Clare woman. Horwitz thereupon offensively alluded to the Van Guns girls and demanded their dismissal. While Horwitz was in Atlantic City early in February, and alleged to have been accompanied by Miss Clare, Horwitz appears to have invited the manicurists there and secured the affidavit which alleges vile inferences against Mrs. Horwitz. The latter alleges her husband put the words into the mouths of her former employees and that the affidavit was inserted to beloud the issue of alimony asked.

On the same date as the affidavit, Horwitz wrote her from the shore addressing her "My Darling Edith" and saying he still loved her and asked her not to be vindictive. The next day he again wrote pleading for forgiveness and making fresh protestations of love. He implied it was not all his fault if she did not know how to hold so "good a provider" as he. The wife states the letters go to prove that he did not believe the contents of the affidavits.

Horwitz also sent his wife a photo-post card, it having his picture posed on a boat. On his signature Horwitz wrote his name as "Smelly" (he is called "Smelly" the

Rat," around the booking offices) and underneath was written "Look at the wreck you made of me." Also: "After looking them all over, I still love my baby."

The wife in her added complaint details her marriages prior to wedding Horwitz, whose answer complicated that part of the complaint. She states Horwitz well knew that she had been married twice before she met him, both previous alliances being unfortunate. Mrs. Horwitz first wed Joseph F. Haw in Chicago in 1909, when 18 years of age, and divorced him a year later. Four months after they were joined together Haw was arrested charged with being the putative father of a newly born child by another woman. He was tried and found guilty. Mrs. Horwitz then went on the stage and her mother traveled with her until after marrying John H. Pope in 1911. Pope was unable to support her, so she returned to the stage and, coming to New York, met Horwitz. He persuaded her to procure a divorce, having proposed marriage. In 1914 a letter from Pope made it appear the decree was granted and she married Horwitz late in February, 1914—the day after Pope's letter was received. Fourteen months later she started separation proceedings against Horwitz on the ground of cruelty. He entered a defense against alimony that the decree from Pope was not final. This was what Horwitz had claimed when he and his wife argued was "the ace up his sleeve." There was no annulment nor alimony, as Horwitz alleges, but he asked forgiveness and they were married a second time at Hempstead, L. I., in June, 1915.

The further complaint of the wife points out there was no denial of the detective's statement as to the apartment on West 85th street which the defendant and correspondent are alleged to have occupied. Although the apartment was supposed first to have been rented to a Mr. and Mrs. Rogers, Horwitz' name was signed to the lease, the wife states, and also that the Atlantic City incident is not denied.

Mrs. Horwitz has closed her beauty parlor and disposed of the fixtures. The establishment was opened in the fall. The loss is claimed to be \$10,000.

LEE KIDS RIOT

Swamps Grauman's Metropolitan When Opening Saturday

Los Angeles, March 7.

When Jane and Katherine Lee opened Saturday for a two-week engagement at Grauman's Metropolitan the Lee Kids swamped the theatre. Sid Grauman says they did \$1,000 more on the day than any daily receipts since the theatre opened.

The Lee Kids are the first talking and vaudeville act to play the Metropolitan, receiving \$2,000 a week, booked in by William Morris.

It is estimated the Metropolitan will play to 7,000 more people during this first week of the Lees' engagement than the house has held in any previous week.

BAYES IN PICTURE HOUSE

Two bookings in picture houses were placed by William Morris within the past week. Nora Bayes has been booked to appear for two weeks at McVicker's (Jones, Linick & Schaefer), Chicago, and the Lee Children were placed for two weeks at Grauman's Metropolitan, Los Angeles.

Miss Bayes will leave for Europe following the Chicago dates, and the Lee Children also have been booked abroad by Morris, to open during the summer.

NEW ACTS

Nettie Wilson and Her Protegees—is an 11-piece jazz band turn with the jazzists ranging from 15 to 19 years in age. The cornetist is a recognized "hot lips" specialist. Williams and Howard in "Money Man" by Andrew Rice.

'N. V. A. WEEK,' WHOLE WEEK IN V. M. P. A. VAUDE. THEATRES

Percentage of Entire Receipts During Easter Week
for Club's Funds—Public's Opportunity to Re-
ciprocate in Benefits for Actors

After years of playing other folks' benefits the actors are for the first time in the history of vaudeville to have a whole week devoted to themselves.

Easter week (April 1) will be celebrated in every theatre of the Vaudeville Managers' Protective Association membership. A percentage of the receipts is to be donated to the National Vaudeville Artists' charity, insurance and benevolent funds.

Easter week will be known as N. V. A. Week. It will be a week of national jollification over the entire vaudeville field. "All Nationality Week," originally set for the week following Easter (April 8-14), will be indefinitely postponed.

The annual N. V. A. benefit at the Hippodrome and Manhattan Opera House, New York, will be held as scheduled on May 13, and the first Western N. V. A. benefit at Philharmonic Hall, Los Angeles, on April 16.

The N. V. A. Week, backed by the Keith, Orpheum, Loew, Pantages and other vaudeville circuit organizations, is believed to offer tremendous publicity possibilities for the Artists' Club, as well as a swelling of the funds of its causes.

The N. V. A. Club has distributed \$367,888.82 for relief and charities, exclusive of the operating expenses of the club. The yearly benefit and dues have left the club with a deficit of not less than \$50,000 a year since it opened its clubhouse.

One of the stunts proposed to educate the general public and gain their co-operation in making the "Actors' Week" a big financial success will be a motion picture trailer to be exhibited throughout the country in advance, which will be titled, "Do You Know?" The picture will treat briefly of the advantages of the club, views of the exterior and interior, explain the \$1,000 life insurance policy, the sick fund, with tuberculosis fund, and information about maintenance of members at Saranac Lake, N.Y.; Denver, Colorado, and Phoenix, Ariz.; show the work done by artists during the war for patriotic and charitable benefits and drives, etc.

The club, with its membership of 12,000, will be featured throughout the week of April 1, and the deficit in the club funds repaired, if not completely wiped out, according to the figures of the vaudeville people.

The Los Angeles entertainment, under the direction of Marcus Heiman, president of the Orpheum Circuit, has already secured the appearance and co-operation of such stars of the screen and stage as Douglas Fairbanks, Mary Pickford, Charles Chaplin, Pola Negri, Mabel Normand, Clara Kimball Young, William Farnum, Robert Edeson, Tully Marshall, Ruth Roland, Mahel Taliaferro; Jack Dempsey, heavyweight champion; Walter Hagen, golf champion; McIntyre and Heath, and John Barrymore (who is expected by then on the West Coast following his return from abroad).

COLONIAL'S ALL-COMEDY

Fun Bill Is Booked for Next Week

An all-comedy bill to be called the "Colonial Comedy Carnival" will be booked at Keith's Colonial, New York, next week (March 12), by Johnny Collins. The bill includes Laura and Billy Dreyer, McFarland and Palace, Franklyn Ardell and Co., Will Mahoney, Biltmore Society Orchestra, Walters and Walters, Victor Moore and Co., Lillian Shaw and the Chaplin feature, "The Pilgrim."

The Victor Moore act will be the occasion for clowning by other artists on the bill, who will walk into the Moore turn for ad libbing. In addition Will Mahoney will double into the Biltmore Musicians' turn for some more fun.

The house has been sold for St. Patrick's Eve, March 16, to the Colonel Cholmley Jones American Legion Post, No. 518.

AMATEUR OPERATIC ACT WILL PLAY "PINAFORE"

At Loew's State, Boston, April
16 Week—Amateurs Se-
lected by Dailies

Boston, March 7.

Loew's State, a picture house, will use a tabloid version of "H. M. S. Pinafore" with an amateur cast as an added attraction the week of April 16. A contest is to be conducted by all of the local dailies to secure amateurs to appear in the production to be staged by a New York producer.

It will be the first amateur aggregation to appear in a standard light opera vehicle in any local house. In the contest to be conducted by the dailies the music critics will be the judges and the most talented applicant among the amateurs is to be presented with a scholarship in the Boston Conservatory of Music.

The State plays a full week double feature picture policy. For the week of the amateur organization one of the features will be dropped. The house never has had an amateur "Follies" of its own, but played the amateur turn under that title organized at the Orpheum for one week.

HAGGIN TABLEAUX FOR SOUTH

The Ned Wayburn production of the Ben Ali Haggin Tableaux at the Palace, New York, this week, is due to open March 15 at Augusta, Ga., to commence a tour of the Famous Players picture houses in the south. Showing for the first time last week at the Stanley, Philadelphia, the act, designed for picture houses, filled in the open week with the Palace engagement.

It is reported receiving \$1,750 in the picture theatres. The turn carries 10 people with two stage hands.

KEITH'S "HOME TOWN"

Syracuse, N. Y., March 7.

Keith's this week has a home town headline in Freddie Weper and his 15-piece Philharmonic Orchestra, recruited by Mr. Weper. The latter is the house orchestra leader. Priscilla Robeneau, a native, and classical dancer, is also in the new act. Mr. Weper has been recognized for many years as this city's leading leader in popular or dance music dispensation.

Watson Sisters in Picture Houses

Columbus, O., March 7.

The Watson Sisters, formerly heading a Shubert vaudeville unit show, are appearing this week at the James theatre here. Next week they will play at the Lafayette Square, Buffalo, and the following week the Palace, Jamestown, N. Y.



JANET IN CANTON

"Janet of France is probably the most winsome comedienne of the season and unique in her manner of working. She is a petite and vivacious little person, and most of her comedy comes from her handling of English, which sounds as though a considerable part of it might have been learned from the dough boys. She can sing well, but doesn't spend much time at it, preferring to vamp a handsome chap, unnamed, who appears with her as her pianist. It is comedy of the best sort, artistically produced."—Canton Daily News.

R. R. FARES AGAINST KLEIN

Harry C. Doering Advanced Transportation from Detroit to N. Y.

Harry C. Doering has placed a claim for \$663.20 against Arthur Klein in the hands of Kendler & Goldstein, attorneys, for collection with instructions to the lawyers to start suit against Klein. The Doering claim is the balance of \$1,263.20 advanced to Klein by Doering to bring the "Hello Everybody" Shubert unit from Detroit to New York.

Doering asserts he advanced the money to Klein, to pay the transportation with the understanding the whole amount was to be paid by Klein out of the Christmas week receipts at the Central. Dec. 30 Doering received \$300, on Jan. 3, \$150, and Jan. 4, \$150. Since then Doering, who claims he has made repeated demands on Klein for the balance due, says he has received nothing.

HEIMAN IN THE WEST

The Orpheum offices in New York for two or three weeks will be without the president of the circuit. Marcus Heiman left Tuesday for Chicago and will remain in the mid-west until returning to New York.

Sunday, George Gottlieb, the Orpheum's middle-western booker, will join Mr. Heiman in Chicago. Together they will visit some of the Orpheum cities in that territory.

A. & H. TAKE GRAUMAN'S

San Francisco, Mar. 7.

Ackerman & Harris, who have acquired Grauman's Third and Broadway theatre in Los Angeles, will play a vaudeville and picture program at pop prices. A. & H. are negotiating for another Los Angeles house with view of alternating their revues between this and the southern city.

Des Moines Orpheum Going Into Pop
The Orpheum, Des Moines, now playing big time vaudeville, will take on a pop policy of six acts and a picture commencing April 1.

LEO DIDN'T OBEY

Fitzgerald Suspended By Wegfarth For Not Submitting Salary Offer

The suspension of Leo Fitzgerald of the Marinelli Agency from floor booking activities in the Keith office last week came about as the result of Fitzgerald refusing to submit an offer to an act when requested to by a Keith booker.

A rule instructing Keith booking representatives to submit any salary offer to an act was promulgated several weeks ago by W. Dayton Wegfarth, Keith booking representative. The suspension of Fitzgerald was the first instance of an agent being disciplined for failing to abide by the rule.

It seems one of the assistant bookers on the sixth floor was offered Hall Skelly by Fitzgerald. Fitzgerald in reply to what salary Skelly wanted said Skelly had informed him (Fitzgerald) nothing under \$1,100 would be considered. The assistant booker told Fitzgerald to offer Skelly \$1,000. Fitzgerald replied he would not, inasmuch as Skelly had expressly stated he would not accept less than \$1,100. The assistant booker thereupon informed Wegfarth of Fitzgerald's refusal. Fitzgerald was called "on the carpet" by Wegfarth and asked to explain why he had broken the rule. Fitzgerald reiterated that Skelly had set \$1,100 as the lowest salary he would accept for vaudeville.

An exchange of conversation ensued with acrimonious comment on each side, Wegfarth ending the duel of words by informing Fitzgerald he was suspended.

FINKLESTEIN & RUBEN BOOK WITH W. V. M. A.

Three Towns Going in Within
30 Days—On Coast Route
With A. & H. Coast House

Chicago, March 7.

The Finklestein & Ruben houses in Minneapolis, St. Paul and Duluth will be booked by the Western Vaudeville Managers' Association within the next 30 days.

It will be in conjunction with the coast route being formed by the association, reaching from Chicago. It will have on its Pacific end the Ackerman & Harris houses.

ADVISED TO SUE

Commissioner of Licenses August Glatzmeier, in answer to a complaint filed by Rhoda and Cramp-ton, a vaudeville act, against Al Dow, an independent booker, for breach of contract, recommended the act start a civil action against the booking agent to secure a settlement for the amount of the contract.

The commissioner stated he did not feel it was his place to decide the case as the act had not secured a regulation contract from Dow but had accepted one written out in long hand.

The act started the action after having been booked by Dow to appear in Bristol, Conn., where it appeared for one performance and was then informed by the manager he could not afford to pay the amount of salary the contract called for.

The act has also filed a complaint with the Vaudeville Managers' Protective association.

AMER. HOSPITAL ELECTION

Chicago, March 7.

The election of officers for the American Theatrical Hospital resulted in Judge Joseph Sabath being named as president, with Harry J. Ridings and U. J. Herman as vice-presidents; Aaron J. Jones as treasurer, and C. S. Humphrey as secretary. Dr. Max Throck is surgeon-in-chief.

The annual benefit for the hospital will be held at the Colonial April 8 with Mr. Jones as general chairman.

IN AND OUT

Fanny Brice was out of the Palace, New York, bill Saturday and Sunday due to a cold. Dooly and Morton and a scene from the Pat Rooney substituted.

Lillian Shaw left the Hamilton, New York, bill Tuesday, with Edith and Daley substituting.

SMALL TIME HOUSES AFTER BIG TIME ACTS

More Being Booked in Keith
Office Than Ever Before
Fans Demand It

More big time acts are being sold at present in the small time department of the Keith offices than in any season heretofore. This naturally tends to create a lessening of the demand for the regulation small time turns of the type carried on the books of the agents.

The force directly in back of the demand for big time acts in the small time houses according to the bookers are the small town audiences. The audiences tell the manager of the small city house what they want, and the manager is forced to pass it along to the booker.

The playing of one medium grade name or act that has big time reputation is a small time house has created a desire by the small time audience to see more of the big time material. The booking of one "name" has led to the booking of two, until recently more than one small time bill of five acts has had four and frequently five turns that are usually rated as big time acts.

The agent with a big time franchise may book on both floors of the Keith agency, but the agent with the small time franchise may only book in the small time department. If the small time agent has an act that shows big time qualifications it is easy enough for the agent to arrange to have the act booked in the better houses, but agents specializing in family house material does not often run across acts of this type through the agent confining himself to a certain grade of acts.

A surplus of big time turns also accounts for the amount of big time turns available for small time. Another factor is the desire of many big time acts to stick around or in the vicinity of New York, and play the smaller houses rather than travel on a big time route.

TED SHAWN'S VICTORY

Dallas, March 7.

Judgement, by default, for \$5,902 was given to Ted Shawn (dancer) in the Federal District Court against the W. E. Welch Concert Bureau when the defendants failed to appear in court.

The suit was brought by Shawn on a contract which recited he was to give a total of ten performances in Texas under the auspices of the Bureau at a stipulated price. The dancer alleged that the contract was fulfilled by him and that, in addition, he gave a matinee performance under a verbal agreement.

The petition asserted that \$2,909.76 of the agreed price had been paid and that the judgement was for the remainder of the agreed payment and six per cent interest dating from November, 1922.

ANOTHER UNIT HOUSE SHUT

Cincinnati, March 7.

The Shubert has stopped booking the Shubert vaudeville unit shows. It will play regular road attractions for the remainder of the season.

HOUSES CLOSING

The Colonial, Erie, closed March 3 instead of March 10 as intended. Lent, influenza epidemic and poor attendance are blamed.

ILL AND INJURED

Jean Keeley (Jean and Arthur Keeley) broke two bones in her foot recently through a fall, and also sprained an ankle. The act will lay off for four weeks while Miss Keeley recovers.

Katherine Porter underwent a minor operation in the Lexington Hospital, New York, this week, caused by dancing. Her illness necessitated the cancelling of time booked for the "Wrong Mrs. Wright" act.

Lillian Fitzgerald has been working under handicap for four weeks with Edith Cantor at the Apollo in "Make It Snappy"; she has three broken ribs and an elbow which is dislocated.

Jean B. DeKeyser, chorus man in grand opera, charged with having molested a sleeping patient in an Evanston, Ind., convalescent hospital, was released on bail and bond fixed at \$2,500.



MAE, ROSE AND MOTHER WILTON "THREE PALS"

After the Monday matinee at the Davis' Pittsburgh, last week, moved from fourth to next-to-closing, changing position with the headliner.

B. F. Keith's 165th St., Cleveland, this week (March 5).

B. F. Keith's Cincinnati, next week (March 12).

BOOKED SOLID B. F. KEITH VAUDEVILLE EXCHANGE

MUTUAL WHEEL WILL FURNISH PRODUCTIONS FOR WHEEL SHOWS

Producers Renting from Mutual Association—New Production Each Season, with Producers Guaranteed Weekly Profits

The Mutual Burlesque Association will costume all of the attractions and provide the scenery for the shows next season, the producers merely engaging the cast and putting on the shows.

Dave Kraus, president of the Mutual, has signed contracts with a costume firm and scenic painters. It will mark an innovation for burlesque inasmuch as it will be co-operative with the circuit practically buying the productions outright and renting them to the franchise holders.

The Mutual scheme will also guarantee the shows fresh costumes each season, it being understood the costumers will keep the stuff in repair and cleaned whenever necessary.

This arrangement will virtually mean that a Mutual franchise holder will be relieved of any production outlay or expense and will not have to worry about securing costumes or scenery up to the standard set for the circuit.

The circuit will own the productions, the producer being guaranteed so much weekly on the Mutual plan, which is to sell the attractions to the house for a stated sum.

COLUMBIA'S BAD WEEK

Lent and Following Holiday Kept Down Grosses

Barney Gerard's "Follies of the Day" topped the Columbia wheel shows again last week with \$12,100 at the Casino, Boston. The "Follies," in addition to topping the Columbia list, broke all house records existing at the Casino, Boston, with or without a holiday. The Casino, Boston, the Charles H. Waldron house, also for the third week consecutively, beat out the Gayety, Boston, which did \$3,100 with the "Flashlights of 1922," one of the Jacobs & Jermon shows.

Second business last week was done by "Chuckles" at the Gayety, St. Louis, with \$10,700 on the week. The Columbia, New York, dropped badly, doing but \$7,700 approximately with Hurlig & Seamon's "Step on It." The previous week the Frank Finney show at the Columbia, New York, with Washington's Birthday included, did \$10,100.

Jersey City took the cellar championship last week, the Majestic doing \$2,600 with "Step Lively Girls." The Grand, Worcester, did \$4,500 with "Broadway Brevities"; Gayety, Milwaukee, \$3,400 with "Bon Tons"; and Lyric, Dayton, \$3,770 with "Temptations." Another low one was the Gayety, Rochester, with Greenwich Village Girls, \$3,800.

The Yorkville, New York, did about \$4,700 with "Rockets." "The Social Maids" did \$4,800 approximately at the Gayety, Kansas City. "The Big Jamboree" at the Orpheum, Paterson, N. J., \$3,900; Colonial, Cleveland, \$4,800; Star and Garter, Chicago, \$6,400; and Olympic, Cincinnati, \$3,100, were other Columbia wheel grosses.

Business generally slumped on the Columbia wheel last week except in a few spots. Lent and the week following a holiday week (Washington's Birthday) were credited for the falling off.

MONTREAL DROPPING OFF

Worcester Too, Reported Shortly Leaving Columbia Wheel

The Gayety, Montreal and Grand opera house, Worcester, Mass., both playing Columbia wheel shows are scheduled to drop out of the Columbia route within the next three or four weeks. Both houses have been off throughout the season. Montreal averaging about \$4,000 and Worcester around \$2,500 weekly, with Worcester dropping as low as \$2,400 recently.

Arthur Pearson Sailing for Home
London, March 7.

Arthur Pearson is due to sail for New York Saturday on the "Aquilana."

PRINCIPAL IN BURLESQUE HELD IN INDIANAPOLIS

Jessie McDonald of "Mischievous Makers" (Mutual) Charged With Public Indecency

Indianapolis, March 7.

Following a snappy exchange of bitter notes in the newspapers Police Chief Herman F. Rikhoft last week took action against the Broadway theatre at the insistence of the Rev. C. H. Winders, executive secretary of the Indianapolis Church Federation.

As a result Jessie McDonald, of Chicago, a principal in "The Mischievous Makers," burlesque show which was at the Broadway last week, was to face trial in city court this week on a charge of public indecency.

For months the Rev. Winders has hounded Rikhoft in an effort to make him harass the Broadway, managed by Abe Finberg and member of the Mutual circuit. Rikhoft sent officers to the theatre every week but refused prosecution because his men repeatedly reported to him they could find no violation of laws in the performance. Winders and his organ, the Indianapolis News kept hammering away, however.

Following action against "The Mischievous Makers" in Cincinnati a few weeks ago Winders was on the lookout when it appeared here. He burst into print with denunciation of Rikhoft and the show after it had been on for three days.

Friday, Rikhoft received from the corporation counsel an opinion he could recommend to the mayor that the theatre's license be revoked if immoral shows were persistently presented, or arrest performers if they used obscene or licentious acts or words.

Rikhoft sent Lieut. Sommers to the Friday matinee. Between acts he went back stage and arrested Miss McDonald and took her to headquarters where she was released under \$25 bond furnished by Finberg. She went back to the theatre and finished the show.

Slated to appear Saturday morning. However, her attorneys appeared with a certificate from a doctor showing she was confined to her room in the Grand hotel with influenza. The case was continued until today.

Miss McDonald was unable to go on to Columbus with the company. She is supporting her mother in Chicago and Finberg said she would not lose her salary because of her enforced stay here.

Marie Hubbard and Mary Ryan of "The Mischievous Makers" took care of Miss McDonald during her illness.

MUTUAL DECLARES DEALS OFF

The deals by the Mutual Burlesque association for the Lyceum, New Britain, Conn., and the Warburton, Yonkers, N. Y., have been declared off. The Yonkers house required repairs of too expensive a nature to make the gamble worth while in the opinion of the Mutual people. The New Britain deal was dropped following a demand of the stage crews that unless a split was secured to go with New Britain, which was to have been a three-day stand, the stage crews must be paid for a full week. The split could not be secured.

DYNAMITE FOUND

Syracuse, N. Y., March 7. Dynamite in sufficient quantity to have blown up half of Syracuse was found last week in the Collins block, adjoining the Eastable theatre holocaust. It is believed the dynamite has a connection with the Eastable fire, and that the explosive was placed in the Collins building with the expectation the jarring from reducing the Eastable ruins would explode it. The probe into the Eastable fire origin is continuing.



This is Harry Bunce. There is no need of having Arthur Frazer's picture in also, as when you see Bunce you see Frazer. No, we do not and never did use a piano. We leave that to our neighbors and friends, Van and Schenck, who know how. We do sing two special songs to give the audience a rest from laughing.

ARTHUR—
FRAZER and BUNCE
in "SIMILARITY"

COLUMBIA'S SUMMER SHOW NOT SELECTED

Nothing So Far Appearing at Columbia, New York, Is Deemed Worthy

No Columbia wheel attraction so far has been selected as the summer attraction for the Columbia, New York. According to account, none of the wheel shows appearing up to date at the Broadway house is deemed worthy of the summer plum at the Columbia.

Several Columbia shows are reported in a close race for the gross leadership. Just now the leader is Barney Gerard's "Follies of the Day." Others in the first flight are "Sliding" Billy Watson, Dave Marlton's show, "Chuckles," "Temptations of 1922" and Jimmy Cooper's "Beauty Revue."

It is said that Gerard wants to take his "Follies" back to the Casino, Boston, in the summer but an advanced scale and playing nine performances a week. The Columbia people are reported objecting to any change in the policy or scale of the Boston house. Gerard played to a record breaking run last summer at the Casino, after he had been accepted and later rejected as the Columbia, New York, attraction.

Some thought may be given to the Columbia to the summer choice. It is said there may be a chance of a Columbia producer having two or more attractions being requested to make a combined show for the summer, using the best scenes and principles from all.

One summary of the Columbia's burlesque season thus far is that all the American wheel producers from last season, promoted to the Columbia ranks, have made good. Several have surpassed in the gross to date many of the Columbia regular producers.

This condition at present precludes the probability of any vacancy in the Columbia producing ranks through dismissals of unsatisfactory producers from the American.

SIDMAN ATTACHMENT BONDED

The attachment for \$6,800 levied by Sam Sidman against Jaffe's "Step Lively Girls" in Jersey City was bonded late last week. It's a Columbia wheel show and Sidman alleges a salary claim for the season. He opened with the attraction but left when the show reorganized after censorship by the Columbia circuit censors.

Sidman is now with Laurette Taylor in "Humoresque" in New York. Lon Reals attached the show for \$2,100 when it was at the Empire, Newark, two weeks ago. Two more attachments were taken by Reals, in Paterson and Jersey City. The first Reals attachment was for an alleged claim for salary due based on a contract claimed by Reals with Jaffe to manage the show for the season.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Forty-six in This Issue

TABS ON WHEEL

Circuit of 10 Weeks Forming in Hour Show for Small Towns

Several burlesque people are forming a circuit of 10 weeks to begin with burlesque tabs as the policy. Meyer Harris, who is getting the burlesque men together has sent out a call for a meeting the latter part of the week. The scheme is to form an organization built on the order of the regulation burlesque wheels. The tab idea has been growing around New York this season, with a number of picture houses hitherto playing one or two acts of the concert type trying the tabs with profits. Booking has been of a haphazard nature and the different tab operators figure an organization would eliminate a number of evils.

Present plans call for most of the playing time to be within 100 miles or so of New York, with stands mostly in the smaller cities that have no regular burlesque wheel or stock houses. The tab producers intend a show of about an hour's duration, the houses playing it three daily in conjunction with pictures.

Philadelphia, Chicago and Boston each have booking organizations of tab producers and houses that play them.

TINNEY SIGNS

With Sam Harris—May Play in Vaudeville

Frank Tinney on Wednesday signed a contract whereby he comes under the Sam H. Harris management and is released from all contractual obligations to Arthur Hammerstein who recently closed Tinney's starring vehicle, "Duffy Dill" for an alleged professional infraction through needless ad libbing. Harris has engaged Tinney for the purpose of utilizing him in next season's Music Box Revue.

This voids the notification by Hammerstein to the Keith people to the effect Tinney will be violating his contract by vaudeville appearances and permits the comedian to accept two-a-day bookings in the interim.

Fair for Community Benefit

Kewanee, Ill., March 7.

The Kewanee fair will be conducted in the future for community benefit and not "for gain."

The capital stock has been increased and the new policy will be engaged upon earnestly, it is declared by the directors.

The will of Edward H. Convey, financial secretary of the Theatrical Protective Union, No. 1, and one of the best known stage hands in New York City, who died Jan. 16, filed last week for probate in the Kings County Surrogate's Court, left a net estate of about \$6,000 in personality.

WHAT THE UNITS DID TO DIXON'S VOICE

Joe Humphries' Only Competitor Now Meek and Mild Talker

Henry Dixon at one time was recognized by his voice. Now he is almost thoroughly in disguise; also aided by Dixon having dyed his hair to hide the grey he developed in it while touring the Shubert vaudeville unit circuit.

In the days when stentorian was a word to describe Dixon's ear-splitting tones he was on the burlesque wheel, oft times worried but usually care free and able to play hearts for 20 cents a point.

Now he's a meek and mild talker, his lost voice having arrived since he became a Shubert unit producer.

When Dixon is asked nowadays what happened to his voice he assumes ignorance and looks around your back to see if there's a deputy sheriff hiding there with an attachment.

Dixon's vocal reduction occurred while he was steering "Midnite Revels" over the unit time. Like the other producers from burlesque who went broke producing shows for the unit circuit, Dixon started with faith. His show ended the unit tour last week with Dixon left out of it, dye on his hair and a broken voice.

In the olden days when Dixon could think freely, whenever what sounded like a siren's yell was heard in Times square, someone would remark: "Dixon's in town again." His voice grew in volume and was at the zenith of its career when Izzy Herk started telling Dixon about the Shubert thing. Dixon became hoarse for a while repeating what Herk said, but regained normalcy as he found he could produce the unit show or credit.

Though with a broken voice, Dixon's spirit is unimpaired and he's ready to negotiate for next season (the name of Shubert to be omitted). It is quite possible (and this will be news to Henry) that if there is an opening in the Columbia burlesque producing ranks for next season, Mr. Dixon is apt to step right into it. Notwithstanding his voice and his Shubert unit experience, Henry is a good producer, proving it by remaining out longer than any burlesque man who fell for the unit thing. His show also ends the suspended Shubert unit season in better shape, having nothing but the production cost to bother about, while Dixon performed the miraculous feat of obliging the Shuberts themselves, and particularly Lee, to guarantee the salaries of his unit company for the final three weeks of its trip.



RUTH ETTING

"IN RAINBOW LAND"

At Mann's Million Dollar Rainbow Gardens. Declared by press and public to be the most spectacular, sensational revue ever produced on a cafe floor. Miss Etting wants to publicly thank her many friends for their wires of congratulations and their floral offerings. Personal Direction: EDWARD BECK.

MORE TRADE SIGNS POINT TO GOOD OUTDOOR SEASON

Mail Order Boom Viewed as Sure Sign Farmers Are Prosperous—Federal Bank Finds Money Plentiful—Shortage of Circus Labor Added Proof

Following the forecast of Bert Bowers, general manager of the Hagenbeck circus, last week that the coming season promised well for all outdoor amusements, showmen took special interest in the publication of commercial statistics from the financial district.

Leading in importance was the statement that the number of orders for February by Sears, Roebuck & Co., Chicago mail order house, were greater than any other February in the history of the concern. Gross sales were \$17,000,000 for February compared to \$12,500,000 for February, 1922, an increase of 37 per cent. Montgomery, Ward & Co., reported an even greater improvement—\$9,000,000 against \$5,785,000 or an increase of nearly 57 per cent.

This is practical proof of the prosperity of the farmer and of farm centers. It is a business axiom that the farmer provides 60 per cent of the country's purchasing power in general, but probably the grangers supply a much greater proportion of the receipts of outdoor amusements.

Moreover, the activity of the mail order business is only one manifestation of general prosperity. The Federal Reserve bank of New York a few days ago published a remarkable summary of business growth in various lines. Here are a few of its leading items, the comparisons being made with the low points of last year.

Production measured by the output of 22 basic industries has increased 54 per cent, since the low of July 1921. Employment, measured by the number of workers in New York state factories (survey announced Feb. 26 by the industrial commission,) has increased 23 per cent, since July, 1921.

Wholesale trade in New York, measured by sales of representative dealers in 10 lines of business, has increased 31 per cent, since July 1921. Retail sales measured by reports of 60 department stores, have increased 13 per cent, since September, 1921.

Bank transactions in 140 centers outside New York city measured by debits to individual accounts have increased 32 per cent, since July 1921. In this connection it is calculated that the cost of living has increased 2 per cent, indicating general increase in prices of necessities. Finally wages of unskilled workers have advanced 16 per cent, and factory wages 9 per cent.

Agents of the various circuses who have made the usual arrangements for hiring laborers for the approaching tours report an extreme shortage of workmen. This class of labor is usually recruited from the big cities, where there is ordinarily a surplus of workmen during the late winter and early spring slump in some industries.

This year the only response to the annual call of the tops came from veterans who couldn't be kept away from the lot for any consideration. The demand for factory hands at high wages is so great all surplus labor is absorbed and there is an actual shortage in industry, blamed partly on the new immigration law, which restricts immigration to a fixed annual quota.

Circus men say that a shortage of available labor at this season is one of the surest signs of a good season, since it indicates absence of unemployment and presence of general prosperity.

STAUCH'S VACATION

Louis Stauch, Coney Island dance hall pioneer, sailed for Bermuda last week on the first vacation he has taken for nearly 40 years. To mark the event he bought his first new hat in about 10 years. The whole island assembled to wish Louis bon voyage, and all was lovely.

One shadow crossed Louis' path at the steamship pier when he was served with papers in a \$15,000 suit for counsel fees by Julius Carabare, his attorney in a divorce proceeding some time ago.

FIVE "MEDICINE SHOWS" RUNNING ON BROADWAY

Health Department Watches Store Shows for Violations; Big Takings

The New York city health department has taken notice of the numerous "Medicine Shows" being operated along Broadway from Herald Square to beyond the Times square district. Inspectors have been planted in all the store locations to observe whether the law with reference to proprietary remedies was being observed.

They reported to the deputy in charge that all the places were within the law, most merely giving "health lectures," which served as a ballyhoo for the sale of hooks on reducing, exercising and physical culture. Five of these store shows are running at this time.

The takings are reported big. One establishment is in one of the most prominent corner store locations in the theatrical district, and is reported to pay \$850 a week rent, all of which has to be made up in the sale of books, pamphlets and subscriptions to a periodical. A whole staff of lecturers keeps grinding for 12 hours a day, from noon to midnight.

SELLS-PIOTO APRIL 7

The Sells-Floto Circus, first of the Ballard-Muggivan properties to get going, will open April 7 at the Chicago Coliseum. One of its new features will be the Ward Family, aerial return act which traveled with the John Robinson circus last season. The turn will feature the aerial display, which has been strengthened.

The Robinson show is scheduled to start in the middle west near winter quarters between April 20th and 28th. The Hagenbeck-Wallace show gets under way at Louisville April 28th.

One of the Hagenbeck new features is to be an elaborated version of the fox hunt which Bert Bowers framed near the end of last year's tour of the organization and which was made the feature of the winter circus. The act is a pack of hounds which circles the track in full cry after a scent, has been laid. Mounted huntsmen in picturesque garb follow over various obstacles to the accompaniment of hunting horn calls. Several of the smaller circuses are reported copying the display for the coming season.

CIRCUS ANIMAL CARGO

The Leland Ene-freighter Irishman is due in New York late this week from Hamburg with a cargo of animals from the Hagenbeck plant.

The material includes a number of elephants and a quantity of tropical animals for the menageries of the various Ballard-Muggivan shows.

SHOWMEN IN TOWN

Andrew Downey, general manager of the Walter L. Main circus, is at the Claridge, New York. R. M. Harvey, manager of the American Circus Corporation (Ballard-Muggivan Holding Concern), is registered at the Continental.

Porter, Pres. of Essex Co. Society Union, N. Y., March 7.

Frederick L. Porter has been elected president of the Essex County Agricultural Society for the coming year. The Essex County fair, the date for which has been set for Aug. 21-24 is one of the largest staged in northern New York.

The address of the Essex County society is Westport, N. Y.



KATHRYN ARNOLD

Better known as "Bo Peep" of Bo Peep and Jack Horner, played B. E. Keith Circuit for the past two seasons, under the direction of E. K. Nadel of the Pat Casey office. Now appearing on the Chicago Keith and W. V. M. A. Circuits in song and dance impressions, under the direction of Edward Beck of the Orpheum Producing Co., and featuring "G'wan Home" by Paul Gerard Smith.

CONEY BOARDWALK SURF AVE. OPPOSISH?

New Ocean Parade Attracting Early Crowds—\$20,000 to Celebrate Opening

While the official opening of the new Boardwalk at Coney Island is set around May 15, with the New York Board of Aldermen having appropriated \$20,000 to celebrate the occasion, the Boardwalk is now open to casual paraders.

Last Sunday, the first midday day of the winter, Coney had about 75,000 walkers, besides thousands of cars, causing a traffic jam such as is often encountered during the middle of the summer. The great mass of walkers took to the Boardwalk, which was crowded. It raised the question among observers as to what effect the Boardwalk would have on the Surf avenue and Bowery concessions when the season really opens up.

That the Boardwalk will be a Coney Island attraction is undeniable, but the query was returned as to how the paraders could stand the Boardwalk without shade under Coney's broiling sun in the warm weather.

A few of the lighter Surf avenue concessions were open last Sunday, with Steeplechase billed to open Easter Sunday (April 1).

IMPORTING ANIMALS

Bostocks in New York and Abroad Active in Animal Sales

With Douglas Bostock in Africa and the Far East operating a Bostock circus, Gordon Bostock in England, where his relatives travel the original Bostock's circus year after year (founded in 1708), and Claude Bostock in New York, a new importation combine has been formed to bring wild animals to America.

The first shipment, made on entered order for American showmen, is shortly to arrive in New York. In it are two elephants, seven chimpanzees, two baboons and leopards.

A constant shipping of animals on orders and for stock on hand will be maintained between Douglas in the Americas and the other Bostocks in New York and London.

WORLD SERVICE MOVES

Chicago, March 7. The World Service Amusement Association moves April 1 to occupy the entire 14th floor of the Blum building.

Although this is out of the theatrical district, it is still a choice location, as most of the fair secretaries stop either at the Congress or the Auditorium.

SPARKS ADDS FIVE CARS

Charles Sparks has received equipment ordered last fall to increase the Sparks show from 15 to 20 cars. A consignment of animals from Germany arrived late last week for the menagerie.

On the same ship was an elaborate horse act imported from Germany.

RINGLING'S ROUTE

Circus Jumps from Garden to Phila. This Season—Billers Due Soon.

The Ringling Bros.-Barnum & Bailey Circus this season will jump from the Garden to Philadelphia. No satisfactory lot was available as substitute for the old Fourth avenue stand in Brooklyn. This raises the question whether the opposition will accept the invitation to make the town across the bridge. Wallace-Hagenback show played Brooklyn ten or twelve years ago, but got little.

New York and Brooklyn have been educated so long to the Barnum-Bailey name to the exclusion of all others it is a tough proposition for an outsider to break in. Generations of the Barnum & Bailey name have tied the territory up.

This situation led a veteran showman to comment on the difference between the advertising methods of William J. Bailey and the Ringlings. The Ringling billers are due some time next week to frame the preliminaries for the campaign, but the bulk of paper probably won't be up until ten days before the opening. Bailey used to begin the billboard drive before snow stopped, and he kept it up until the snow departed. No paper stand was too expensive for the old showman. He maintained a whole building in West 27th street all year around, and the payroll ran into more than \$1,000 a week. It is estimated that \$50,000 went into the advertising appropriation for the Garden stand.

In spite of higher modern cos's, the Ringlings do not usually spend a third of that amount. Bailey disregarded profits from the New York engagements, figuring that even if he spent all the profits on advertising it would be returned in the publicity of the opening throughout the rest of the tour.

BRIGHTON M. H. SOLD

Hotel and 1,000 Feet of Waterfront Beach

The Brighton Beach Music Hall and the Brighton Beach hotel were sold Monday by the Brooklyn Rapid Transit company to the Realty Associates, a firm of Brooklyn house builders. The sale price was not given out. It was said to be in the neighborhood of \$10,000,000. This included 1000 feet of water front beach suitable for bathing purposes.

The site occupied by the music hall and hotel will be utilized to build bungalows on by the real estate people, their plans calling for the tearing down of both music hall and hotel and several small structures used as concession stands.

With the passage of the law barring open betting at race tracks 17 years ago, Brighton Beach started to pass into the discard as an amusement resort. The old music hall built of wood and playing everything from symphony concerts, to boxing with vaudeville as the policy for years had a prosperous career for a considerable period under the management of Leonard Grover. Arthur Hopkins was also manager of the music hall a number of years ago. Besides big time vaudeville, the music hall has played pictures, Yiddish shows, grand opera, dramatic, musical comedy stock, comic opera stock, and more recently small time vaudeville and pictures.

The building of the Brighton theatre on the Ocean Parkway, about a mile west of the Brighton beach music hall about 16 years ago, was another and possibly the foremost condition that placed the music hall out of the running as a vaudeville house.

While the Realty Associates people will build houses on the site of the hotel and theatre, there will be a sort of amusement atmosphere retained through provisions being made for bathing.

The hotel also of wood like the music hall has been closed for the last two years. In its prime around 1900-'05, it ranked with the best of hostilities of the period.

CON T. KENNERLY'S FAIRS

Chicago, March 7.

The Con T. Kennerly show will open at the Interstate Fair at Fargo, N. D., July 2 and will play in succession the Nebraska State Fair, Kansas State Fair, Kansas Free Fair at Hutchinson, Oklahoma Free Fair at Muskogee, Okla., the State Fair at Little Rock, Ark., and the Cotton Palace at Waco, Texas.

The carnival will have 35 cars and will carry a concert band.

CIRCUS OPPOSITION

DIVIDING CANADA

Ringlings West and John Robinson East; This Year; Reverse 1922

It became known this week that the Ringling Bros.-Barnum & Bailey Circus would confine its Canadian time this season to points west of Dominion-Lake territory, while the Eastern provinces will be played by the John Robinson Show, property of the Ballard-Muggivan-Bowers interests. This reverses the route of last season, when the Ringlings entered Canada from Vermont, played west from Quebec, crossing back into the States at Port Huron, Mich., and then continued to the Coast this side of the line.

It was the Hagenbeck-Wallace Show that played all the way across in Dominion territory. This year the Robinson Show will confine its activities to the maritime provinces or thereabouts.

It was at first suggested that the division of time had come about by one or the other side getting some sort of "shut-out" from the transcontinental trunk lines, but such an explanation failed to satisfy. Instead it is believed both of the circus rivals tried to secure some sort of exclusive agreement with the roads, and in order to avoid the appearance of favoritism the lines divided the territory arbitrarily.

The old game of contracting "shut-outs" isn't encouraged in the States. The Interstate Commerce Commission frowns upon the practice as being in restraint of trade, but there is no law to force a railroad to accept a circus movement. The roads can use their own judgment, and this leaves traffic managers in a position to make what in substance is a tacit "shut-out" arrangement by a "gentleman's agreement." The Commerce Court, however, seeks to split circus traffic between the competing roads as much as possible. The New Haven always brings the Ringling-Barnum Show into New York and through New England, but on the northern trip back to winter quarters the route usually is thrown into New York Central hands, splitting the revenue between the two as much as possible.

The New Haven, of course, looks upon the Barnum Show as a "home industry," and perhaps gives it preference in New England movements. It is not likely it actually declines to handle opposition circuses, but it is usual for rival tops to get into the Down East country by other lines than New Haven.

Although there is no such thing as a "shut-out" any more as a formal contract, the smaller and independent circuses are careful to hold back their routes until they find where the bigger shows are going, and the big rival shows also await some indication of the opposition's tour before they make their own known.

Woman On N. Y. Fair Commission

Albany, N. Y., March 7.

When the Senate of the State Legislature re-convened Monday evening, Governor Smith sent the nomination of Mrs. Thomas J. Stofor of Buffalo to the Upper House for confirmation as a member of the State Fair Commission. Mrs. Stofor has been appointed to succeed Henry K. Williams. She has been prominently identified with educational and philanthropic movements in this state.

No action was taken on the appointment, the Senators being too busy with an avalanche of bills. It is certain her nomination will be confirmed.

GUMPERTZ' NEW FREAK

Samuel Gumpertz, the Coney Island side show freak impresario, returned from Europe a short time ago after completing arrangements for the importing of a number of new features.

Among them is Lionel, the lion-faced man, discovered in Bavaria, Germany. This freak has been taken for the side show of the Ringling-Barnum-Bailey show during the five weeks at the Garden. After that he will join a Coney Island museum for the summer.

The feature of the island show will be a group of giants. Seventeen giants have been assembled, and most of them will be in the island exhibit, a few being booked elsewhere, as the demand comes in.

JOYS AND GLOOMS OF B'WAY

The question has often been asked by people in theatricals, "Why isn't there a chorus girls' home in New York?"

There seems to be a crying need for something like this, and undoubtedly a movement for one once started will win many supporters. In Philadelphia there is the Charlotte Cushman Club, a comfortable, home-like institution, supported largely by local charity, where chorus girls can live, amid splendid surroundings, as nearly approaching a home as an institution can be, and have rooms and all meals for \$11 to \$17 weekly. This is of course far below actual cost, but the deficit is made up by private subscriptions and several benefits, including one annual affair which always nets a large sum of money.

A chorus girls' home in New York would fill a big want. Every chorus girl, in spite of the opinion of some part of the public, doesn't ride around in a limousine and have diamonds and servants. As a matter of fact, most have a hard time getting by, and many are in actual want. At present there is no institution or organization to which a girl could turn for help. It is almost impossible for a chorus girl to save money on her salary, and unless she has other sources of income her periods of inactivity between shows are troublesome ones for her.

The chorus girls' home could be established first on a small scale, with a small outlay of capital to fix up some place already built, with a real woman in charge, until such a time as added financial support would make it possible to build a place. The movement to establish such a home should be supported by every branch of the theatrical industry, for it would be a movement to protect the good name and the morality of the poorer paid members of the profession, who are actually deserving and needing this help.

At present there is no movement nor discussion regarding this. The above is merely an ephemeral idea, offered as a suggestion.

The police are interested in Gypsyland, the Hungarian restaurant in Times square. It opened some months ago with a bang, and became a headquarters for theatrical people. It was a success—until the police came. But there were cops and cops. One young policeman had a jazz heart and wanted to go on the stage, and entertained nightly with violin solos, imitations and singing. One night George Hale of the Boardwalk, acrobatic dancer, came in and taught him a dancing headspin, which he promptly tried. But then came other cops with frozen faces and no sense of humor. They killed the fun.

All Broadway is laughing at the latest exploits of one of the greatest clowns in the show business, who drifted into a cafe a few nights ago with 11 people and not a dollar and laughed himself out of the check. He kept the crowd in good humor for an hour, but in spite of this the head waiter presented a check as he was leaving. He took a table cloth, spread it on the floor, and signed it, publicly, with the name of Rose Bailey.

About a week ago this same clown and another one like him, a film comedian, showed up at the entrance of the Club Gallant, in the Village. One comic had been driving his car, and both looked anything but prosperous, so they got the frozen stare and the icy mitt from the Cerberus at the gate.

"I am so sorry, but we have no room," was his edict. The film comic flashed a police badge, and the doorman melted. Two headwaiters escorted them in, asked them what they'd have and bowed humbly. The "coppers" ate, drank and were merry, until a maid of theirs, Betty Browne, drifted in, and greeted them by name. They tried to warn her away but the headwaiter, with his ear stretched, got it all. Then he tried to shove a check at them, but they laughed and walked out.

There are managers and managers in show business, some generous, some quite the opposite. The limit of oppression seemed to have been reached when the owners of a well known Broadway revue charged a chorus girl (who was getting \$25 a week) \$5 for a pair of stockings stolen from the dressing room.

One of the little dancers in the "Follies," not yet 18, is secretly married to a real estate man, but is living at home with her folks in Brooklyn. Her husband calls for her nightly and takes her home, but she spends week ends "with girl friends in the show."

The newspaper ball at the Ritz Friday night was a whale of an affair, quite beyond what even the lady newspaper writers themselves thought it would be. They expected to sell 700 tickets, and sold over 1,500. And everybody came. They overflowed all over the Ritz, but had a good time.

Will Rogers announced the acts and to fill in time agreed to tell a few gags with Johnny Dooley. Will confesses he can't remember gags like that and told Johnny before he went on he'd be terrible, but no one thought he'd be as bad as he was. Johnny struggled with his un-rehearsed straight man for a while, saw three perfectly good gags ruined by him and finally finished the act by knocking Rogers down for a laugh.

The ball brought out a weird assortment of evening clothes. Will Hays flashed one with a velvet collar which looked as if it might have been worn at a Lincoln reception at the White House. Wells Hawks must have found his, for it could have been wrapped around him twice without fitting. The prize exhibit, however, was worn by F.P.A. It sloped away from his shoulders like a lady's fur wrap.

That Paramount ball at the Commodore Friday night looks like a knockout. The scheme of presenting a prize to the prettiest chorus girl in New York is novel, and the idea of presenting complete chorus numbers from various shows is a new one. After the presentation of the entertainment, which will be from 12 to 1, the chorus girls will be guests and enjoy themselves, still wearing the show costumes. Details have been worked out whereby the girls dress at the hotel and leave their costumes there when the evening is over. It is expected that over 300 girls will be there, practically every chorus beauty in New York. N. T. Granlund of the Loew office is arranging the presence of the girls and the movie and stage stars. Ned Wayburn is stage manager and has complete control of the ball for Famous Players. Eugene Zukor and the committee turned the entire night over to him.

The details arranged from the reception of the girls and their presentation are most interesting. Motion pictures of the show will be taken, and Famous Players have arranged studio make-up experts for each group of girls, who will put on a movie make-up. The matter of transportation is a big one, for it will require 75 taxis to call for the girls at the various theatres. In addition to the big shows invited, which will come in costume, other musical comedies, through their managers or press agents, have asked to be included in the invitation. Each chorus girl will wear a ribbon badge with her name and the name of her show on it. The committee's only worry now is to find enough nice young men to help entertain the girls and help give them a good time.

MUSIC MEN

The will of Alois Trunk, noted American violinist and pedagogue, who died at Stamford, Conn., on Feb. 9, and was laid to rest at the Woodlawn Cemetery, New York, the New York Strling Quartet playing at the funeral services, filed this week for probate in the Surro-

gate Court, New York, gives his entire estate of "over \$10,000" in realty and "over \$1,000" in personality, after all debts are paid, to his brother, Charles Trunk, of 313 South Karlov avenue, Chicago, Ill., and, without bonds, names him also as the executor. Mr. Trunk was born in New York on Feb. 18, 1833. For a time he was under Prof. Chapek, of Chicago, and later went



POLLY and OZ

This week (March 5):
B. F. Keith's, Philadelphia.
Next week (March 12):
Keith's Riverside, New York.
Direction: H. BART McHUGH

to Prague, where he continued his studies. Following his graduation in Prague he attracted considerable notice as a violinist. Upon his return to this country he began teaching at Rochester, N. Y., and later was induced to come to New York City. The exact value of the estate left by him will not be known until, under the direction of the court, it is appraised for inheritance taxation.

U. S. District Court Judge Knox has refused to prefer the suit of Irving Berlin, Inc., against Water-ton, Berlin & Snyder Co., J. Russell Robinson and Roy Turk, involving the "Homestead" and "Tomorrow" songs on the ground that other and perhaps more important cases precede them, but in view of both parties' contention that a speedy trial is advisable he will permit a special master to take testimony if agreeable. Charles H. Tuttle, of counsel for the defense, denies the Water-ton song infringes on idea on Berlin's "Homestead," stating the latter is "lachrymose, almost dirge-like," in spirit, because the singer is homesick, while "Tomorrow" is a song of rejoicing; "Homestead" is a lament, "Tomorrow" a paean, according to Mr. Tuttle. Berlin, Inc., through Gilbert & Gilbert, has set forth its cause for action in its complaint and is depending on the trial to prove its side.

The Music Publishers' Association of the United States (not to be confused with the Music Publishers' Protective Association) and the National Association of Sheet Music Dealers of New York city have been ordered by the Federal Trade Commission to cease and desist employing unfair methods of fixing and maintaining resale prices of musical publications or to conspire to fix or increase prices. Both were charged with maintaining a specified retail price in order to force the syndicate stores to raise theirs or abandon the selling of sheet music. The M. P. A. specifically refused to entertain any overtures from both organizations, thus escaping Federal investigation. The investigation of conditions found both associations had entered into specific agreements forcing the public and musical professions to pay larger prices; that as a result of co-operation price competition was largely eliminated.

Jack Mills who publishes the "Mister Gallagher and Mister Shean" song is realizing even more than he expected on the number in the way of "mechanicals." It is proving itself not only a hundred per cent mechanical number but a two and three hundred per cent. Some of the companies besides "Canning" it both ways—dance and vocally—have also issued a second dance recording on the strength of the "Follies" run. It is a current Victor release and a surprise to the other publishers who couldn't see its chances commercially. As a sheet music seller it still is one of the foremost. Mills is contemplating issuing an illustrated booklet of 20 choruses of the song, profusely illustrated by a cartoonist.

Louis Bernstein returned to New York this week from Palm Beach.

Bonds for \$250 each to cover three injunctions have been posted by the Columbia Graphophone Co. in three separate actions against the Electric Recording Laboratories, Inc., the Coe System, Inc., and Macfadden Publications, Inc. Each has been temporarily restrained from using the photograph, name, sayings, instructions or lessons by Dr. Emil Cioce, the much publicized exponent of auto-suggestion, in connection with phonograph records.

Some shrewd real estate head-work resulted in M. Witmark & Sons, music publishers, realizing an unusually attractive figure on the sale of the property occupied by the Witmarks for over 20 years. It was a result of the growth of the garment centre in the district sur-

OBITUARY

HARRY CORSON CLARKE

Harry Corson Clarke, the best known globe girder in the profession, died in Los Angeles March 3, a few hours after his arrival from Detroit, where he was hurt by a fall during a performance of "The Rotters," the Malby comedy which he had produced and performed in every English speaking colony on earth. He was 62 years old, but in the prime of health and spirits, and was just about to proceed to San

IDA VERNON DIES AT 80; ONCE FAMOUS ACTRESS

Former Stage Beauty Dies in Obscurity—Was Friend of Edwin Booth

Springfield, Mass., March 7.

Ida Vernon, one of the most famous actresses of her day, died and was buried in Sheldon, Vt., last month, it became known here last week. She was one of the few actresses who had had a close acquaintance with the late Edwin Booth, the attachment between them resulting in a legacy from the noted star when he died. Ida Vernon was related to one of the titled families of Scotland. At the time of her death she was eighty years old.

Despite the fame she won, her end was veiled in obscurity. The printed death notice had the name of Mrs. L. V. Taylor. That was Ida Vernon's married name, under which she had been living on a

IN MEMORY OF CHARLIE HOEY

Who Passed Away March 8th, 1922
HIS WIFE AND DAUGHTER.

POLLY HOEY
VINA DELMAR

Francisco, to sail in April for a farewell tour of the far Orient.

Mrs. Clarke (Margaret Dale Owen) was with him when he passed away. Clarke was of English birth. He had been in the profession almost 50 years, starting as a pantomime artist. He later became a farceur of international recognition and, in addition to "The Rotters," won fame in "Charley's Aunt," "My Friend From India" and other comedies of that order.

A dozen years ago he and Mrs. Clarke made their initial journey across the Pacific, and scored heavily through India, Africa, Australia, China and other Antipodean regions. They went alone and engaged supporting players in each country. They crossed the United States again and again, playing their way between England and the East. The Clarkes appeared on Broadway several times in featured comedy roles, but never remained long, as the wanderlust kept carrying them on. They starred everywhere west of New York, at times in repertoire and stock engagements.

GEORGE BALDWIN

George Baldwin, a singer at one time in vaudeville with Valeska Suratt, and later with a Winter Garden production, was found dead in a hotel room in Manila, P. I.,

IN FOND MEMORY OF A BELOVED CHARACTER

James C. "Bluch" Cooper

From one he has helped to succeed.

LILLIAN FITZGERALD

February 23. It was believed when his body was discovered he had died in a suicide pact with Anna M. Schlessinger, a stenographer, found dead with him, both having been poisoned. Following investigation a decision was reached Baldwin had been poisoned by the woman, who later killed herself in the same manner. Baldwin, who was English, after working on the stage in the East, appeared in pictures on the Coast, where, it is understood, he became enmeshed with the authorities, which was the reason for his not returning to this country for five years. He is not known to have left any relatives in the United States.

HENRY H. JENNINGS

Henry H. Jennings, aged 70, former owner of the Hartford theatre, Hartford, Conn., died last week after a brief illness. At one time he was advertising manager for Barnum and Bailey and later owned Proctor's, Bridgeport.

FRANK SEYMOUR

Frank Seymour, of Seymour and Healy, formerly of Seymour and Robinson, died Feb. 21 from influenza. He leaves a son, Frank, six years of age.

William B. Pruden, piano player in the orchestra of the Lyric, Newark, N. J., fell downstairs at his home Feb. 27 and died shortly afterward. He was 43 years old and known as "Harry."

IN MEMORY TO MY PARTNER DOLORES LEE

Who suddenly passed away March 4th, 1923
After a three-day illness.
An Artist, A Lady, A Real Friend
JACK MARCUS

competency in Marbury Hall Hotel in Sheldon. A niece, known in the theatrical world as Anita Clarendon, was in Bermuda at the time of the death of her aunt.

Miss Vernon was one of the beauties of the south, born in that region in 1843. Her father was an officer in the British army, a younger son of the Scotch Earl of Cathness. Her mother was of French Huguenot extraction. Miss Vernon made her debut in the Boston theatre in September, 1856, in "A Midsummer Night's Dream." She played with Edwin Forrest as a member of the old Boston Theatre Company, and in New York with Charlotte Cushman, Laura Keane and many famous actors.

At the time of the Civil War she was appearing on the stage in Richmond, Va. Her property was confiscated after the burning of that city and she then divided her time between acting and nursing in hospitals. She ran the blockade once, when coming north, crossing the Potomac on a flatboat. Attempting to return, she was arrested at Martinsburg and sent to Washington. After her release she came to New York, but soon made another attempt to get back to Richmond. She was arrested at Fortress Monroe, where she was held in prison six weeks. When freed she went to London, remaining there for some time.

Sailing to Halifax, and thence to Bermuda, she managed to reach Wilmington, N. C., on a coasting vessel. From there she went to Richmond. She had several new plays that never before had been seen in the south, among them "Leah" and "East Lynne," and played the latter in Richmond for 120 consecutive nights.

After the war Miss Vernon was leading woman with J. K. Emmett and later was a star. She played the leading role in "The Two Orphans" when it was produced in the Union Square, New York, and supported Mrs. Fiske during the season of 1906-07. Her last appearance on the stage was with William Hodge.

DOLORES LEE

Dolores Lee, of Marcus and Lee, died March 4 at Milwaukee.

The father of Ethel Linton, theatrical modiste, died at his home at Joliet, Ill.

The father of Archie Goulet (Prevost and Goulet) died Feb. 27 at his home in Boston.

Stuart Blackton Coming Over.

London, March 7.
Stuart Blackton sailed mysteriously for America last week, but informed intimate friends that he would return in June to resume his picture producing.

rounding and adjoining the soon-to-be-demolished Witmark building at 144-146 West 37th street, New York. By gambling that the value of their real estate will rise with its increased demand, the Witmarks have held off selling for over four years when they were first approached. It reached the stage last week, when Samuel Brenner bought the property, that the Witmark plot was most necessary for a proposed garment centre office building. The Witmarks have now taken

over the fifth and sixth floors of the new building at 1650 Broadway and will abandon their present professional studios in the Little Palace building to combine it with the business.

(Continued on page 25)

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E. L. Bloom, owner of "Spice of 1922" in its present tour, has made complaint to H. Robert Law's office against Billy Dunn and Co., claiming Dunn has copied the "Adam and Eve" ballet from the show. Bloom is paying the Law office a royalty for the use of the number, which is copyrighted. Dunn was in "Spice" at the Winter Garden and on tour, following D'Andrea and Walters in the ballet with a girl partner. He recently showed a new act at Proctor's 23d St., calling it "The Beginning of Sin." The Law office transmitted the communication to the Keith bookers and the N. V. A.

Clement C. Courtier, electrician with the "Midnight Rounders" unit, was discharged by Magistrate Max S. Levine in the West Side Court last week on a serious charge preferred against him by Mrs. Mary Keenan, proprietress of a W. 65th street theatrical rooming house. Courtier was one of her roomers. Mrs. Keenan is the widowed mother of nine children. Several letters written by her to Courtier were introduced in evidence by the latter's counsel which resulted in the case being dismissed.

Al Bosburg, a picture press agent, who has been seeking vaudeville engagements around New York under the billing of "The Masked Man From Hollywood" left for the coast this week, having decided to give up the vaudeville venture. His act consisted of telling audiences of inside happenings in the coast picture colony, the teller keeping his identity unknown to his listeners who were given the impression he was an actor on the inside. The same secrecy regarding his identity was maintained in seeking vaudeville engagements.

Proctor's 23rd St., New York, is celebrating its 34th Anniversary this week. (March 5) The house opened March 5, 1889 with Neil Burgess in "The County Fair." Since then the house has harbored every conceivable form of theatrical entertainment from drama, musical comedy, straight pictures, and 14 years ago the present form of entertainment, vaudeville and pictures. John Duffy, manager of the house has decorated for the occasion.

Theodore Kosloff, playing last week at the Rivoli, New York, in conjunction with the film, "Adam's Rib" in which he has a leading role, was served during the engagement with a \$500 action by S. Jay Kaufman. Kaufman claims this for services in arranging a certain engagement at Kosloff's request.

A complaint has been filed at the National Vaudeville Artists complaint bureau against C. M. Blanchard by the members of three travelling vaudeville shows that claim part of their salaries are due following the closing of the shows in up state New York towns several weeks ago.

Eddie Mullen, picture publicity promoter, will leave the New York "Herald" copy desk shortly to take up his duties as advance man for the lecture tour of Sir Arthur Conan Doyle which begins April 7 at Carnegie Music Hall, New York.

Will Morrissey's Movie Stars have signed for a tour of Loew's southern time opening in Atlanta March 22. A special advertising campaign is being arranged for the company which includes Billy West, Marguerite Marsh, Ethel Gibson and Gabriel Rinaldo.

Cornelius Roddy is doubling between the Alhambra and the Palace, New York, this week, appearing in two different sketches. At the former house he is leading man for Laura Pierpont. At the Palace Roddy also appears in support of Valeska Surratt.

Edward Childs Carpenter, president of the American Dramatists, sailed yesterday (Wednesday) for a tour of Europe.

EQUITY, SUNDAY AND ACTORS

It's a remarkable position Equity has assumed in the matter of Sunday playing. Inconceivable as it may be that any theatrical organization would stand with the reformers who are always against the theatre as an institution regardless of their qualifications on that point, yet in this subject of Equity interjecting itself into the Sunday discussion and negatively so, it also assumes to tell its members how, where and when they must earn their living.

Surely it does appear that if members of Equity were called upon for a referendum vote to decide among themselves if they wanted a labor union affiliation, they must be entitled to the same means to ascertain whether they want to work or not, on Sunday or any other day. But maybe through having voted for a labor union and closed shop, they voted this latest halter around their necks.

Above even that, as asserting an utter absence of forethought by Equity in plunging into this Sunday agitation, Equity takes the preposterous position actors must have rest in a six-day town but don't need it in a seven-day town. In other words where Sunday performances are permitted like in the middle-west and some eastern cities, it is permissible for actors to play for profit, but in New York City where the blue laws might stop a dramatic performance, they need the rest from their previous labor in eight performances.

To us it doesn't look like a matter for Equity's interference; more it looks like a matter for the actor, alone. It deals with his work, his career and perhaps his income. It's akin to depriving an actor of the right of livelihood for if an actor without an engagement could secure a Sunday date but was prevented through an Equity ruling, that one day lost deprives him of salary. It's going pretty far when an actors' organization takes this stand.

It also seems incredible that if this Sunday ruling is blamed upon the Equity Council that the entire Council could have been unanimous on it. It's unbelievable that is so. It exhibits instead to what extent Equity has passed into single handed or clique control, when within the Council restraining voices can not make themselves heard, though they are allowed to talk there against the clique or the dictator.

It's improbable the exercise of authority or judgment of that description can endure; it can erect nothing, establish nothing and bring forth nothing excepting the bare and vivid fact that the government of Equity is handling dangerous weapons when it adopts these methods. As to the future along the same lines that is not so visionary and were it not making an argument in favor of the managers, it easily could be pointed to.

"UNIQUE AND EXTRAORDINARY"

The defeat of the Shuberts in their injunction suit against Gallagher and Shean, besides proving a genuine surprise to the Times square legal fraternity which specializes in theatrical litigation, is conceded by almost everybody interested as establishing a precedent and presenting an "out" for the actor, considered not altogether equitable for the manager. For the actor a contract is issued for mutual protection but mutuality ceases and a fair sense of equity becomes nullified when the thespian can set forth a defense that he or she is not "unique or extraordinary" and that the manager or theatrical producer is little if at all damaged in view of the contention his or her services may be easily replaced.

Proceeding on Justice Delehanty's ruling, to how many present day artists can a jurist point and rule that he or she is truly "unique and extraordinary." If a Caruso or an Edwin Booth is at once accepted as a criterion, the ruling that "there is no comparison" is bound to obtain with the average contractual litigation. On the other hand, does the Appellate Division's decision that Charles Smith and Joe Dale are of the irreplaceable kind and accordingly "unique and extraordinary" place them in the Caruso-Booth class? If every litigant will point to Justice Delehanty's decision to support his or her contention as it may arise, to suit his or her individual purpose, it is obvious what every questioned contract will lead actor and manager into.

The manager can point to the Tom Howard case where a Brooklyn Supreme Court justice adjudicated the burlesque comedian irreplaceable and extraordinary, but he will always be met with the Gallagher and Shean refutation.

The decision is a just one in the Gallagher and Shean instance. A song idea which Bryan Foy, son of Eddie Foy, suggested, "made" the team. In fact so valuable has the song become that Foy still has his suit pending against the duo in the New York Supreme Court to be declared co-author of the number and participate in one-third in the royalties. There's an Italian sidewalk team doing the same number in vaudeville currently and getting as much out of it as the originals ever did during their vaudeville itinerary. The success of the "mister" idea has long since proved its worth in vaudeville. But the fact remains that should a contracted act become popular through a fortunate choice of material and seek a severance of contractual obligations, it presents an inequitable aspect for the manager. A contract accordingly becomes manager-proof with all odds in favor of the actor.

The Shuberts seem to think the retention of ex-Justice Edward E. McCall as trial counsel for Gallagher and Shean was a strategic move. But Charles H. Tuttle, Bainbridge Colby, David L. Podell and others intermittently have been retained by William Klein for the Shuberts, for similar reasons. It proves this sort of legal strategy works both ways. Gallagher testified Lee bragged to him that litigation was his (Lee's) "long suit." It didn't prove so in this instance.

This obvious loop-hole is bound to become an important issue with the managers. For their protection it may even result in the inclusion of a clause calling for liquidated damages of specific amounts in case of any breach, irrespective of a court's ruling. As Lee swore he has 1,000 actors working for him just now, Lee is apt to encounter as much difficulty through the decision as any other producer.

15 YEARS AGO

From Variety of March 7, 1908.

The United States Supreme Court in Washington, Justice Day presiding, handed down a momentous decision sustaining the United States Circuit Courts of Appeals in the case of the White-Smith Publishing Co. against the Apollo Co., makers of piano roll records. The Apollo had used the plaintiffs' compositions in the manufacture of mechanical records. The White-Smith company sued for infringement and the Federal appeals court decided for the defendant. Justice Day affirmed the ruling, declaring in formal opinion that the Apollo company's records were for use only on its piano and could not be read. Hence the copyright did not apply. (It was this decision that inspired the framing of the new copyright law of 1909, under which the publishers are paid royalties for words and music.)

The picture business was seething with excitement. Biograph served Edison with papers in a suit seeking to have the projection machines manufactured and sold by Edison declared infringement on certain patents held by Biograph. The absolute control of the picture business was at issue. Biograph had bought the "Latham loop and shutter" patent, controlling a feature of the projector that was absolutely essential. If Biograph could establish its point no crank could turn without Biograph license. Edison had tried to control the screen with its camera patents, but it looked as though Biograph had turned the tables on Edison. It was this situation that forced the Patents Co. trust and sewed up the trade for a number of years.)

Nevertheless the Edison people were going ahead as if they owned everything in sight. "Easy license"

FROM THE NEW YORK "EVENING POST"

(Monday, March 5, 1923)

THE BOWLING GREEN

Round Columbus Circle

The other evening as I was walking along Fifty-ninth street I noticed a man buying Variety at a newsstand. Obedient to my theory that life deserves all possible scrutiny, I thought it would be interesting to follow him and see exactly what he did.

I chose my quarry not merely at random. People who read Variety are likely to be interesting because they are pretty sure to be connected, no matter how remotely, with that odd, unpredictable, and high-spirited race who call themselves "artists," or "professionals." He might be the manager of a picture house; he might be in the legitimate. He might even be one of my favorite pair of artists (of whom I think with affection: I have never seen them, but their professional card appears now and then in Variety—"Null and Void, The Dippy Daffy Duo").

So I followed him discreetly, to see what might happen.

At Columbus Circle he paused and looked about him rather as though he felt himself in a congenial element. The blue mildness of the night was bright with exciting signs, the ancient one of the full moon seeming rather pallid compared to the electric picture of Socony Oil pouring from a can into a funnel. There was a constant curving flow of skittering taxis, especially the kind that have slatted black panels about the windows; these look like little closed shutters and give a sense of secrecy, mystery, and vivid romance. Upon all this my fugitive gazed with a sort of affection; then he turned and stood a minute before the window of Childs', where small gas flames were as blue as violets under the griddle. I supposed that perhaps he was hungry, for he gazed pensively; but perhaps he was also thinking that the restaurant had quaintly changed its sex since afternoon; for now it was bustling with white-clad men instead of the laundried ladies of a few hours ago. He went on to an adjoining florist's window, and here he studied the lilies, orchids (in their little individual test-tubes), lilies of the valley, forsythia, narcissus, daffodils, pussy-willows, sweet peas. It was a very springlike window. I saw his eyes fall upon the deftly wrapped sheaves of paper inside the shop, where bright colors glimmered through swathes of pale green tissue. These parcels were all addressed; ready to go out, I supposed, to very beautiful ladies.

He passed on (he had lit a pipe, by the way) by the Park theatre, and he cast an observant eye upon that, noting that it was dark. Perhaps he pondered the vicissitudes of the show business. The windows of several haberdashers, all announcing their proximate retirement from traffic, won declensions from his eye; there were some quite lively shirts at \$1.85 that seemed nearly to obtain his suffrage. But again I saw him lured by food. A very minute, narrow doggerly, intensely masculine in aspect, but with its courteous legend LADIES INVITED glossed upon the pane, exhibited a tray of hamburger steak, liberally besprinkled with onion silvers. These he gravely considered. But still he proceeded; and still, in the phrase of Mr. Montague, I "committed myself to his vestiges."

It was the automobile business, next, that drew his attention. Those astonishing windows just south of the Circle plainly afforded him material for thought—places where, in great halls of baronial aspect, on Oriental rugs and marble floors, under little whispering galleries where the salesmen retire to their orisons, America's most shining triumphs are displayed. He was fascinated by the window of U. S. Rubber—where a single tire, mounted on a canary-colored wheel, and an array of galoshes and articles are gravely displayed under tall blue hangings and festoons of artificial flowers. Or the Goodrich window, where a huge flattened circle has the space to itself on a crinkled wealth of purple-green shot silk. Amethystine lights shine through glazed screens behind this monstrous tire; drapes of imitation Spanish moss and enormous vases give the effect of a vaudeville stage set for some juggling act. The automobile business has learned all the tricks of Victorian stage decor; perhaps that was why my Variety reader was so thrilled. Another window, where the car comes bravely to the aid of the hard-pressed Church ("To Church in Their Chevrolet"—have you seen it?), is even more dramatic. Here the department store lends a hand also, for the modes worn by the figures are from Fifth Avenue. I was rather thrilled when I saw my fugitive halt also in front of the Dame Quickly showroom; a much more businesslike display, where the latest models of the Quickly family exhibit their modest and competent elegance.

But it was most interesting of all to find him striking off Broadway, and entering the lobby of the Grenoble Hotel. He peered about the lobby as though he were expecting to meet some one; but I couldn't help suspecting that this was chiefly for the benefit of the clerk at the desk; what he really wanted was a quiet place to sit down and read his Variety. At any rate he occupied the resilient corner of a couch for some time, studiously conning the magazines. I should have liked to tell the clerk behind the counter the reason why the Grenoble is always a special place to me—it was there, I believe, that Rudyard Kipling lay dangerously ill twenty-five years ago. I wonder if the hotel register holds any record of that momentous incident.

Presently—after carefully scanning the columns which tell how much each play took in at the boxoffice last week; perhaps the only positively accurate gauge of New York theatrical tastes; you will learn with surprise, for instance, that one of the leading money-makers is a show called "Able's Irish Rose"—my subject folded up Variety and set forth again. Following, I was pleased to see him stop at Mr. Keyte's bookshop on Fifty-seventh street; and even more surprised to note that the thing that seemed most to catch his eye was a fine photo of Henry James. He complimented the saleslady upon it, and he bought a book. It was a copy of Sherwood Anderson's Winesburg, Ohio, in the "Modern Library."

But it was plain all this time the idea of food had been jostling agreeably in the back of his mind. I trailed him back to Columbus Circle, and there, to my amusement, he returned straight to the little hash-alley where he had admired the meat-patties with onions. He went in and sat down at the tiny counter. "Hamburg steak," he said, "and put plenty of onions on it." And then, after a moment, "Coffee with plenty," he added.

"It's plenty of everything with you to-night," said the whitecoat, genially.

"Sure, everything but money," remarked this mysterious creature. He propped up his Variety against the sugar basin and read while he ate.

At this point, fearing that my slouching might cause him to become self-conscious, I went thoughtfully away.

CHRISTOPHER MORLEY.

a group of exchanges, issued a formal fixing minimum rental prices about 60 per cent. above the old scale and served notice that exchanges that cut prices would be thrown out, licenses would be revoked if an exchange handled independent product. The exhibitors were worried at the situation. They didn't know what to do, so they talked a lot and did nothing, hoping that some relief would come through the opposition of Biograph. (When the rivals got together they squeezed the exhibitors good, going so far as playing a "tax" called "royalty," on the exhibitors' own projection machines.)

"Pop" Lubin, licensed to produce

by Edison, gave out a statement from his Philadelphia studios, calling upon the government to protect the "infant industry" from foreign competition.

K. & E.'s vaudeville venture had collapsed and its contracts with acts were turned over to the U. B. O. (Keith's), but William Morris declared his intention of sustaining an opposition. He declared he would have 20 to 30 weeks the following season and named a dozen towns already signed up.

Eva Tanguay and Gertrude Hoff-the week before, but Miss Tanguay wasn't in a jam. Both had been (Continue on page 40)

BROADWAY MANAGERS SHOCKED AT POOR BUSINESS LAST WEEK

All But Four or Five Hits Affected—Musicals Mostly Damaged—Situation Remained Same Start of This Week—Dark Houses Looked for Holy Week

Broadway's managers were given a shock at the extent of the slump developments last week. There was a slipping noted prior to Washington's Birthday. The jump in business on and about that date occurred. It was naturally expected attendance would show a partial decline afterwards. But the backwash of the holiday tide was far greater than the season's pace warranted. No explanation was offered but the growing belief is that the drain of federal income tax payments accounts for the slump. That factor was recognized last season and it was predicted the effect of tax payments would be more noticeable this season.

There were over a score of high grossing attractions and all were regarded as set until the arrival of warm weather. Last week the drop perceptibly affected all but four or five of the leading hits. The grosses of some of that elect group hardly fluctuated but they have been going at so heavy a clip that some strong undercurrent must have been present to disturb the peace.

"Rain" stood out with no change. In getting \$15,300 again. "The Fool" lead the Broadway dramas

with \$19,200, noting a slight easing up Monday night only. "Merton of the Movies" was virtually the same with over \$16,000 drawn and "Seventh Heaven" continued at staid trade except the special matinee Friday. Nor was "Abie's Irish Rose" affected more than slightly. Other dramas were hurt. "Loyalties" slipping about \$3,000. "Secrets" dropping about \$2,500 and others being off from \$1,500 to \$3,000 under the normal pace before the February holidays.

The musicals were damaged more than the dramas, as usual when a slump occurs. One dropped over \$7,000 under the weekly figures it grossed all season. Even the "Follies" was hurt to the tune of \$3,000, about the same decrease as the same decrease as the "Music Box." Two of the \$2.50 top musicals skidded downward from \$4,000 to \$5,000. "Little Nelly Kelly" was hardly affected, it holding to its fast pace for a gross of well over \$22,000. "The Clinging Vine" and "The Gingham Girl" were the shows dropping \$4,000 or more.

Early this week conditions did not seem to appear much changed, again pointing to the income tax (Continued on page 24)

CARUSO ART SALE DOES NOT ATTRACT ARTISTS

Operatic and Concert People Notably Absent—Sales About \$16,000 Daily

The art treasures of the late Enrico Caruso were auctioned all this week at the rooms of the American Art Galleries, selling at a rate of about \$16,000 per day. The value of the lot, which includes statuettes, curios, paintings, cameos and miscellaneous artistic bric-a-brac, is estimated at between \$90,000 and \$100,000.

Mrs. Caruso, reported ill, did not appear at the sales. The absence of any operatic or concert people was also noted. The bidders were in the main Italians who wanted the pieces as relics of their beloved star. Among them were many comparatively poor people, some of whom kipped the possessions of the great tenor.

The sale is by order of the Probate Court, in accord with the Caruso will, which gave the proceeds half to Gloria, his infant daughter by his last marriage, and the other half to his two sons in Italy, whom he legalized by adoption.

FREAKY ADS

Chicago Houses Jazzing it Up in Dailies

Chicago, March 7. Freaky advertisements for Chicago loop theatres in the Sunday newspapers are drawing much attention. Last Sunday U. J. Herrmann, manager of the Cort, carried a line in his advertisement for "The Rear Car" reading, "Possibly one of the worse plays ever written." Herrmann signed his name to it, including the lines along with the excerpts from the newspaper critics. Another one of Herrmann's lines included in the advertisement read: "Taylor Holmes now pales the screams of laughter provoked by the Cherry Sisters to feeble smiles," crediting same to a patron interviewed as he passed out of the theatre.

The Selwyn ad was run in Jewish with instructions that Barney Bernard and Alexander Carr would be at the box office nightly at 7 o'clock to translate the ad for those finding it impossible.

The Colonial came out with a bold face type announcement stating for strangers not to be misled by false reports that all "Sally" seats are sold for weeks to come. It appears the disgruntled ticket scalpers utilize the "all sold out for Sally slogan" to enable their offices to sell tickets for other shows, not being able to gather choice "Sally" tickets.

KENTS RECONCILED

Mrs. Kent Sued for Separation, Airing Their Difficulties

Elsie Kent last week instituted separation proceedings last week against William Kent of the "Good Morning Dearie" cast, but two days later effected a reconciliation with the comedian though not without first airing the details of her differences with the comedian. Recounting how Kent is alleged to have cruelly mistreated her, Mrs. Kent asked \$300 weekly alimony and \$2,000 counsel fees.

For the sake of their children, Betty Lorraine and Thomas William, Jr., the plaintiff, set forth she put up with various cruelties resulting from the actor's alleged periodically inebriated condition.

LILLIAN TAIZ TRYING CONCERT

Lillian Taz of the "God of Vengeance" company at the Apollo, New York, is planning a vocal concert tour. She will make her debut at Aeolian Hall in a recital of French, Polish, Russian and Scandinavian folk songs.

Miss Taz' role in the "Vengeance" play permits for some vocalizing which she is exercising daily as a means of trying out new songs.

FINANCING CO. BACKING PLAYS FOR LEGIT STAGE

Acts for Plays Same as For Film Companies—"Where Subway Ends"

"Where the Subway Ends," by Joseph Noel and James V. Auditory tried out some time ago and taken off by Mr. Auditory, will be the first production of the Theatrical Producing-Financing Corp., the parent body of an ambitious producing organization. The corporation merely acts as a financing medium for any number of individual producing units. The piece goes into rehearsal in two weeks.

Priestly Morrison will put on the comedy. Frank Smithson is also on the directorial staff for musical shows. He will probably have charge of staging a musical piece by Jack Lait when that is ready for production. George Meyer, Sam Lewis and Joe Young are to do the score and lyrics.

The Theatrical Producing-Financing Corp. is unique in that it acts for the legitimate as so many financing companies do for pictures. Only on the artistic end are theatrical people concerned. The actual financing is kept independent of show business.

The corporation has Major William B. Dwight at its head, with George Julian Houtain and John C. Hoshor, a Wall Street man, on the directorate.

THREW BRICKBATS

Daisy LeRoy is Suing Santini Family For Assault

Daisy LeRoy, formerly in the Hippodrome and Ned Wayburn's productions, has retained her attorney, Milton R. Weinberger to institute three Bronx County Supreme Court suits for \$25,000 damages each against Ferdinand Santini, May Santini and their married sister, Mrs. Emma Lambrosio. Assault is charged in each instance arising out of an altercation July 12, 1922, at 149th street, between Bergen and Brook avenue, New York.

Miss LeRoy, now a manicurist met with the disapproval of the Santinis because her friendship with their father, Annucio Santini a wealthy warehouse man. Brickbats and other missiles are alleged to have been hurled at Miss LeRoy.

YIDDISH UNION WAIVES RULE FOR ITS OWN GAIN

Partner with Wilner in Irving Place—People's, Bowery, Sold Again

Miner's old People's on the Bowery has again changed hands, Max R. Wilner having secured the house which has been used for Yiddish plays for years at a reported price of \$330,000. Recently the People's was purchased from the Miner estate by two real estate attorneys who obtained title to make a turnover. Their proceeds are said to have been about \$50,000. Wilner was offered \$20,000 profit for his contract to buy the People's, which is on an exceptionally large plot stretching back to Chrystie street.

Wilner has made a come-back this season in conducting the Irving Place theatre in association with one of the Yiddish unions. The rule of the union requires a chorus of 18 and an orchestra of 11 for all Yiddish theatres where musical or dramatic shows are played. Since the union is a partner in the Irving Place this season, it is understood the rule for a chorus and orchestra was not invoked, and the saving is said to have permitted a neat profit to accumulate. Wilner is managing the house on a salary basis, profits not to be divided until the end of the season.

The People's is now playing Yiddish, and the present tenants have a lease which extends to next fall. The present rent is \$30,000 annually, but bidding may send the price upward with Wilner becoming the landlord instead of conducting the People's himself.

Max Gabel, who moved his Yiddish managerial activities uptown to 116th street last season, is anxious to return to the Lower East Side, and may secure the People's. He believed the uptown field promising, but found it was not comparable with the Ghetto section. It is said he lost \$90,000 in the uptown house last season.

DOUGLAS, 'MERTON,' ABROAD

Tom Douglas has been signed by George C. Tyler to create the title role for the London production of "Merton of the Movies." Douglas will sail March 14.

He has been playing the Keith circuit as a member of the cast of Lewis & Gordon's "When Love Is Young," a vaudeville act.

KREISLER REFUSES TO PLAY FOR EASTMAN THEATRE, ROCHESTER

Public Sentiment Against Violinist—Manager Refuses Proffered Terms—Says Eastman Can't Decide for Him

Rochester, N. Y., March 7.

Fritz Kreisler is due for a somewhat problematical reception when he gives a concert here in Convention Hall. It is rumored that music patrons generally will boycott the concert. This will be the first time the Eastman theatre interests and a competitor have come into direct conflict, if it may be called such. It will be the initial concert of this nature given in Rochester outside of the Eastman since that house was opened Labor Day and Kreisler is the first artist to refuse to do business with the Eastman interests.

Previous to the opening of the Eastman this city was without any suitable large auditorium available for concerts. There is a large music clientele here and throughout the winter season concerts were given at Convention Hall. The acoustics of Convention Hall are bad and the seats are ordinary wooden chairs. The capacity is 3,500, having been remodeled from the old state armory by the city.

When George Eastman built and endowed the Eastman theatre and School of Music he had in mind to make it the music center of the city. The control is vested in the University of Rochester. Various local interests booking musical concerts here were induced to sell out to the Eastman interests. The result has been that since the Eastman opened every Wednesday has been devoted to a music concert. Prices are low, surroundings excellent and the improvement over Convention Hall is beyond comparison.

Recently it was announced Kreisler would play at Convention Hall Tuesday, March 13. Criticism of the Eastman for not engaging him was immediate. The Eastman, through Arthur M. See, secretary of the Eastman School of Music, explained that Charles J. Foley, Kreisler's manager, refused to do business with the Eastman. He said Foley demanded a profit-sharing

contract, which, owing to the nature of the Eastman, it is not allowed to make. All concerts are bought outright. Foley was offered a sum in excess of the net profits of Kreisler's concert in Convention Hall last year when every seat in the house was sold. This was refused. Foley was invited to come to Rochester but said it was not convenient. After seven months of correspondence, Mr. See went to Boston last fall in a final effort to book Kreisler, but found Foley unwilling to make any kind of contract which the theatre could accept.

Mr. Foley says: "It is simply a question whether I shall decide which concerts to give in Rochester and on what dates, or whether the Eastman School of Music shall decide. This is my business and I do not feel it would be a wise method to follow to allow such decision to pass from my control. I do not wish to relinquish my right to decide the number of concerts I will give in Rochester and by whom they will be given."

Public sentiment here is apparently against Foley's attitude and the Kreisler concert is being awaited with interest to see whether it will be a success or failure.

"SCANDALS" ATTACHED

Cincinnati, March 7. George White's "Scandals" was attached here Saturday on complaint of Franklin Ardell, who is suing for \$26,000, alleging breach of contract at \$600 weekly for his services under a run of the play contract.

The attachment was bonded, moneys and properties were released. White disappeared Saturday, not appearing at either performance. He was not personally served.

The complaint alleges Ardell was engaged Aug 1 last and appeared in the New York run of the show, being dismissed Oct. 28 without notice or cause.

EQUITY'S MEETING SUNDAY WILL DISCUSS "SUNDAY"

Nominations for Annual Election at Same Time—Discontent of Members Over Gillmore's Dictatorial Methods—"Roger Bloomer," Too

Equity will hold a closed meeting Sunday at the 48th Street theatre, with admission by Equity membership card only.

Besides a discussion of the Sunday movement agitation, in which Equity precipitated itself through its officers, there will be nominations for the annual election. No contest is anticipated by the executives of the organization to the ticket they have prepared, but it is said there may be another nominee for president other than John Emerson, who has been in that office for two terms.

Emerson has been strangely quiet for so valuable a president of Equity, which was accepted as an indication he would not again fill the office.

Equity members who are not executives or the favored few of the council who run it are said to be much incensed at the attempted dictation and its form of address adopted by Frank Gillmore, Equity's secretary. In writing to actors on the Sunday subject and in speaking for publication, Gillmore, according to Equity members, has taken the attitude that he is Equity. In his letters to the actors, Gillmore is reported to have directed them not to appear, making his direction very curt in the missives without requesting a conference or requesting

that they do not appear, nor making a suggestion in any way. The "Royal Command" manner taken by Gillmore is reported to have antagonized a large number of faithful Equity members who have joined with the malcontents on this particular matter. It is said to have arrayed the Equity members into two factions, those in favor of the abolishment of Sunday playing under any method and those who don't incline toward it, besides those resenting Gillmore's harshness of method.

Another point of contact between members and Equity executives is said to be the Equity's 48th Street playhouse and its current attraction, "Roger Bloomer," the fourth bloomer of the five plays Equity announced it would present this season. The "Roger Bloomer" "bust" is so complete it is said that were the Equity in a position to replace it with another play the substitution would be immediately made.

Equity members are saying the failure of "Roger Bloomer" was predicted and they fail to see where any judgment was exercised in forcing it on the 48th Street stage. It is understood by the general Equity membership that Augustin Duncan has sole and complete control of (Continued on page 24)

FEALY-SCHLESINGER FEUD IN NEWARK STOCK CONTINUES

Maude Fealy's Speeches Winning Sympathy and Extra Business—Broad Street Manager's Ten Shares Basis of Argument

Newark, N. J., March 7. Morris Schlesinger, manager of the Broad, has succeeded in buying 10 shares of the corporation backing Maude Fealy's stock. This is a minority interest, for which Schlesinger paid \$1,000. He nearly secured control of the company. Miss Fealy blocked this and now apparently has safeguarded her interests. Since she appeared at the Broad last summer Miss Fealy and Schlesinger have not been upon the best of terms. Why Schlesinger should wish to concern himself with her fortune is somewhat of a puzzle to those who have heard of his purchase. He maintains that he has no ulterior motive but that it is simply a business proposition which will prove profitable to him. He offered to provide Miss Fealy with a manager of his selection and put her company over with a wish, but Miss Fealy couldn't see it. Now Schlesinger says he's willing to let her run things while he sits back and draws dividends.

Miss Fealy's version is that Schlesinger bought the stock merely to embarrass her. She maintains that if he is sincere in wishing to share in a successful venture then he is not loyal to his associates at the Broad in fostering competition; while on the other hand if he is working for the Broad, he will be attempting to undermine her business. Further that three hours after Schlesinger bought the stock she offered to buy it from him at the

(Continued on page 19)

MANAGERS LEAVING

Some Going to London, Others to Florida

W. A. Brady, George Tyler and George S. Kaufman will sail for Europe Saturday. The managers intend making an extensive trip, after several weeks in London. Hugh Ford, who produced the Kaufman-Connelly success "Merton of the Movies," sailed for London last week. It was expected "Merton" would be staged in London next month, with the Shaftesbury mentioned, but the deal had not been consummated up to yesterday (Wednesday).

"Dulcy" may also be staged in London.

Half a dozen Broadway managers have gone to Florida within the past week. The exodus of showmen southward this season is much later than usual, but it seems to be the general idea to evade the March weather in New York.

Edgar Selwyn boarded the Dixie flyer last week. Monday Sam H. Harris and Irving Berlin followed, as did Arthur Hammerstein. Billie Burke will start for Palm Beach on Sunday, "Rose Briar" closing at the Empire Saturday. She will join her husband, Flo Ziegfeld, Jr., who has been south since the holidays.

George Nicholas, secretary of the Producing Managers' Association, went to Palm Beach last week.

HARRIS' DOING RIGHT WELL

The households of Charles Harris and Sydney Harris, who are cousins and who respectively manage the Longacre and George M. Cohan theatre, New York, were brightened by the arrival of infant daughters within three days of each other.

The addition to Charles' family came on Friday last, and in Sydney's home the event was on Monday.

William Harris of the same family, treasurer of the Empire, is also an expectant father. It is the second child for Mr. and Mrs. Charles Harris, their first being a boy.

SELWYN'S "BUTLER'S BABY"

A new piece is contemplated by the Selwyns, entitled "Butler's Baby," with little else known about it excepting the firm would like to secure Leon Errol for the piece.

It's reported Archie Selwyn, who is abroad, secured the American rights to the play.

3-STAR TOUR

Eddie Cantor and Van and Schenck Arrange for Summer Tour

Chicago, March 7. Eddie Cantor and Van and Schenck will tour the country with a road show which will be framed as a concert tour. The plan is to open July 1 in Atlantic City and play during July and August. The company will not remain longer than two days in the most important cities.

The proposition was framed here last week. The company will travel in two special cars. The fact that Cantor and Van and Schenck have made many records for the phonograph leads to the interest of that organization in the tour to such an extent that it will provide the Columbia Graphophone Company band to accompany the three stars.

The top price will be \$3.30. There will be two men ahead, a special man three days in advance and a man back with the company.

"WINTER" PEOPLE HERE

Remainder of Cast to Be Recruited On This Side

Cyril Maude, accompanied by Basil MacDonald Hastings, who adapted "If Winter Comes," together with a number of English players who are to appear in the production here under the management of Charles Dillingham, arrived in New York yesterday (Wednesday) on the Majestic. The players arriving from England were, Lydia Blum, Mabel Terry Lewis, and Peggy Rush who is the Viscountess Dunsford.

The balance of the cast for the production of "If Winter Comes" will be recruited in this country and rehearsal will begin almost immediately under the direction of Mr. Hastings, the adapter. The piece is scheduled to open at Powers', Chicago, Easter Monday, (April 2) and remain there this season with the New York opening scheduled for early next season.

Before sailing from London Cyril Maude stated that his appearance in America in the stage version of the A. S. M. Hutchinson novel would mark the beginning of a far-well tour as far as he was concerned and that when he returned to England he would remain there.

GILBERT SUCCEEDS ASCOUGH

Cincinnati, March 17. W. C. Ascouh, manager of the Shubert for the Shuberts, has been succeeded by Francis Gilbert of the Cox, who will now manage both houses.

Ascouh became popular here, particularly with the press, a condition usually foreign to the atmosphere of a Shubert theatre. After a lecture tour in Canada Ascouh may return to the Shubert organization. He was formerly business manager of the Denver "Post."

"SIX CHARACTERS" IN YIDDISH

Maurice Swartz, actor-manager of the Yiddish Art theatre, New York, will produce Luigi Pirandello's "Six Characters in Search of an Author" in Yiddish this season.

Another Pirandello piece, "Right You Are," is being planned for production by Swartz both in English and Yiddish.

MILTON NOBLES ILL

Indianapolis, Ind., March 7. Milton Nobles, in "Lightnin'," suffered a break down during the engagement at the English last week. He is expected to rejoin the company this week.

Nobles is 77 years of age.

THURSTON AT OLYMPIC

Chicago, March 7. Thurston, the magician, will follow "Mr. Blimp" at the Olympic for a three-weeks engagement starting March 25.

BALTIMORE'S 11-YEAR OLD PIANO GENIUS

Local Critics Rave Over Shuro Cherassky—Blows Nose Between Numbers

Baltimore, March 7.

Several weeks ago musical Baltimore was startled to hear Frederick R. Huber, director of the Lyric, and Harold Randolph, of the Peabody Conservatory staff, announce they had under their wing an 11-year-old Russian lad who was a prodigy at the piano. When he made his first public appearance at the Little Lyric Saturday night staid critics lost their heads and pounded out paeans of praise.

The consensus of opinion is that the lad, whose name is Shuro Cherassky, is an actual genius. He plays the instrument with all the ease and assurance of an old maestro. But with the last chord struck, he slides from the bench, runs to the wings and takes his bows with his mother. Between each number he would turn his back very quietly to the audience, draw forth a large handkerchief and give his nose a vociferous snort. It all seemed like a strange mixture of humanness and unreality—a boy of Baltimore's fifth or sixth grade age exhorting a grand piano to heavenly sound, while he blew his nose regularly and blushed like a little girl when the whole house tittered. When he bowed with such an awkward stiffness one wondered if the same small arms could really sweep so gracefully over the keyboard. He had to bow frequently, for the applause was heavy. In a critical review of his performance M. S. W., of "The Sun," who writes without using meaningless terms, said that not since Hoffman was a child prodigy has the country been thrilled as it will be by the playing of this lad.

His first concert consisted of the Handel Air with Variations in D Minor; Largo of the Sonata, by Beethoven; the "Goucou" study by Daquin; the Scarlatti Capriccio; the Rachmaninoff Prelude in C sharp and the vivacious polke of the same composer, encoired with a Mendelssohn Scherzi. Such a variety of music is remarkable to hear from a lad, but not content with the display he had already made, he started on a new assortment, with Chopin, Liszt, giving a peculiar and delightful reading of the fragile "Au Bord d'une Source," Moszkowski, with Beethoven's "Eccossaise," and between all these he slipped in his own "Prelude Pathetique" as an encore.

It marked the debut in America of a pianist who will be world famous and celebrated in every land with the passage of a few more years, if local music critics here are to be believed.

ONE-NIGHT "FOLLIES" OFF

Withdrawn, With Bookings Going to Week-stand Show

The one-night stand company of the "Greenwich Village Follies" will be withdrawn from the road due to the switching of the route of the week-stand organization (1922 version) headed by Ted Lewis, originally slated for the coast.

It is planned to route the week stand show through the middle west, the same territory in which the one-night-stand company had been booked for.

It was decided to close the latter for fear the newer playing in the larger stands adjacent to the one-nighters booked for the 1921 version would affect business.

The company of the "Follies" which went to the coast last season is reported as having lost money west of Chicago and is largely responsible for the coast bookings being cancelled this season.

ERROL RETURNS TO "SALLY"

Chicago, March 7. After a week in the hospital for a rest through overwork, Leon Errol left the institution Monday. He returned to his role in "Sally," taken during his absence by the general understudy for the show.

Road Music Box Off

Philadelphia, March 7. Following its run here starting this week of four weeks and a following week in Baltimore, the "Music Box Revue" of last season will close its season.

B'WAY'S MOST DISGUSTING PLAY NEVER REACHED 'GENERAL JURY'

"God of Vengeance" Brings 14 Indictments to Promoters and Actors—Has Drawn 90 Per Cent. of Jewish Patrons

NAT'L THEATRE'S PLAY

"As You Like It" First—Robert Milton Directing

The first production of the American National theatre will start rehearsals next week, the piece being "As You Like It," and the opening being scheduled for mid-April at Washington. The project was fathered by Augustus Thomas, who has attracted the support and patronage of a number of New York citizens.

Marjorie Rambeau, who closed in "The Goldfish" Saturday, will play Rosalind, but will not be starred. It is the aim of the new institution to gather representative casts but at no time will a player be starred. Robert Milton will direct the play, although it was first reported Mr. Thomas would do act.

The American National theatre is along different lines than such projects as the Moscow Art theatre and the proposed similar institutions here. Its program is not to establish a permanent home in any one city, but to play briefly in New York and tour to all parts of the country. The basic idea is to present two meritorious plays in every city of the country instead of establishing a long Broadway run as is generally done, with the result that stands located far away are not played for a year or two after the metropolitan premiere.

ANNUAL BENEFIT

The Treasurers' Club of America is already preparing for its annual benefit show, which will be held at the Hudson, New York, April 29. It will be the 34th annual event of the kind, the proceeds as formerly going to the sick and burial fund of the organization.

The house and its staff has been placed at the service of the club without charge by Mrs. H. B. Harris.

Mack on Broadway in Summer

San Francisco, March 7. Willard Mack now in his second week at the Columbia with his latest play, "Red Bulldogs," is under a 10-year contract to Perry J. Kelly, manager of the show. The show will close April 1, and after a couple of months in pictures Mack, piloted by Kelly, will present "Red Bulldogs" on Broadway, the schedule calling for the Cort Theatre some time in August.



MARGARET IRVING

Miss Irving, William Seabury and the Monte Carlo Orchestra open the last half of this week in a new act that is booked to appear at the Palace, New York, week of March 19. Miss Irving and Mr. Seabury were both in this year's "Music Box Revue" and liked "one another so much that now Miss Irving is Mrs. William Seabury. They have cast their lot in Vaudeville and will be assisted by Meyer Davis' Monte Carlo Orchestra in their endeavors to please the Keith patrons. The act is under the

Direction of
RALPH G. FARNUM
(New S. Keller Office)

Charged with giving an obscene, indecent and immoral performance in "The God of Vengeance," Rudolph Schildkraut, the members of the company, Harry Weinberger, the company manager, and Mike Selwyn, manager of the Apollo, appeared before Judge Crain in General Sessions Wednesday morning and were held under \$300 bail each. The players and house manager had been indicted by the grand jury Tuesday and the 14 warrants were served at the theatre that night, the defendants not being taken into custody. The case was postponed for one week and the show will continue at the Apollo.

The attraction is in its third week on Broadway, after having played about five weeks in Greenwich Village. Showmen did not think the show could possibly get by uptown without interference from the authorities. When no action followed the known registration of complaints, it was inferred the police had decided not to give the play a chance at publicity which would attain activity on their part. The indictment was suddenly handed down.

The offense charged is a misdemeanor. Usually such cases go into the magistrate's court before reaching Special Sessions. In the present proceedings the defendants were favored since they will enjoy the right of a jury trial in the first action. Conviction is punishable by a fine up to \$500 or a year in jail or both.

The volunteer jury system failed to function for some reason not explained by Commissioner of License Glatzmeier. Several weeks ago acting-Mayor Murray Hulbert called up Augustus Thomas stating the mayor's office had received a number of complaints about "The God of Vengeance" which he then

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BUILDING IN PORTLAND

Jefferson Closing March 10—Opened 27 Years Ago

Portland, Me., March 7. There is little doubt Famous Players will go through with plans of building a theatre here to be ready by the opening of next season. Representatives have been in Portland within the last two weeks in the interests of producers of legitimate shows and said that if Famous Players will build a theatre with accommodations to care for road shows they will co-operate with the film company. But they also stated that if Famous Players erects a theatre for pictures only then the producing managers interested will build the proper sort of house in which to present stage attractions.

Portland is now without a legit theatre.

The Jefferson will close as a place of amusement on March 10. William Courtenay will be the last star to trod the boards in "Her Temporary Husband."

Francis Wilson opened the theatre with Joseph Jefferson 26 years ago. Wilson's presence, as a special guest at the closing performance, has been requested.

The theatre is to revert to its new owner, the Catholic Diocese of Portland, and will be remodeled so as to be accessible for a gathering place of the Catholic organizations connected with the Portland church.

"HOW COME" FOR B'WAY

The colored show "How Come" now in its sixth week at the Danbar, Philadelphia is to be played in a Broadway house for a run. The show is controlled by Sam Grisman and Ben Harris. The latter is a New York attorney, and not the Ben Harris who managed a house at Atlantic City several years ago. "How Come" went into the Danbar, which plays a colored policy, for a week, and has been going along at a \$5,500 gait since, at a dollar top. The show was originally produced at the Lafayette, New York.

MEMORABLE NEW YORK HIPPODROME EVOLVED FROM SKIP DUNDY'S "JACK"

Interesting Record of New York's Most Famous Theatre, Which May Soon Pass—Shuberts Succeeded Thompson & Dundy with Charles Dillingham Final Director

Is or isn't the famous New York Hippodrome to become a thing of the past with the ending of the current season? The report two weeks ago was to the effect that the famous playhouse was to be torn down to make way for a \$15,000,000 hotel. Along Broadway there was much speculation whether or not this was the beginning of a movement to ultimately result in the formation of a stock selling organization offering the Hippodrome to the public in shares of \$25 each figuring that something between 200,000 and 300,000 shares might be sold around the country at that figure. In rather subtle fashion it was intimated in all of the stories that the Hippodrome was an "American institution" and that it should be maintained as such.

Old-timers have talked over the Hip and its beginning and the responsible part it played in the eventual success of the Shuberts.

The Hip, as big as it was and is, was the result of a concession at the Pan-American Exposition. That concession was "A Trip to the Moon," owned by Fred Thompson, the young Nashville architect, and Skip Dundy, of Omaha. Thompson and Dundy first met at the Omaha Exposition. Later they again met at the Pan-American and entered into a partnership, under which they came to New York. "Skip" Dundy was the money and business man of the combination, while Fred Thompson was the showman-dreamer of the pair.

When Dundy came to New York from the Pan-American he walked into one of the biggest banking institutions on lower Broadway at that time and demanded to see the president. When shown into the president's office he stated that he was "Skip" Dundy and that he wanted to open an account. On being asked for references, he said: "I'm 'Skip' Dundy from Omaha. Out my way when a man wants to open a bank account they don't ask him for references, they ask him for his 'jack.' Here I am with \$35,000 right here in my 'kick' and I guess if you don't want it there's some other bank hereabouts that'll take it." With that he started for the door, but the bank's president stopped him and told him that he thought that the Dundy account would be acceptable, whereupon

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ANOTHER CHI. HOUSE CUTS OUT SPECULATORS

Woods, Chicago, Opening New Play at \$2 Top—Press Greeted Return to Normalcy

Chicago, March 7.

With the opening of "Light Wines and Beer" at the Woods March 13 that theatre will be added to the list of houses which offer no field for the ticket broker. The list at this time is composed of all the Powers houses, the Selwyn and the Harr's.

It is announced that the entire lower floor will be priced at \$2. The Wednesday matinee downstairs seats will sell for \$1.50.

At Woods has obtained quite a bit of publicity on this reduction in price, which is heralded as "a return to normalcy." The press bureaus carried the item, and the local newspapers emphasized the cut in admission price.

The Woods theatre was hard hit by the "direct buy" policy of the speculators, and suffered first with Pauline Frederick in "The Guilty One" and later with Frank Craven in "The First Year."

IRENE CASTLE ROAD SHOW Four Weeks of One-Nighters Up New York State

Irene Castle heading a road company under her own management opens a four-week tour of New York state in one-night stands, April 2, in Poughkeepsie.

The Castle company will include the Duke Wellman orchestra, Mlle. Sara Redrum and a Fashion Review, with the dancer appearing in the latter in addition to her regular dancing act in which she is assisted by William Reardon.

In recruiting the company the star specified the engagement would be limited to four weeks and expressed a desire when the show was being routed that only towns near enough to her home, Ithaca, N. Y., be booked in order that she might return each night after the performance. This was impossible, due to the condition of one-night stand bookings.

It is planned to play the show in several of the larger upstate cities, all one night only, with the admission topped at \$2.50.

PLACE PUBLICITY SPECIALISTS

Jake Rosenthal, who recently returned from Boston, where he agented "The Bat" during its long run there, has joined the staff of Sam H. Harris, assigned to special promotion of "Icebound" at the Harris, New York.

Jake was formerly a star agent for Cohan & Harris. He joined George M. Cohan's staff when the managerial team split, but this is his first berth under Harris since the managers started producing on their own.

David Wallace, formerly general representative for William Harris, Jr., has joined Arthur Hopkins' staff and is specializing on "The Laughing Lady" at the Longacre.

"THE HOUSE" FOR CHICAGO

"The House," a new comedy-drama by Glen MacDonough, which is being produced by Mack Hillard, will begin rehearsals this week, with Frederick Stanhope directing. The play will open out of town shortly after Easter, and may be aimed for Chicago for the balance of the season.

In the cast are Ann Morrisson, John Marstens, Florence Johns, Sherman Wade, John Keefe, Walter Lawrence, Eugene MacGregor, Violet Dunn, Eleanor Masters, Marie Berno and Clay Carroll.

FRED ZWEIFEL MARRYING

Advises have reached New York from Boston that Fred R. Zweifel, manager of the Ed. Wynn company "The Perfect Fool" was to be married there last week to Nellie Russell, of the company.

THIS WEEK IN CHICAGO IN PANICKY CONDITION

Only "Sally" and "Peter Weston" Certain of Remaining Over Two Weeks

Chicago, March 7.

Up to last night of this week the legit situation here was chaotic, really panicky. The bad business of last week in the Loop continued, with the only plays that might be said at present to be certain of remaining over two weeks longer being "Sally" and "Peter Weston" (Frank Keenan).

"Mr. Blimp," at the Olympic, is reported due for the skids Saturday, with the house perhaps remaining dark for two weeks before Thurston enters it for a four-week run. "Mr. Blimp" has been a decided flop here.

STARS LEAVING PLAY, FORCING IT TO CLOSE

Hale Hamilton and Arthur Byron Quitting "The Twist"

Chicago, March 7.

Hale Hamilton and Arthur Byron, now co-starred in "The Twist" at the Playhouse, are to leave the show for another engagement. The two worked under an independent A. E. A. contract.

The play will be shelved for a time until it can be recast. It was developing into a nice-sized hit locally.

DOING THREE NIGHTLY

Cortez and Peggy, appearing in "The Masked Woman" at the Eltinge, will also dance in "Wildflower" at the Casino, starting Monday night. It is said to be the first time an act has doubled between two legitimate attractions on Broadway. In addition to the show appearances Cortez and Peggy continue the nightly feature of the Ambassador Hotel grill.

The dual show assignments call for a single appearance in each and the "jump" is but a few blocks.

"10 NIGHTS" ON TOUR

A road company in "Ten Nights in a Barroom," playing the James W. Castle version of the piece, opened March 1 in Pittston, Pa., under the management of Arthur C. Alston. The piece played three days in Pittston with a week each in Scranton and at the Lyceum, Pittsburgh, to follow.

The revival of the piece for the road was prompted by the demand for the melodrama by stock companies throughout the country.

MOSCOW ART INVITED TO SEVERAL CITIES

Will Play There After New York Run—\$500,000 in 12 Weeks

The Moscow Art theatre will be presented in at least three cities outside of New York following the Broadway engagement at Johnson's, which ends March 30. The sensational Russians will play a week at the Boston opera house, starting April 2 (Easter Monday), going from there to the Shubert, Philadelphia, and thence to the Auditorium, Chicago, for two weeks and possibly longer.

The out-of-town engagements for the Moscow Art are "in" as the result of exceptionally smart promotion work on the part of Morris Gest. A different way of gaining attention has successfully followed up the many pages of publicity given the attraction throughout the country following its unprecedented business here and the record amount of space given it by the metropolitan press which is still lauding the foreigners. Petitions subscribed to by prominent personages in Boston, Philadelphia and Chicago have been received, these memorials being addressed to Gest and Constantin Stanislavsky.

The communication from Boston is from George Pierce Baker, the Harvard professor, and is headed a "petition from citizens of Boston and Cambridge." The names include Charles William Eliot, president emeritus of Harvard; Le Baron Russell Briggs, dean of the Harvard faculty; Leo Weiner, professor of Slavic languages, also of Harvard; Ellen F. Pendleton, president of Wellesley College; Samuel Wesley Stratton, head of the Massachusetts Institute of Technology; Charles Black of Boston College; Mrs. George P. Baker, acting dean of Radcliffe College, and persons prominent in Boston's exclusive social circles. In Philadelphia the interested persons are of the grand opera crowd, as true of Chicago, where a list of 200 has been forwarded, including Mrs. Potter Palmer, Mrs. Ogden Armour, Arthur T. Aldis, Edith Rockefeller McCormick and John T. McCutcheon.

Estimates for the total gross record for the New York engagement have been enlarged. The Russians have reached the \$300,000 figure expected for the first eight weeks. Last week, to have been the last passed \$40,000, and for the additional four weeks in New York it is figured more than \$100,000 will be added, which will give the attraction a record of between \$400,000 and \$500,000. There are no records of any dramatic attraction drawing the business the Moscow Art theatre has attained to date.

EDWIN FORREST HOME BENEFIT HOLDS MANY STAR FEATURES

In Philadelphia Friday Afternoon—Managers' Assn. Approves, but Opposed to Indiscriminate Benefits—Guests at Present in Home

Philadelphia, March 7.

Arrangements have been completed for the big benefit performance to be held Friday afternoon (March 9) at the Forrest theatre to aid the Edwin Forrest home.

As now planned it will be one of the biggest benefit shows ever held in this city. Stars other than those playing in the current attractions here who will take part include E. H. Sothern and Julia Marlowe and Mary Sundely, Metropolitan soprano. The most unusual feature of the production will be the presence of the Philadelphia orchestra, under the personal direction of its leader, Leopold Stokowski. This is the first time that Stokowski has appeared in connection with an affair of this kind.

Florence Moore will be mistress of ceremonies. Among those appearing will be O. P. Heggie, Beth Merrill, Helen Gahagan and Edwin Nylander from "Passions for Men"; Helen Hayes, Louis Parrison, J. Warren Lyons, Isabel Irving and William Seymour, from "To the Ladies"; Patti Harrold, Helen Groody, Robert Higgins and others from "Glory"; Ernest Truex, from "Six Cylinder Love"; Bertram Peacock and others, from "Blossom Time"; Gordon Dooley, Martha Morton and Irene Franklin, from the "Music Box Revue"; John Philip Souza and B. C. Hillman.

The jazz music of the first act of the "Music Box Revue" is an advertised feature. The scale will be \$1 to \$3, the same charge as for the actors' benefit.

The funds left by Edwin Forrest for the continuance of the home have always proved sufficient, but increased expenses of late years have resulted in the necessity for other sources of revenue, yet it is unlikely that the benefit performance for the home will become a yearly feature. The managers' associations met in connection with the holding of this benefit and passed resolutions expressing themselves in favor of this performance, but opposed to indiscriminate benefits. These rulings make it likely that the home benefit and the For-

rest home benefit will be the only two authorized for Philly.

Among the guests at the Forrest home now are: Amy Lee, comedienne and character woman, who made her greatest hit with Fannie Ward in "Madame Presidente"; Anna Firmin, widow of John Jack; Carrie Lee Stoyke, with "Bunty Pulls the String"; William Beach, whose last stage appearance was in "The Deep Purple"; Emily Lewis, who is the only one at the home who appeared with Edwin Forrest, which she did when a child of four; Charles Chappelle, Kate Jepson, last seen in "Daddy Longlegs"; Mrs. Sydney Cowell, who played with Fanny Davenport, and Jennie Stone, a well-known circus rider.

This is the 117th anniversary of the founding of the home.

TWO MUSICALS STARTING

Two new musical attractions, intended for Broadway showings within a short time, are scheduled to open out of town next Monday. The first is the Murray Anderson production which has had its name changed from "The Cherry Chair" to "Jack and Jill." The shows opens at the Majestic, Buffalo, Monday and at the Globe, New York, week of March 19.

"Cinders" the Edward Royce production, opens at the Garrick, Philadelphia for two weeks and an additional week in Washington, after which Broadway is its destination but with no house selected as yet for the attraction.

NEGRO CO. TOURING

Chicago, March 7.

This is the last week of the Negro folk theatre productions at the Avenue, Chicago. The current bill is "George, a Racial Tragedy," in twenty-two scenes made possible by white patronage at the theatre.

Raymond O'Neill, the director, declares that an eastern man will finance a tour of the organization, for a route including Washington, Philadelphia and New York.

VISITING STAR SYSTEM FOR PHILA. STOCK MENTIONED

Fay Bainter and Others May Lead Summer Venture at the Lyric—Tryout for New Plays Part of Program—Desmond Co. May Crowd Out Units

A plan, several times contemplated, but which has each time fallen through, to try for a season of summer stock in Philadelphia, with visiting stars at one of the regular legit houses, is again being actively considered for this season.

Lawrence Shubert, manager of the Lyric, and Milton Shubert are the sponsors of the idea, and it is not unlikely that the Lyric will be the house used for the purpose. Try-outs of new plays, as well as ones just released for stock purposes, will be on the program with well known players, of the caliber of Fay Bainter, who has been mentioned to head the regular company.

A season of so late as last year, Shubert planned such a summer stock season, but gave up the idea report has it on the table of the Shuberts.

There is also a group of stock companies, now playing up in Kensington, may be brought downtown by a group of Shubert officials here. The house mentioned for this venture is the Chestnut Street Opera House, which has been devoted to Shubert Vaudeville for two seasons. This rather conflicts with the announcement sent out by the local Shubert offices to the dramatic departments of the dailies to the effect that a series of "musical revues" (they were not called unit shows) would keep this house open during at least part of the summer months.

The Mae Desmond company, which has been running under the direction of the Stanley company, has been a big money-maker in its new house (called the Desmond). Last year, the Desmond players made a try for the hot weather, going at the Cross Keys vaudeville house in West Philadelphia, but did not make it.

INSIDE STUFF

ON LEGIT

There is a big newspaper shakeup on in Baltimore. The local Munsey publications, "News" and "American," afternoon and morning respectively, lost their general manager when Stuart Olivier resigned last week. Immediately began a reorganization of the staffs of both papers. The managing editor of one resigned, the advertising manager of the other also resigned, while many of the "luxuries" on both papers are being cut to the bone. What it forecasts is problematical, but since Munsey acquired the "American," it has been the policy of the paper to lure men from other papers with increases ranging from 20 to even 40 per cent. But this is stopping and it is certain the well known Munsey method of paring the payroll is about to go into effect.

An author who early in the season had rosy visions of fat royalties and many slices of the profits melon, he having a "piece" of the show, failed to get either. The show ran for some time on Broadway and on the road, but the company manager didn't understand the word royalty. Recently the show was sent out again, the agreement being that the author receive \$100 weekly, win, lose or draw. He thought he was being kidded again as no checks came his way and his lawyer wired the company manager unless the dough was telegraphed at once the show would be attached. The man with the company knows the attorney and he replied the money for the first two weeks had been deposited in the bank to the author's credit, the idea being that the coin in that way wouldn't pass through the lawyer's hands nor into the pockets of the poker hounds who have been nipping the author's bankroll of late.

The Sunday daily ad copy of the Hippodrome showed a decided humorous vein, reading: "The Sixth Avenue Art theatre otherwise known as the Hippodrome-ski presenting 'Better Times-ovitch.' A typical Moscow cast of 1,000. No English spoken by the ballet."

Last week's issue carried an item that two Broadway theatres were on the market for lease. That brought many inquiries as to the identities of the houses and brokers dug into the field in an effort to connect for a fee. On investigation it was denied in both cases that the managers were willing to let go. One theatre is owned outright and the owner would not turn down a proposition to sell his house, but at his price. He stated there was nothing doing in regards to leasing it as he believed that would tie up the property and didn't sound good business to him.

Harry Weinberger, a New York attorney who is actively managing the "God of Vengeance" at the Apollo, New York, is circulating two letters to the various dramatic editors. The play has been unanimously acknowledged the "rawest" thing yet. The first letter is a plaint from a theatre-goer and the second is Mr. Weinberger's answer thereto. The theatre-goer, with a Maiden Lane address, says in part: "It was extremely repulsive to me and to quite a number of other persons who could see no justification for such a play on the English speaking stage, and for that matter on any other kind of a stage. 'God of Vengeance' is an insult to the morals and intelligence of an American Jew. It is filthy, vile, and intensely false," which about sums up the attitude of the majority of Jews and non-Jews that have seen it. The letter concludes, "The sooner a play like 'God of Vengeance' is withdrawn the sooner the American Jew will be better judged. I therefore hope you will come to an early realization of the truth of this criticism and withdraw the play as gracefully as possible in order to uphold the best tradition of American Jews."

To which Weinberger has replied in a letter more than twice its length with statements of which this is typical: "The picture in the play of Jewish life does not symbolize the whole race. It is just a picture of part of Jewish life in Poland, and the same as it probably is a part of Jewish life in every country of the world and is a part of the life of every people in every country of the world," but despite all this effort to take the curse off its racial delineations Weinberger sidesteps the smutty issue. He does not deny nor defend the play's filth.

The play is still under reported official surveillance. The line mentioning the word "bowels" in it has been repeatedly mispronounced, whether because of the star's (Rudolph Schildkraut's) German accent or by actual design.

The Equity Players' production of "Roger Bloomer" at the 48th Street was reviewed for the New York "Commercial" by Mrs. H. Z. Torres, the dramatic editor of the daily. Some months ago when the "Commercial" published a story displeasing Frank Gillmore of Equity, Gillmore wrote the publisher of the paper according to the report at the time, asking that Mrs. Torres, who also wrote that article, be dismissed. Evidently "The Commercial" failed to comply with the Gillmore request which did sound quite presumptuous although in line with Equity's belief as expressed by Gillmore that newspapers should only print about Equity what Equity wanted them to print.

In the "Commercial's" review of "Bloomer," headed "Disgusting Performance" it said:

It is infinitely pathetic and genuinely alarming that the Equity Players officially sponsored by the Actors' Equity Association, should offer such a disgusting production as that which they inflicted upon an invited audience at the 48th Street theatre last evening.

"Roger Bloomer," called "an American Play" by John Howard Lawson, is a crude pathological conglomeration of nauseating matter concerning an adolescent boy and girl afflicted with sex and money complexes. The piece is markedly ignorant, and is repellent in its indescribable offensiveness. It suggests the feid, foul vapors arising from the "garbage," which coupled with the words "women and death" are re-iterated throughout the dialogue.

If the Actors' Equity Association had deliberately determined to disgust the public with the theatre, they could not have made a better job of it than in this production. The worst enemy of the theatre could not do more. It is pitiful to see the men and women of the theatre thus hold up their calling to ridicule and contempt. H. Z. T. Gillmore's worry about the first story in the "Commercial" may have been that since it circulates among the downtown bankers and important business men everywhere, if Equity should have occasion to solicit funds for any purpose, the remembrance of the "Commercial's" story might linger, and no doubt it will.

The booking of "Liza," the colored show, into the Bayes next week instead of the show going to the road from Daly's 63rd Street indicates there are not as many attractions available for Broadway as figured and that few if any regular ones will entertain a proposition to play the roof theatre. It may, too, mean that there are fewer prospects of getting guarantee attractions. "Liza" was offered for a route in the Shubert office recently, but the answer was that they would not handle the show. Someone in the Shubert office stated they could have had 50 per cent of "Shuffle Along," but turned it because of the colored angle. "Liza" was then proposed for booking in the Erlanger office, but there it was stated that little desirable time could be given it, as "Shuffle Along" had to be protected in the major stands. "Liza" was about to take a chance in the smaller stands with a possibility of winning a good date here and there when the Bayes booking suddenly was announced.

Reports of several changes among dramatic critics in Chicago included the possibility of one prominent New York reviewer returning to the windy burg. The story had it that he was quite willing to listen to the call. He states, however, there was no basis to the report and declared he would not return to Chicago under any circumstances. One of the

oldest of the Chicago critics is said to have been released recently, but did not leave his post before the dismissal order was rescinded. Loop showmen are credited with having induced the publisher to change his mind. A new pen will shortly enter the Chicago dramatic ranks, however. Amy Leslie is reported in a condition that she will not again resume on the "Daily News," and the publication is seeking a successor.

There will be two revivals of "The School for Scandal," one due for special matinees next week at the National, New York. That presentation will be made by the Afternoon Theatre Co. with Mary Shaw directing. In the company will be Theresa Maxwell Conover, who will play "Lady Teazle," and Rose Coghlan. The latter is probably the oldest "Lady Teazle" in this country, but in the coming presentation will enact "Mrs. Candor." The other revival of "School for Scandal" will be offered by the Players' Club and will be shown for a week in a Broadway house with John Drew in the cast. The Players revived "The Rivals" last season, playing a week at the Empire and drawing \$18,000. At the time the club determined to present a revival annually.

Zyllah Inez Shannon, who is playing the crippled girl in the Boston company of "The Fool," stepped into the show on 24 hours' notice and without rehearsal. She was formerly known as "Baby Zyllah," and played child parts in Broadway shows, also appearing in vaudeville. She has been in school for some time. It was her mother's hope that she would grow to normal size, but she is still of miniature stature. Miss Shannon is resigned to play child roles indefinitely.

An interesting and elaborate souvenir of the "Russian Invasion" of New York this season is being prepared. It is in the form of a book called "The Russian Players in America," covering the productions of "Chauve-Souris" and the Moscow Art Theatre. There will be 45 pages. One hundred numbered copies will be made, the book to sell for \$50 a copy.

There is to be but 1,000 words of text, written by Oliver M. Saylor, who made the translations of the Moscow Art plays. The major portion of the book will be comprised of etchings on copper of the characters, Gernhardt Wall being the artist. The text itself will, too, be etched on copper and the entire work printed on Japanese paper.

Saylor is now at work on a book of American theatricals, it to be called "Our Awakening Theatre." It will be published by Brentano's. The illustrations will be in black and white by the author's wife, Lucie R. Saylor.

A memorial has been proposed for the late Tom Oliphant, in the form of a tablet to be erected on his grave at Woodlawn cemetery in May. The committee in charge is composed of S. Jay Kaufman, Joseph Tierney of the Sam H. Harris office, and Ben F. Holzman of the "Evening Mail." Oliphant was general publicity representative for the Harris attractions. Prior to that post he was dramatic editor of the "Mail."

"The Dice of the Gods" starring Mrs. Fiske closed at Springfield, Mass., Saturday. The show was produced by H. H. Frazee and first called "Paddy." It played four weeks at the Cort, Chicago. It is stated the show will be presented in New York this spring, the management awaiting a desirable house for it.

Tuesday Jake Rosenthal received a phone call from Wagenhals & Kemper who produced "The Bat." He got Lincoln Wagenhals on the wire and the manager asked him to come to their office. Jake inquired if it was important, and Wagenhals answered it was to him (Jake) but not to them (Wagenhals & Kemper). When he arrived Jake was handed a check for \$1,000 a gift from "The Bat" producers for his good work in Boston.

"The Bat" played Washington last week for the fourth engagement, beating all former appearances there by grossing \$21,080 in the nine performances at Poli's. It was opposed by the "Music Box Revue" at the National. There are six companies of "The Bat" on tour, the business drawn during February easily bettering the figures for the same month last year and the mystery play is conceded the top money getter of the season. At the coast the show recently played to \$45,000 in three weeks in San Francisco, and grossed \$29,000 in Los Angeles in two weeks. "The Bat" is playing the subway circuit for the second time this season, having started a two week date at the Majestic Monday. Last fall the piece played two weeks in each of the outlying houses but bookings are not definite for a repeat in all of the neighborhood theatres at this time.

"Anathema" the outstanding success of the Yiddish theatre season, at the Yiddish Art theatre, may be presented on Broadway this spring, but the uptown production is proposed in English with the cast chosen from recognized Broadway players. Maurice Schwartz who produced the play in Yiddish has interested several managers in the project and one has tentatively given "Anathema" a house. Broadway showmen who have been attracted to the Yiddish Art theatre say the play is a great drama.

Leonid Andreiev one of the leading Russian playwrights wrote "Anathema," and it has an exceptional history. The Moscow Art Theatre originally produced it, sometime prior to the revolution and the world war. It drew the attention of czarist agents and after playing it for 37 performances orders from the crown were that the cast would have to be changed otherwise it would be closed. The hero in "Anathema" is an old Jew and the part was enacted by a Jew. The czar is reported having considered it Jewish propaganda and ordered a Russian non-Jew to play the leading role. Instead the Moscow Art directors decided to withdraw the play.

The scale at the Teck, Buffalo, for Al Jolson this week was reduced publicly from \$3.50, as announced, to \$3 in an advertisement stating the first scale had been made in error. The apologetic reduction announcement carried no further explanation than that the Teck's large capacity should have been scaled at \$3 in the first place. The readjustment of prices occurred late last week as the box office sale for this week's engagement was about to open. Buffalo natives thought it was a matter of the Shuberts juggling and let it go at that.

Though "Sun Showers" is being pushed out of the Astor, New York, through "Lady Butterfly" moving in there from the Globe, the departure is said to have caused Lew Cantor, producer of the "Sun Showers" shows, no regret. In fact, it is said Cantor has been agreeable to closing the show for several weeks, but kept it going at the request of the Shuberts.

Lee Shubert is said to have suggested the Cantor production be moved to the Forty-fourth Street or another local theatre. It is expected the Shuberts want the "Sun Showers" show as a house opener, figuring they can break with it through pooling with the theatre. Just what interest Cantor has retained is unknown, but the Shuberts recently, when informed by Cantor he was through paying \$5,000 weekly rent for the Astor, was told he could continue there on a 50-50 split of the gross without rent. The show needs about \$8,000 to break. Last week it did under \$7,600. Its best week at the Astor has been \$9,700. With the latter gross it had to pay the \$5,000 rent. Up to yesterday (Wednesday) no decision had been reached as to what would become of the attraction when it leaves the Astor March 17.

Following an order obtained in Syracuse to examine the books of the Shuberts' Weiting in that city, the Shuberts settled the three actions started against them by the Syracuse Morning Musicales. When the Weiting date by the Musicales was canceled through some official order affecting the theatre, the Morning Musicales was unable to secure an accounting for \$638 in advance sale the Weiting's box office handled. The suit followed, also two others to recover rent paid. The actions while for small amounts created much talk in Syracuse through the tactics of the Weiting people in withholding the accounting.

GUILD'S PROJECT

Holds Self-Paying Dinner and Offers Bonds for Sale

In celebration of its fourth anniversary a dinner was held Sunday by the Theatre Guild, during which it was announced to about 1,500 guests the Guild proposed securing its own theatre on Broadway. It was suggested to the assemblage that those who desired could subscribe to the bonds for the new house. Whether a new theatre will be built or one of the present Broadway houses purchased has not been decided by the Guild. A campaign to raise \$500,000 for the Guild's own theatre will soon be started.

At present the Guild is tenancing the Garrick. Productions made there are, when successful, turned over to commercial managements and the runs continued uptown. So far as the plans go, the same system may continue when the new house is secured, although it is hoped a theatre large enough to take care of all patronage will be under the control of the Guild within six to eight weeks. That would include subscribers, the Guild numbering 6,000 at present. It is hoped later to establish the Guild as a repertory institution.

Officials of the Guild stated the new house would permit the establishing of a club and library, besides affording stage equipment which cannot be secured or built within the Garrick. Modern equipment throughout is aimed for. The Guild will not deviate from its custom not to send their attractions on tour under Guild direction.

Subscribers will first be offered the bonds. The dinner was paid for by the guests per plate. Objection was registered after the affair by some who attended, complaining they were bored at the proceedings and had been lured into a bond-selling festival. Critics present were alluded to as having, knowingly or unknowingly, lent themselves to the event.

LITTLE THEATRES

The Harvard University "47 Workshop," students in Professor George Pierce Baker's English course, known as "English 47," gave the first public performance of its career last week at Brattle hall, Cambridge, Mass., the play being a three-act drama, "Catskill Dutch." Although this institution has produced a large number of well-known plays during the course of its existence and has become a nationally known organization, it has never before given its plays to uninvited audiences. The play was written, produced and acted by Prof. Baker's students.

A "Salon" reception was given by the officers and promoters of the Kansas City theatre, the local guild organization, to the 870 members at the Hotel Muehlebach last week. Each member was requested to bring a guest. Dr. Charles F. Aked, pastor of the First Congregational church, spoke on the art of the theatre, and Marcus Ford, the theatre's director, read a comedy. The promoters are devoting much time to the organization.

The Masque of Troy, N. Y., presented "The Thirteenth Chair" at Community Hall, Menands, Friday night. Tuesday of this week The Masque gave a performance of the same play at the Memorial Presbyterian church in Troy. Mrs. Lucille Bookmiller "subbed" in the leading role on short notice at a recent performance in Sand Lake when Mrs. Edward M. Oathout was taken ill with the gripe. Mrs. Bookmiller has a smaller part in the play regularly.

Rox and Candle, the dramatic association of Russell Sage College in Troy, N. Y., gave three one-act plays in the assembly hall Friday night. The plays were "Lima Beans" by Alfred Kregborn; "Sham" by Frank G. Tomkins; and "Trifles" by Susan Gaspell. All the roles were taken by young women.

The Drama League at Evansville, Ind., is rehearsing "Miss Lulu Bett," Grace Kleiche, a Stuart Walker player, home on a visit, is directing the piece. Officers of this drama league are: Charles Culp, president; Dr. G. B. Franklin, first vice-president; Lester Ransley, second vice-president; Mrs. David Barkfield, third vice-president; Clara Vickery, secretary; Mrs. Carl Vlehe, treasurer.

STOCKS

BAINBRIDGE IS TALKING TO MINNEAPOLIS PEOPLE

Uses Program to Razz Critics; Gives Cost of Operating Theatres

A. G. Bainbridge who is presenting The Bainbridge Players with Marie Gale as leading woman at the Shubert, Minneapolis, is giving the town a real thrill. He is going after the local long haired critics and putting them on the "par," taking the public into his confidence as to what he is trying to do at the theatre and what it is costing him to present 14 plays with his stock organization and altogether razzing the elements that have been hindering Minneapolis is a bad show town.

In the season of 14 weeks which opened Nov. 11 and ending week of March 18 eight plays will have been given that have never been seen in the town. Those already played are "Main Street," "Thin Ice" and "The Goldfish." Other plays are being presented from two to four months after the original was presented by a touring company.

Seemingly the fact that the local papers will not come to the fore for a home product stock company and give space to the enterprise has started Bainbridge under the nom-de-plume of "Buzz" to cut in his program and lay down the law.

This is the way he does it: We just put over another good one with the powers-that-be in New York, in the securing of the first stock rights for the use of "To the Ladies" and you will be the first to see it at our scale of prices.

"To the Ladies" is the delightful little comedy in which Helen Hayes appeared at the Metropolitan, the early part of the winter, and was given columns in the local papers urging everyone to see the performance. Of course we will not receive columns nor will they urge you to see our production of it, for, while we do not take your money out of town but spend it right here with the merchants, still we are a "stock company" and it isn't the vogue to boost home industry these days. However, I can urge you to not only come yourself but to encourage your friends to see this remarkably human, little comedy drama under the guarantee that you will have two of the most pleasant hours you have ever spent in a theatre.

Surely, the most rabid of the "better-than-thou" brethren cannot accuse us of giving the theatregoers the very latest plays of the day. Just look over the following list and judge for yourself.

- Nov. 11th week, "Main Street"—first time in Minneapolis.
- Nov. 19th week, "Nice People"—first time in Minneapolis.
- Nov. 26th week, "Only 38"—first time in Minneapolis.
- Dec. 10th week, "Three Wise Fools"—within two months after road show played here at \$2 per seat.
- Dec. 17th week, "Welcome Stranger"—first time in Minneapolis.
- Jan. 7th week, "It's a Boy"—first time in Minneapolis.
- Jan. 14th week, "East is West"—first time in stock.
- Jan. 21st week, "The Bad Man"—last season's biggest New York sensation. First time here.
- Feb. 4th week, "Bird of Paradise"—admitted the best production of it since the original company, first time at our prices.
- Feb. 11th week, "The Boomerang"—only been here once before and at \$2.50 per seat.
- Last week, "Bluebeard's Eighth Wife"—within four months of its first showing here at \$2 per seat.
- Next week, "Thin Ice"—in seven months at the Comedy Theatre in New York this winter. First time in Minneapolis.
- March 11th week, "To the Ladies"—one of the sensational hits of the last ten years, and within three months of its appearance here at \$2.50 per seat.
- March 18th week, "The Goldfish"—in which the renowned

Marjorie Rambeau scored, only this season on Broadway. First time here.

There is not a stock company or repertoire organization in the United States that can equal that repertoire in point of up-to-dateness and royalty expenditures. It has meant the keeping in constant touch with the New York producers and the friendship of some of my good friends in the East. It also is a concrete example of my faith in the Minneapolis theatre-going public and I have demonstrated once more, (the squawking of a few calamity bowlers notwithstanding) that Minneapolis is a good show town, if you give them what they want. And it tickles me half to death to see that you will not be stampeded into patronizing something that does not interest you, because a few of the long-haired boys think they will educate you whether you like it or not.

But getting back to the above list of plays, I want to quote you some figures on what it cost to give you the entertainment listed, based upon the 14 plays only and upon average weekly expenditure.

Rent	\$ 5,838.00
Royalty, average \$350 ..	4,900.00
Actors' salaries	13,600.00
Stage employees' salaries	3,400.00
House employees' salaries	7,000.00
Canvas for scenery	560.00
Lumber for scenery	490.00
Paint for scenery	420.00
Electric light	1,120.00
Heat	1,500.00
Advertising newspapers ..	5,250.00
Advertising, billboards ..	3,612.00
Programs	630.00

Total expenditure for 14 productions.....\$59,320.00

Those are just the bigger items but does not include the numerous incidentals such as transfer bills for hauling stage properties which runs around \$80 monthly, coupon tickets, taxes, janitor supplies, etc. And keep this in mind while looking the above figures over, that every dollar of that vast sum, with the one and only exception, "royalty," is kept and spent right here in the city with our merchants, hotels and restaurants. Now, do you blame me when I feel just a little piqued at times when some people turn their noses up at stock? Surely I am doing as much, to spread prosperity and adding to a Greater Minneapolis, as the average individual or firm in the city.

SAENGER PLAYERS

New Orleans, March 7.

Stocks are vari-hued. Ever in stocks—for better, for worse—there is distinctiveness. There is the individual appeal where reliance is placed on one or two persons. Stocks generally attain the utmost where personalities are unified.

The "all for one" note or team work is dominant in the presentments of the Saenger Players, permanently tenanted at the St. Charles theatre, the "one" in this instance being Walter S. Baldwin, who is the boss aiming intently always for the artistic. Persons viewing the plays at the St. Charles are usually surprised and baffled, for Baldwin is unsparing, though not wasteful. His slogan of "If You Can't Go to Broadway, We Will Bring Broadway to You," is borne out in the plays revealed weekly. They resemble first nights in New York more than stock productions. He has A. Alloy, O. W. Wegener and J. C. Sherman building new sets every seven days. The methods throughout suggest the best and an intent striving for naturalness, the lack of which has made so many stock companies stock companies.

The Saenger Players' forte is light comedy. Their dramatic offerings have all been able, but with the lighter scripts they seem to a believe their highest meed. For that reason "At 9.45," the mystery play by Owen Davis, last week, was not felicitous by comparison. It was, perhaps, least auspicious in point of appeal of all the offerings thus far. True, the play was full of jokes, to him considered, the master business of it was to be a comedy, mostly as comedy progresses.

"At 9.45" held forth long for the Saenger lands, Foster Williams and Leona Powers. Williams has not merited the consideration locally accorded Miss Powers. He is rather a tant actor, animated only upon occasion. In response he drifts right out of his stage pictures, he es-

tating vigorous effort to renew acquaintanceship, as it were. All very different with Miss Powers. She is a bundle of nerves, stepping on the accelerator every minute for fear of slowing up. It is this tenacity of purpose that has ensnared her in the hearts of the clientele.

A popular St. Charles favorite is William Melville, who suggests Tom Meighan at times. Melville is the manly type, whose delineations are of the upstanding sort. Melville's theatric spark may flash into big things for him some day.

Orris Holland, the juvenile, is second in esteem. Among the male members, attaining his share seemingly without effort, Holland is an easy actor, polished, well schooled and with a certain poise and bearing that reach across the footlights.

Antoinette Rothe, doing elderly parts, betrays years of experience, has a sense of proportion and never obtrudes. She is something of a bulwark through her naturalness and adds an essential balance in her way.

Other members are thoroughly adequate, withal, Roy Daley, Bob Jones, Lola May, Guy Hittner, Kent Lightly, Leo Sierrett (directing), Jewell Kelley, Shirley Grey, James Donlan, Joe Ezecebal and Alice Buchanan. Miss Buchanan was ill last week, and Leona Powers' mother, deputized at the eleventh hour, in the role of Mrs. Clayton doing excellently.

The Saenger Players have builded for permanence. Business for the company has grown from week to week until presently it is highly profitable. So encouraging are the returns a mammoth cooling plant, including typhoon fans, is being installed with a view to running throughout the summer.

Samuel.

Charles Kramer presenting dramatic stock at the Globe, Washington, Pa., the company presenting two bills a week, has entered into a booking arrangement with the management of the Lyceum, Pittsburgh, to present his company at the latter house when an open week occurs in attraction bookings. The Kramer company appears at the Lyceum in the bill which they last appeared in, in Washington, playing the Pittsburgh house for a full week at popular prices. Kramer is informed of the open dates at the Lyceum, when his company may play there, sufficiently far in advance to enable him to secure additional players to appear in Washington while the other members are playing the Pittsburgh engagement. The Kramer company recently appeared in both Washington and Pittsburgh in "A Little Girl in a Big City," the same company, including Marguerite Bryant, Kirk Brown, Jr., Charles Kramer, Ben Lumley, Matt McHugh, Bruce Rinaldo, Mabel Frost and Neil Walker, appearing in both towns.

The Fabians, who control the Branford, Bialto, Goodwin and Strand, Newark, N. J., have withdrawn all their advertising from the

"Sunday Call," the leading Sunday paper in the State.

The trouble came out of an article in reference to the Fabians' stock at the Strand, in which Edward Hipp, dramatic editor of the "Call," ended by saying that Maude Fealy's company would probably be in Newark long after the Strand company had quit.

The Fabians asked Hipp to retract and apologize. He refused to change an expression of personal opinion at their dictation and they went over his head to the owners of the "Call." The latter couldn't see the Fabians' position and backed their editor. The Fabians then ordered copy for all their theatres out of the paper.

Walter Scott Weeks and Vessie Farrell returned to the Stanley James stock at the Park, Manchester, N. H., last week for a limited engagement appearing in "A Fool There Was." Teresa Kilburn, the child actress, was an added attraction for "The Fool." The regular members of the James company under the direction of Claude Miller include Elmer Buffham, Eugene Shakespeare, John Dugan, Alma Blake, Bella Cairns, Gerald Rowan, Frank McDonald, Marion White and Gilbert Cartland. The stage is managed by Frank McDonald with Dan O. Finch the scenic artist.

Rumors are creeping through of difficulties again being met by Garry McGarry and his stock company at the Garrick, Washington, where he opened for a summer season last week. Business was not hopeful and last week did not exceed \$1,200.

Although billed for a Sunday night (March 4) performance of "My Lady Friends," the house did not open. The company opened Monday night with "Johnny, Get Your Gun," with Jack Norworth held over for a second week as the visiting star.

Henry Duffy is out of the cast this week at the President, being in New York engaging people for the companies to be launched in Pittsburgh and Brooklyn by himself and Arthur Leslie Smith. "East is West" has been set for the opening bill at the Pitt in Pittsburgh. Mr. Duffy will in the future devote practically his entire time to the management, with Mr. Smith, of their companies, appearing only occasionally with the company in some of the Washington productions.

The Chicago stock, under the management of Charles Rosskam, created what is considered a record for a traveling repertoire company at the Bardavon, Poughkeepsie, N. Y., week of Feb. 19, playing to \$5,938. The figure made in Lent tops the grosses for all repertoire companies for any week in the season. The Chicago company played at 75 cents

top, matinee and night, with one holiday during the week.

George Barnes opens as leading man with the President Players, Washington, in "The Meanest Man in the World," Sunday night.

George Marshall's company opens at the Belasco, Washington, on Sunday, with Hazel Dawn, in "The Demi-Virgin." All reference to the company being a stock organization is eliminated from the advertising and regular legitimate theatre prices are to prevail for this and subsequent productions.

Jane Salisbury replaces Louise Etta Valentine as leading woman with the Academy Players, Richmond, Va., next week. Answorth Arnold joins the company at the same time, replacing William Balfour.

The Alhambra Players, Brooklyn, N. Y., will celebrate their second anniversary the week of March 26. Every evening during the week Marcus Loew is to send over several picture stars for personal appearances.

George Brooks has joined the dramatic stock at the Fulton, Lancaster, Pa., as director.

The Keith stock, Union Hill, N. J., closed Saturday. "The Demi Virgin" was the attraction for the two final weeks. The closing was on account of Lent and the new Keith vaudeville house which recently opened, hurt business.

New members of the Arlington Players at the Auditorium, Lynn, Mass., include Joan Tabor, Frances Aldrich and Mlle. Clarice.

Hazel Shannon scored in doing the native girl role in "A Bird of Paradise," a recent offering of the Sherman Players at the New Grand, Evansville, Ind. "Why Men Leave Home" was a huge success the past week, with "Mrs. Wiggs of the Cabbage Patch" this (March 5) week. This is the company's 26th week. William Karl Hackett is leading man.

The Dunbar Musical stock will end its run of 11 weeks at the Lyric, Cincinnati, Sunday. Bad business as the run progressed forced the stoppage. It will play three days in Louisville, when it will disband or make a short tour. The company has eight weeks booked for Fountain Ferry Park, Louisville, this summer. The Stuart Walker stock will open at the Cox, Cincinnati, March 15. William Field, doing publicity for Walker, is now in that city.

William Harder is organizing a stock for the Orpheum, Altoona, Pa. Harder is at present operating companies in Harrisburg, Pa., and Trenton.

"Able's Irish Rose," which is playing in stock in Baltimore, will close March 17 at the end of its twelfth week at the Academy. That is a record there for any attraction. Business for "Able" averaged about \$10,000 up until the last two weeks. Stock is understood to continue as the policy of the Academy.

Dramatic stock in the Academy, Scranton, Pa., April 7, with a company to be organized by Leona Stater.

Forrest H. Cummings has resigned as director of the Broadway Players, Lancaster, Pa., to join the Stanley James Company in Fall River, Mass.

Ruth Thomas has joined the Poll stock in New Haven, Conn., as ingenue, to fill the place left vacant by the recent death of Georgianna Hewitt.

There is no stock in the northwest at present. Two failures this season tried at Seattle and Yakima appear to have discouraged stock producers for that sections.

Dwight A. Meade was out of the cast of the Empire stock, Salem, Mass., temporarily, through gripe, for two weeks, says Mr. Meade. He returned this week, Victor Brown, in his absence, appeared as leading man.

The Vaughan Glaser stock will open June 1 at Orchestra Hall, Detroit, making the third stock organization in that city.

The Stuart Walker company will return May 1 to the Murat, Indianapolis. Another Walker company opens this month at the Cox, Cincinnati.



WILLIAM J. BAHMER
DRAMATIC EDITOR
The Pittsburgh "Post"

William J. Bahmer has been dramatic editor of the Pittsburgh "Post" for ten years, also editor of the Postmarks Column. He was born in Bakersville, Ohio, August 1, 1872. He received a public school education in New York and Boston and himself taught country school for a few years in Ohio. He has been in newspaper work for over 30 years in New York, Pittsburgh and Ohio.

(Birth of the series of brief sketches and photographs of dramatic editors of the country appearing in Page 2.)

CHICAGO IS DEPLORABLE STATE; AVERAGE OF 15 SHOWS, \$9,335

No Relief Looked For Before Easter—Chicago Is "Sick" of Similar Plays and Speculating Tactics—N. Y. Producers Waiting for Change in Conditions

Chicago, March 7. Take the depressions of the whole year at the loop's legit box offices, roll them into one, and nothing like the gigantic slump of last week sizes up. This in some measure relates how far business was off.

For weeks past this report has been giving the New York managers who are financially interested here a most accurate slant on loop trade. All season the receipts have been erratic, creating unheard-of situations, most probably difficult to fathom at a distance. The recent tip-off had it that it would be more than a man's job to pull the majority of the shows out of the prevailing slump. Some thought this was over-exaggerating the Chicago situation. Others emphatically agreed with the tip-off. What transpired last week and what's continuing give certain proof of how the loop's legit theatres are passing through an important crisis.

Perhaps the simplest way to report last week's occurrences will be to offer two outstanding facts: First, the 16 theatres averaged a gross of only \$10,825 on total business of \$73,000; second, leaving off "Sally" a gross of \$33,000, a drop of \$6,000 over the previous week, and obtained at a stiff scale, top \$4.40, the average gross on the week for 15 theatres was checked off as low as \$9,335. Almighty small business at any time, considering the apparently expected drawing power of the shows in town, also bearing in mind they are the total figures for the second largest city in the country.

A warning was issued to the managers for just what overtook them last week. Several New York producers are waiting for a turn of conditions, when they will rush their shows here, and the present indications are that Easter will observe a flock of new plays ready to grasp the improvement. No material increase in theatregoing is now expected by the wisest of loop managers until Easter.

Claim for the prophecy that rightly told in advance of what happened last week was drawn from the fact that the average Chicago playgoer is sick-sick of the ticket scalping game, sick of the lack of sincerity of some of the managers in gaining publicity by saying prices are coming down and sick of waiting to have the producers realize that the tastes of local playgoers have completely changed.

Then there has been an over-feeding of the same kind of plays. The present mystery play hysteria is ending almost as fast as it seized the town, not through a demand, but by a false estimate the booking offices had of the local tastes. Two of the mystery plays make a hurried exit Saturday. One is limping toward an early exit, drawing for its final breath a belated campaign for \$2 prices. The town could have successfully made fame for two of the mystery plays, but not with five, as were hurried throughout in a short space of intervening time. It began to look as if "Cat and Canary," first mystery play here, will stick all the others out. This would be another record for the "Cat" show.

It cannot be stated that the Chicago public is making a united drive to keep away from the theatre. It's merely a case of the business slipping away from the loop houses. Enterprising north and south side dance hall managers are digging deeper into the loop trade than some of the loop managers, who haven't even visited the sights in these dance halls, will admit. Such interferences as Lent, the income tax period and an overdose of the same caliber of plays (mystery-small town plays) comprises ingredients that are found in the indifference of the playgoers. It's a walloping of variations of reasons why it's lone some around the loop boxoffices these nights, but none of the reasons stand out so forcibly as the ticket scalping drawback.

The local ticket scalping situation is the most deadly operation any theatrical community faces in this country. It's primarily a situation of the supervising speculators having some of the theatre managers baffled. The general public suffers, but the general public in suffering is antagonistic to the box offices as a whole—those theatres which are sincere in their fight against the speculators not obtaining full reward in the general comment and approbation. It's a long story, that of the inside illustrations of how the local scalping game is destroying box office patronage, but more will be told before long and told very frankly.

As the disadvantages of the ticket

scalping situation now prevails here the whole matter could be adjusted if the Shuberts joined hands with the other theatres in town in a very apparent inside fight being conducted. But it's the lack of unity among the theatres that allow the high-handed methods of the supervising speculators to have full sway and cause the damage to the box office business that the playgoers are complaining because of bitter denunciation of the system.

It's not the idea of the theatres fighting the ticket scalpers that the latter should be driven out of their hotel offices. But it is the idea of these same theatres that the system undergo an adjustment, having the whole plan executed such as governs the system at the Cort theatre. In many ways the hotel speculators could better show their strength as a co-operative system to benefit the theatres if it wasn't for ideas in attempting to make "a trust" of the local game. Desire to be "hogish" is going to ruin more than one Chicago speculator when the final show-down comes. There are club members in Chicago who want the benefits of the hotel speculative stands because of the service rendered. But why the general public should be deprived of the same service by calling at the box offices and learning all the seats are at the hotels is the bitter pill for the public to swallow. It's a case of the hotel stands overstocking themselves on the strength of their claim that what tickets they take can be filled with club orders and the transient trade at the hotels. This is an over-exaggerated claim. It is proved every night at the theatre where the hotels get a bigger stock of theatres than the demand warrants. Dump-backs result; empty seats are noticed down front, and the playgoer who is sitting in the 15th row, viewing the empty seats caused by the theatre not being able to sell the tickets after the dump-back, has the kick coming, particularly when it is proved the playgoer called at least a week in advance of the date. It was a simple kick that the playgoer here was making up to the start of this season, but the kick has developed into a whole of a roar, and ticket scalping is the main cog in the opposition machine with which the general public is bearing down on the theatres. It's easy to predict who is going to win. The victory would be forthcoming immediately if the Shuberts joined hands with the syndicate houses here and battled the situation with a viewpoint of helping the public.

The whole ticket scalping game in Chicago needs fumigation tablets. When the public's confidence is restored, perhaps one of the main reasons for the erraticness of night business in the loop theatres will be made plain.

It's decidedly wrong for the New York producers to size up the Chicago ticket scalping system like they would Broadway. There is no city in this country, or in the world, for that matter, where the "specs" have "gotten away with murder" as they have here. The inside exposure has at least started a movement toward the theatre managers viewing the various angles more seriously this year than ever before.

A complete readjustment of the game can be made if the Shuberts join hands with the whole alliance in town. J. J. can tell Lee what he found for himself while here visiting Al Jolson. If Lee will listen to Eddie Cantor more facts will be at the disposal of the Shuberts. The whole town is shouting for a readjustment of ticket scalping and the Shuberts are shouting if they have the welfare of the Chicago public at heart.

Naturally when the town was struck with the fullness of the slump last week, multitudinous became the incidents therein. It was known the mystery plays were out of breath before the week started, but restoratives, supplied by the greatest cut-rate ticket campaigning ever observed in wholesale houses, etc., kept the majority of these shows going to an even split, that is, small running expenses. The losses, in general, however, were plenty.

"Sally" started to shake from its firm foundation of capacity business Monday night, slipping a good \$1,000 in the receipts of the night over the previous week. Leon Errol's absence from the east threw a big scare into the Colonial. Errol was rushed to the hospital Tuesday morning but big loss was saved in business by the fact being kept out of the dailies. Toward the end of the week a line about Errol's ab-

sence appeared in one of the afternoon papers. The disappointment exhibited by the nightly audiences when it was announced from the stage that Errol was not to appear was sufficient for the management to know that any broadcast announcement would cripple the engagement until it was assured the comedian was back. It was a trying week for Rollo Timponi to determine between sincere playgoers requesting refunds because of the Errol incident and those who were attempting to slip back the overstock of the "gyp" speculators. In most cases the theatre management waited until the announcement was made from the stage before refunding money to those seeking it. If Errol's illness had become generally known, "Sally's" business would have sunk something unbelievable, for this is undeniably Errol's strongest town, his admirers, new and old, counting high.

Even with Errol back, "Sally" is going to have a hard time running capacity business. The edge is off the big drive for "Sally" with the independent "specs" leaving it alone to a big degree. Regardless of the terrific hit the Ziegfeld show has been and will be, the price of \$4.40 is going to prove a stumbling block for capacity business after 12 weeks.

Sam Harris has an apparent hit in "Peter Weston." It's the talk of the town, this melodrama featuring Frank Keenan. Against the low tide of business "Weston" climbed at all performances, and ended the week with enough word-of-mouth advertising, enthusiasm and advance sale to predict an unusual hit for a new play for Chicago.

"The Rear Car" got away to a smashing premiere at the Cort, but the fate of the show is in the balance. One of the critics slashed the piece to bits, but this was followed with good box office reviews from the other critics who "caught" the show later in the week. Business started to creep up, with the week-end turning a profit for both house and company. It will be an uphill fight for the "Car."

"The Blimp" came close to claiming the low figure of the year if it really didn't land it. It is reported one of the performances (Monday) went below \$100, and several other performances not much over the century mark. The critics were kind to "Blimp," but no response came, not even from the hounds of complementaries.

The slump took "Partners Again" in its hurricane whirl. The week's figure fell below the stop clause. Claim that April 1 would see end of this run is now bearing fruit, for it is understood the Selwyns are angling for an Easter attraction. Eddie Cantor's 1923 Monday night house, on top of a slim Sunday night audience for the Apollo to boast of, furnished the first inkling that Cantor would be included in the week's wallows.

As stated, the mystery plays had rough voyage all week. "Zeno" and "The Monster" both give up the fight Saturday. "Cat and Canary" being transferred from the Princess to fill the "Monster" gap at the La Salle. Sam Shipman's play, "The Crooked Square," gets a hearing at the Princess Sunday. No attraction is as yet announced to follow "Zeno" at the Great Northern. "The Last Warning" holds out for recuperation on the strength of a \$2 top campaign. There is fear the campaign was started too late.

The whole calendar must be switched before better results are compiled. The shows in now will get the "jump" on the Easter attractions, but where all the shows are coming from insiders are wondering. Chicago is undoubtedly a worrisome spot right now for the New York booking offices.

Last week's estimates: "Peter Weston" (Harris, 1st week). Every earmark of solid hit. Advance sale indicates it will do better this week than premiere gross of \$12,000.

"The Rear Car" (Cort, 1st week). Having a hard time. Luring advertisement campaign, unusual comment. Made money on \$8,000.

"The Blimp" (Olympic, 1st week). Sad business. Doubtful if \$3,000 reached. Thurston due March 25.

"The Awful Truth" (Powers, 2d week). Firmly established. Chance of engagement extended. Figured around \$14,000.

"For All of Us" (Studebaker, 16th week in Chicago). Getting people who haven't been in theatre for years. Clipped off \$13,000.

"Zeno" (Great Northern, 8th week). Closes Saturday. Went to pieces with third. Estimated little under \$7,000. No new attraction yet for house.

"The Monster" (La Salle, 3d week). Quits Saturday, barely hitting \$7,000. "Cat and Canary" moves to this house to fill gap.

"The Last Warning" (Blackstone, 4th week). Went little over \$7,000, now hoping to stay longer than two weeks more on strength of \$2 top

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, (42d week). Riding pretty for completion of full year on Broadway and ought to beat that mark. Stood up much better than the badly affected list, and drew \$14,000. In 11th week in stock at Baltimore.

"Anything Might Happen," Comedy (3d week). This new one may get into going, but has shown little to date. Business last week not as good as opening week, with pace under \$6,000.

"Better Times," Hippodrome (27th week). Will shut down some time next month, but sure to keep going until after Easter holidays early in April, as house gets big draw then.

"Caroline," Ambassador (6th week). Ought to finish out season here; though takings not as strong as some other operettas formerly in this house, it is framed as money maker. Around \$10,500 last week, slump hurting business about \$2,500.

"Chauve Souris," Century Roof (57th week). Another six or seven weeks to go. Business has been off recently. With new bill weekly until close of run should easily pull it back to real money. New show stunt started this week. Admission still \$5 top.

"Dagmar," Selwyn (7th week). Another week for Nazimova drama, which will hit the subway time time. Show has been money maker until last week, when takings dipped under \$8,000; played on house contract given Teleview, patent picture process, which showed around holidays. "The Guilty One" March 19.

"Follies," New Amsterdam (40th week). Ziegfeld's champ "Follies." Question whether it will go to road in spring, but is likely to hit few major stands and tour all next season. Business is still big and tops musical field; \$33,700 last week, affected about \$3,000.

"Give and Take," 49th St. (8th week). Spurt taken by this comedy, but last week's slump hurt; takings \$8,500, that is profitable, however. Special promotion to keep interest alive.

"God of Vengeance," Apollo (3d week). No question that foreign adaptation can make money for short time because of its daring plot and language, but it may be interfered with by authorities. Slipped down under \$10,000 for second week here.

"Greenwich Village Follies," Shubert (26th week). Final week. Has bigger grosses than any revue of this series with average well over \$25,000. "Peer Gynt" succeeds next week, moving up from Garbo. "Twist" hurt badly like other musicals last week.

"Hail and Farewell," Morosco (3d week). Takings are not impressive. Last week gross between \$22,000.

"Humoresque," Vanderbilt (2d week). Laurette Taylor won great notices, but chances of show catching on are in doubt, as indi-

price campaign. Future doubtful and company (No. 2) may be called in.

"Cat and Canary" (Princess, 26th week). Moves to La Salle Sunday on strength of returns from cut-rates. Checked little under \$9,000.

"The Twist" (Playhouse, 6th week in Chicago). Moves out in two weeks. Owen Davis' "Up the Ladder" due to follow. Around \$7,000 for "Twist."

"Make It Snappy" (Apollo, 8th week). Final time Saturday, drawing \$19,000 past week. "Blossom Time" to follow.

"Partners Again" (Selwyn, 10th week). Got jammed hard in slump, falling to \$11,000. Played to full clientele here, promising departure April 1.

"So This Is London!" (Cohan's Grand, 15th week). Closes Saturday, with "Two Fellows and a Girl" succeeding. "London" checked below \$8,000.

"The First Year" (Woods, 17th week). Failing to draw usual fare-week's business. Little over \$8,000. Houle dark next week, with "Light Wines and Beer" opening March 13.

"Springtime of Youth" (Illinois, 2d week). Departs Saturday for arrival of "White Scandals." "Youth" doubtfully reached \$10,000.

"Sally" (Colonial, 8th week). Started to skid Monday night. Leon Errol's absence hurt greatly; much more if same hadn't been hushed up for general public consumption. Being further hurt by "specs" reporting house sold out in their not getting "Sally" tickets and trusting to switch "Sally" patrons to shows for which they have tickets. Business figured around \$33,000.

cated by weak pace after premiere.

"Icebound," Sam Harris (4th week). Picked up again after Wednesday and closed strongly. Belongs with best dramas of the season and on form ought to build up. Slump setback with gross about \$9,000.

"It Is the Law," Bayes (15th week). Final week for mystery play, which will try the road. "Liza," colored show, will succeed, moving down from Daly's 63d St. Street, where it has been getting between \$6,000 and \$7,000.

"Kiki," Belasco (67th week). Broadway's run leader. Approximately two months more to go, indications being show will end season in May. Holding its own among the non-musical leaders. Quoted at \$14,000 last week.

"Lady in Ermine," Century (23d week). Two for one and other cut rates keeping this one at paying pace. Ought to last until Easter and may stick longer. \$15,000.

"Lady Butterfly," Globe (7th week). Like others, started off very badly last week, this one particularly so. Gross on week hardly over \$10,000. Reported moving to Astor when "Jack and Jill" (first called "The Cherry Chairs") arrives March 19, but that is not despite.

"Last Warning," Klaw (20th week). Best of mystery plays this season. Business of late off, but show still making money. Quoted at \$9,000.

"Laughing Lady," Longacre (4th week). Ethel Barrymore piece looks set for balance of season. Lower floor trade particularly good; also matinees. Last week takings about \$12,000.

"Little Nellie Kelly," Liberty (17th week). Cohan's speediest musical show, keeping pace without trouble and due to outlast all the current musicals. Last week over \$7,000 and \$8,000.

"Liza," Daly's 63d St. (15th week). Colored piece was listed to go on tour. Change made when Bayes (roof house) was offered and it moves there next week. "Go Go" succeeds here.

"Loyalties," Gaity (24th week). Affected by slump as true of nearly all of Broadway. Business of English drama measured but under \$11,000 last week, which was drop of about \$3,000.

"Mary the Third," 39th St. (5th week). Somewhat of disappointment. Figured having strong chance, but first month showed only moderate takings. Last week \$7,000 or less.

"Merchant of Venice," Lyceum (12th week). Final week for Belasco's production and Warfield's Shylock. Piece will not go out until next season. Made good on Broadway, averaging \$17,000 to \$18,000 weekly, and playing \$4 top. "The Comedian" succeeds March 13.

"Merton of the Movies," Cort (17th week). Tyler's comedy winner this season. One of most likely candidates for summer continuance and pulls one of smartest draws. Gross last week around \$16,000.

"Moscow Art Theatre, Jolson's (9th week). Three weeks more to go; extension from eight to 12 weeks did not surprise wisecracks, but management states no further appearances will be given. Business last week quoted at \$40,000.

"Mr. Malatesta," Princess (2d week). Did not get much of break from critics and business no better than indications. Guaranteeing \$1,500 with the gross quoted at little over that.

"Music Box Revue," Music Box (20th week). Was off last week, though finished smartly as usual. Gross around \$25,500, which was lowest to date. Another four weeks' buys starts next week which will give show six months at \$5 top; record among musicals.

"Peer Gynt," Garrick (5th week). Will move to Shubert next week. Been playing at \$10,000 weekly gross. House dark one week when the Guild offers "The Adding Machine."

"Polly Preferred," Little (8th week). Back on eight performance basis; played extra Friday matinee for about six weeks. Business last week better than expected in bad going, with gross \$11,500. About \$600 under capacity.

"Rain," Maxine Elliott (18th week). Was outstanding exception last week and still stands out as strongest drawing drama of season; getting over capacity at every performance, with last week over \$15,200 as true of all normal weeks.

"Romeo and Juliet," Henry Miller (7th week). Affected early last week and still stands out as strongest drawing drama of season; getting over capacity at every performance, with last week over \$15,200 as true of all normal weeks.

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EASTER MAY BRING NEW FLOCK OF PRODUCTIONS TO PHILLY

Another City Weared of "Mystery Plays"—"Music Box Revue" Furnishes Surprise Opening Night Through Not Drawing Capacity

Philadelphia, March 7. Present indications point to a flock of new attractions hitting the city about Easter, with every legit house coming in for something new. This situation will result from the sudden decline of a couple of shows which appeared set for the season, by the limiting of Jolson's "Bombo" to two weeks, and by generally uneven business all along the line after the big grosses of a month ago.

Furthermore, the wisecracks are asserting that, following the busy Easter season, there will be a general closing for one of the earliest season's ends in a long time. Last year, all except one house rode into May, but this year, from present indications, if two houses are still open by the first week in May it will be surprising.

Weak business in five of the seven legit theatres last week. The Walnut, which had been riding the crest of a wave of big grosses, tumbled appreciably with "Passions for Men," though a big Saturday matinee crowd helped bring the gross up to within a hundred dollars or so of \$3,000. The length of the run of this Molnar play is at the present time very much undecided, with the likelihood that three weeks will be the limit.

"The Cat and the Canary" was one of the worst victims of the crash last week, and the gross at the Adelphi tumbled to less than \$13,000, a drop of nearly \$5,000. It is now reported a couple of weeks more will see the end of an engagement which promised to be a record breaker, but suddenly went on the rocks. Only the fact that the public became surfeited with mystery plays can be given as a reason for the decline.

"Blossom Time" continued to fall last week at the Lyric, and heroic attempts are being made to bolster up this operetta with benefits and the like. The fact is, however, that the demand for "Blossom Time" is about at an end. Next Monday the second company (that which followed the present company in New York last fall) will come here, and the company which has been playing here will move to Chicago. This may revive interest for some little time, but it is believed that Easter week will see something new at this house.

The present week marks the 20th of "Blossom Time" and sets a modern record for the city, being the longest run since Penn founded the city, but that's something of an exaggeration. "The Little Tycoon" (by Willard Spencer, a Philadelphia) ran almost twice as long, and there were several other attractions at that time which stayed around a long time.

"Glory" has failed to get started at the Shubert, and in its first week had a gross of less than \$9,000, despite some laudatory reviews. Tuesday and Wednesday nights were woefully weak, though a slight pick-up was registered in the third week. The advance sale indicates that the second (and last) week will show a gross not far different than the first.

The only decided gain was made by Otis Skinner in "Mr. Antonio" at the Broad. This comedy-drama bulled into real business in its second and final week and was playing close to capacity at the end. It was further proof that Skinner (even on a return engagement) can draw big grosses here.

"Molly Darling" has up excellently at the Forrest, its fourth of this run and eighth here this winter. Without the aid of an extra matinee, this musical comedy registered about \$20,000 and has even now apparently not exhausted its demand here. Some weaknesses developed upstairs, but the orchestra man continued high, especially Friday and Saturday.

"Six Cylinder Love" did a fair "week" business at the Garrick, though the advance sale is off this comedy, at least in the Lenten season.

This week's only novelty was the opening of the "Music Box Revue" at the Lyric, and the wisecracks were amazed Monday at a house which had been below capacity for a couple of weeks. Whether

this is just another manifestation of the blue Mondays which have been a regular thing here this year or marks a disinclination on the part of the public to patronize high-scaled shows any more cannot be decided as yet. As a matter of fact, the only opening nights this season which have shown full houses have been those heavily papered, whereas there was little or no paper on the "Music Box Revue."

"To the Ladies" returned to the city Monday for a second run of two weeks, this time at the Broad. Good-sized but cold house greeted it.

Next Monday, in addition to Jolson's "Bombo" at the Shubert, a new Edward Royce musical comedy, "Cinders," will come into the Garrick for a stay of two weeks, being the second Royce show to have its premiere here this year, the other being "Orange Blossoms."

This brings the discussion around to the probable early closing. The Shubert has nothing booked definitely after "Bombo," which closes here March 24. A return engagement for Eddie Cantor's "Make It Snappy" is mentioned as a possible successor, and the starting of the "Greenwich Village Follies" attraction is taken to mean that this revue will play its annual engagement at the Shubert after all. Year before last the Anderson production closed the house, late in May.

The slumping of both "Cat and the Canary" and "Blossom Time" appears to mean that both these North Broad street houses will have new attractions at least by Easter week, with the possibility that at least one of them will make a change a week ahead of that time. But the question is, with what? Not a single attraction is mentioned for these houses. Dittrichstein, usually a regular visitor here, is unlikely.

One of the Russian companies (Moscow Art) will play a short engagement here. It is believed the Shubert rather than the Adelphi or Lyric will house it.

The Walnut is uncertain as to bookings following "Passions for Men." Up to Tuesday night there was nothing in sight, although "Cinderella" and "Hitts Atomment" and "Elsie" had both been mentioned as possibilities. Despite this present uncertainty the Walnut is the one legit house in town which claims a positive continuance through May, and it is understood that they may make another try for open house into the real hot weather.

The syndicate houses are as much up in the air on future bookings as the Shuberts, except for the Garrick, which is definitely booked until almost the 1st of May. Following the two weeks of "Cinders" at this house "Captain Applejack" will come in, and it is said this Sam Harris attraction has set a goal of six weeks.

The Broad, on the other hand, has Nazimova in "Dagmar" for two weeks, beginning March 19, and nothing booked thereafter, after the Forrest, following the four weeks of the "Music Box Revue" and the usual Easter week engagement of the Mask and Wig show, has nothing in sight.

This layout would mean a general closing (outside of Walnut and Garrick) early in April, but this seems on the face of it impossible, in consideration of the excellent business done here this year. At any rate, whatever comes in at that time will be in the nature of a sudden rearranged bookings.

Estimates for last week: "To the Ladies" (Broad, 1st week). Return, opened to moderate business. Two weeks only Skinner's "Mr. Antonio" jumped last week to exceed \$14,500.

"Glory" (Shubert, 2d week). Not so good, with gross less than \$9,000, despite favorable reviews. "Burred" as wrong kind of show for this typically "revue" house. "Bombo" (Lyric, 1st week).

"Music Box Revue" (Forrest, 1st week). Business off opening night, but next two or three days will better tell story. "Molly Darling" last week reached \$20,000, fine business for eighth week of show here.

"Six Cylinder Love" (Garrick, 4th week). Showed slight decline last week. Grossed about \$12,500. "Cinders" Monday.

"Passions for Men" (Walnut, 2d week). Enthusiastically received by critics, though business uneven. Big Saturday matinee helped bring gross to within few dollars of \$3,000.

"Cat and the Canary" (Adelphi, 6th week). Took big drop and is apparently through big money business here. Under \$13,000.

"Blossom Time" (Lyric, 26th week). Getting down close to figure set as get-away mark, though



King Tut-Ankh-Amen's Personal Representative. SUDEN CRAZE FOR EGYPTOLOGY EVEN IS SWAYING FASHION And Movement Back to Antiques Sees Everything From a Tut-Ankh-Amen Play to Trick

Old Tut-Ankh-Amen with all his Egypto-mystery could never have exceeded Leon and company magicians, who appear at the Orpheum Theatre this week. Leon's act is put on in true Tut-Ankh-Amen style. The settings are Egyptian. He and his charming female partner make their entrances in an Egyptian mummy case, the attendants are clad in desert costume and all of the equipment is Egyptian decorated. The climaxing illusion comes when Leon's assistant, set afire, is transferred from a flaming cake to a locked, glass water tank.

LEON & CO.

Direction: East; J. C. FREEBLES. Direction: West; BILLY JACKSON.

BUSINESS IN 'FRISCO

San Francisco, March 7. "The San Carlo Opera Co. at the Curran had a terrific week's business with a gross of \$24,000 for the first week and the business is holding up strongly this week.

At the Columbia, where Willard Mack's "Red Bulldog" opened last week, the business was light, even though the local critics regarded the offering highly. The business showed \$6,000 for the initial week and there is no improvement this week.

"Struttin' Along," however, at the Century, is proving a whale of a hit with \$10,000 last week, its fourth here.

JACK FRANKS IN "ROSE"

Jack Franks will go into "Able's Irish Rose" at the Republic next week, replacing Bernard Gorcey in the role of "Cohen." Gorcey handed in his notice to join "Wildflower" at the Casino and will supplant Frank Moulan, who recently joined that show to play the part first done by Charles Judels.

Franks is considered one of the cleverest comedians in Yiddish theatricals, and some time ago was starred in the East Side. He has been appearing in English companies of late and played in "Able" during its 40 weeks' coast run.

LEGIT ITEMS

After contributing to various publications, Harold Seton has returned to the stage. He is appearing in Belasco's "Comedian."

Joseph Byron Totten is planning a legit production. It is a comedy, tentatively entitled "Gabbette" written by Sidney Lazarus and Frank Martin.

John R. Rogers (Yours Merrily) has been engaged by George P. Tyler to do special press work in the interests of "Merton of the Movies" the contract calling for Rogers' services for the "life of the show." Rogers recently returned from a European trip, having done press work while in London.

The third company of "The Unloved Wife," under the management of George Gatts, closes Saturday in Chester, Pa. Two companies of the piece are remaining on the road, playing in the West and South. The three companies have been playing at a \$1 top admission scale.

Ray Raymond and Dorothy Mackaye in skit. "Sarafan," Russian group, with 14 players.

Heroic attempts are being made to prolong run. Beats last season's run record of "Bat" and claims city's long-distance play. Next week second company will be brought in, this company going to Chicago. Just beat \$12,000.

SHOWS IN NEW YORK

(Continued from page 16) week but pulled strongly from Wednesday on and finished up with gross of \$11,000.

"Rose Briar," Empire (10th week). Final week for Billie Burke show which stops. Next week Henry Miller succeeds with "Pasture," adapted from the French by Salsia Guitry.

"Rita Coventry," Bijou (2d week). Second week found less promise than first, and business reported to have hardly beaten \$3,000, though attraction was given attention by dramatic critics.

"R. U. R.," Frazee (22d week). Final week for this foreign piece, and most successful of Theatre Guild shows this season excepting "Peer Gynt." Goes to subway circuit. "Barnum Was Right" succeeds.

"Sally, Irene and Mary," 44th St. (27th week). It was expected this musical would last out season as it already has seven months to credit. Last week's gross and grade sent pace to about \$10,500.

"Secrets," Fulton (11th week). Reports of this show being moved to another house denied. Business has been profitable both ways. Last week, however, gross went to around \$11,000, said to be under stop limit.

"Seventh Heaven," Booth (19th week). Still playing on nine performance basis and still packing them in. Last week pace held up except extra Friday matinee, and gross went to little under \$15,000.

"So This is London," Hudson (28th week). Cohan's hit comedy stood up excellently considering drop in theatre attendance last week. Takings quoted at \$15,500.

"Sporting Thing to Do," Ritz (3d week). Last week found no improvement but rather backsliding. Takings \$5,000 or less, and indications are it will not remain long. Attraction took over "Humming Bird's" guarantee, which has another week or so to go.

"Sun Showers," Astor (5th week). Started off guaranteeing house, but switched to regular sharing terms. At that it has stuck longer than expected from business drawn. Last week under \$7,000.

"The Clinging Vine," Knickerbocker (11th week). Given bump like nearly everything else last week, with takings between \$14,000 and \$15,000, or over \$3,000 under normal. Picked up early this week, however.

"The Dancing Girl," Winter Garden (7th week). Was likely affected like others, though exceptional capacity of house counted for latter part of last week. Under \$30,000.

"The Fool," Times Square (20th week). One of excursions to last week's slump. Monday was bit off, but capacity thereafter, and another great gross of \$19,200 got in nine performances.

"The Gingham Girl," Earl Carroll (28th week). Hit hard in last week's slump, business dropping \$4,000 or more and takings between \$12,000 to \$13,000. Lowest of run.

"The Old Soak," Plymouth (29th week). Dipped under \$10,000 last week, but gait profitable. Run has been so consistently good recovery expected during month and continuance until warm weather quite likely.

"The Love Child," Cohan (15th week). Slump hit here for about \$1,500, and last week's gross under \$3,500. Claimed show can make money at that figure, and did not dip under stop limit.

"The Masked Woman," Eltinge (12th week). Last week around \$9,000 or bit under. House has two attractions this week, special matinee production "Morphia" having started Tuesday.

"Up She Goes," Playhouse (18th week). Did not escape last week's slump either, and business did not hit \$7,500. Management confident show will recover.

"Way Out," National (2d week). Flamed badly for first week here, slump being unlucky break for new management. About \$5,500, which was drop of about \$2,500 from pace at 48th Street. Attraction guaranteeing and must improve to stick.

"Whispering Wires," Broadhurst (30th week). This mystery piece got about \$7,000 last week. That is about lowest level of run. Expects to pull Easter.

"Wildflower," Casino (5th week). Business here last week under \$14,000. Fairly good for \$2.50 musical. Sale, however, indicates increasing gross and show likely to continue for balance of season.

"You and I," Belmont (3d week). Getting between \$6,000 and \$7,000 with call mostly on lower floor. Admission limited to \$2 top because of orchestra call. One of best casts in town.

BIG SEATTLE BUSINESS

Seattle, March 7. Fred Stone in "Tip Top" at the Metropolitan last week brought a gross of \$23,000, the biggest figure that the house has touched in recent years and appreciated by local theatre-going public.

The second play at the Metropolitan, "Mother's M.," played to \$9,000 for play night week and a \$2,000 for matinee except on a few nights.

ALL THINGS AIMED FOR BOSTON'S BAD WEEK

Lowest Grosses Since Xmas—Lent Factor, "Flu" Too—Roads Still Tied Up

Boston, March 7. Lent, poor transportation facilities and the "flu" whacked the theatrical business in this city right between the eyes last week and when the treasurers figured up the totals at the end of the week it was found the grosses had touched low levels that had been strangers in this city in legitimate houses since Christmas.

The slump, while not unexpected, was somewhat of a surprise because the preceding week had overcome the same handicaps. Advance sales at some of the houses was believed to be responsible for the strength that week but whatever the supporting factors were they were absent last week.

This city, statistics show, is overwhelmingly an Irish-American-Catholic one and it is but natural that this class of patrons would not flock to the theatres during the Lenten period to any extent. Coupled with this was the failure of the steam railroads to recover to any great degree from the almost complete paralysis that had featured the service during the winter months. Persons living outside the city limits, that is outside the districts that can be reached by the street cars, are loath to come into town for shows when they have to gamble on the time they can get back home again.

Then there is the "flu." While not as fatal as it was some years ago when it resulted in the theatres being closed by official edict the fact remains that it is very prevalent and has hit many families in this vicinity. It generally results in the absence of the victim from regular affairs for at least two weeks and naturally has an effect on the victim's family.

Weather conditions here are not becoming favorable rapidly. It is a matter of record that this winter has been one of the longest and hardest known and there has been so much worry about the coal shortage that people generally have been thrown out of their regular mode of living. It looked over and the end of last week as though spring was near but Monday night the thermometer took another sharp drop, bringing much wailing and gnashing of teeth in its wake.

Until the end of Lent not much hope is held out for any big increase in business. The automobile show, which starts next week, may help out somewhat, everyone thinks, but again the transportation and weather conditions have to be taken into account, and there will not be any great influx of persons to the city from far away unless conditions change considerably.

In the business done by "Lightnin'" at the Hollis the effect of the slump was noted. This attraction did less business last week than it has done any week since it opened here, grossing just a bit above \$16,000 for the week. This is of about \$2,000 from the poorest gross registered up to this time. The show is now being plugged big on the advertising end, and this isn't the usual course followed with an attraction at the Hollis that is supposed to be a bit from the start. "Lightnin'" will probably hang on for the entire remainder of the local season, but it isn't going to hang up any records for business.

Ed Wynn and "The Perfect Fool" at the Colonial showed a loss of business, but not to any such extent as at some of the other houses.

In the final week at the Tremont "The Comedian" did \$10,000, which is about the same figure that it did in the opening week. Otis Skinner has the house now with "Mister Antonio," and after he is finished "The Torch Bearer" will come into the house.

"The Greenwich Village Follies" is booked for the Shubert next Monday. Not until the end of last week did the local people know the show was coming in. It is the usual time for this attraction to come into town, as they get going in time to collect the extra business that comes after Lent.

Estimates for last week: "The Perfect Fool" (Colonial, 5th week). \$18,000 last week, good bit below reading of \$22,500 for preceding week, although that figure was up from usual run because of holiday play.

"Lightnin'" (Hollis, 11th week). \$16,000 last week.

"The Fool" (Belwyn, 4th week). Gross last week, \$12,000, not exactly business, but sufficient to give house and show encouragement. It will continue to plunk through several weeks more.

"Elsie" (Shubert, 3d week). Running fairly strong, but with the rest of the shows in town slipped off.

"Mister Antonio" (Tremont, 1st week). Opened fair. Show here for season ago. "The Comedian" on road did \$10,000.

"Lightning" (Belwyn, 4th week). Same in making up to any extent.

"Just Married" (Plymouth, 7th week). Set one of surprises of last season.

"Roger Bloomer," an "American play" in three acts which opened at the Equity, 43th street, March 2, is the fourth of a series of five productions thus far sponsored by Equity Players, Inc. This fourth production by no means threatens to endanger Equity's continuous "top" record as a legit producer. "Roger Bloomer" is a wild, weird fantasy, more like a nightmare, in its story recounting with a production development probably connected

from the late departed "Johannes Kreisler." Scenes flitted thither and yon like fireflies in the night, the action swinging from one end of the stage to the other, upstairs and down, right and left, full stage and in "one" the latter before a fantastic futuristic drop depicting New York to the same realistic extent Shubert vaudeville represented "big time."

The action starts in Excelsior, Iowa, and ends in New York, "the city of women, death and garbage," according to a hobo philosopher who reels the simile off in one breath. In Excelsior is Roger Bloomer (shown as suffering intensely through the medium of Henry Hull) refusing to go to Yale on his father's advice and "make his first step into the United States," but following an equally neurotic shopgirl to the wicked city of New York. Here, Roger, making no effort to fight his share of life's battle, is subjected to numerous sufferings. Among one is the Leap Year proposal of his landlady to sit on her lap. Another is a request from a professional boulevard promenade to accompany her in language that leaves not a semicolon to the imagination and combines all that "Rain," "The Hairy Ape," "Love Child," et al. have offered to shock the theatre-goer.

The story continues with Roger enamored of Louise, the neurotic Iowa shopgirl who has been termed very "executive" by her Wall Street employer. The latter, priding himself as decidedly strong-willed, capitulates one night with a proffer of marriage. She nobly and very originally exclaims, "I wouldn't marry you for a million dollars." The broker is nothing daunted. He says: "I'll make it a million and a half."

Among other things Roger takes poison and fortunately—some might think unfortunately—it proves a weak solution and only gives him a plain ordinary ache. Louise, with more perspicacity than might be expected, also has a fling at the suicide thing when she steals \$1,000 in bonds to help Roger and makes a good job of it by actually succumbing fatally. Roger is arrested and incarcerated in prison. His wild, weird dream is depicted in a fashion only to be met with after a hearty, if none too wise partaking of Welsh rarebit at a wrong stage of the night. He has been held as a material witness merely but his father enters and talks some about having seen certain influential lawyers and Roger is freed to enter the world. Most welcome curtain! Mr. Hull's sterling acting really saved it all from becoming ridiculous. Mary Fowler did well with her part all things considered. Walter Walker, Louise Calhern, Margaret Paley and Frederick Burton handled their parts with rare judgment. Other program credits include mention of Augustin Duncan for the production planned; Mrs. Shelley Hull for the direction and scenic production to Woodman Thompson.

Looks like "Roger Bloomer" is a box-office "bloomer." Abel.

THE BLONDE BEAST

Mrs. Mattilda Gretelick.....Alice Lagelstone
Virginia Baldwin.....Jeanie Bagg
Mrs. Hannah Baldwin.....Rita Harlan
Dr. William Nugent.....Joseph Sheridan
Adam Gretelick.....Arthur Hohl
Channa.....Editham Pinto

At the Plymouth, New York, March 2, Fourwalls, Inc., presented this new play at a special matinee. One performance alone was announced, and it is likely the showing was made to seek professional opinion of the play's merit, with regular presentation aimed for if thumbs were turned up. As an extra matinee attempt it proved interesting and might find some profit in that field.

"The Blonde Beast" was written by Henry Myers and staged by Lorenz M. Hart with some aid from Briggs French. The first two named were concerned last season in "The First Fifty Years," a drama which ran for a time at the Princess, but which failed to connect. In script form the new piece was also called "The Blonde Brute," the truer title.

Mr. Myers' idea has for the central character a young philosopher whose conception of things places all womankind on a level far below the masculine. He is an excessive egotist, saying he does not need nor desire feminine society. His opinions about the fair sex and his treatment of women, including his mother, are alike in their uncutness. The man does on roughness—not in the ordinary way of being "rough," but literally in his conversation and posture in his actions. For a mind supplied to be brilliant and creative the two elements fail to convince as being anything like natural. He is either an abnormal or impossible person.

For the purposes of the play this Adam Gretelick, Ph. D., comes into contact with the social ordinary Virginia Baldwin. She agrees to become his secretary and reveal to his country home to take distinction for a book. Channa, a Buddist priest and a man of pure moral, is the champion, so to say, of Virginia had challenged Adam a while ago, and it is a sort of sporting chance that can make him change his viewpoint on life and recognize that woman does play a vital part in the life of man. That is well

understood between them before the test. The girl all but loses and gives up hope, when Channa lends his aid. Through the simple plainly worded suggestions of the girl's charms by the girl to the man direct he resigns as a woman-hater and finally admits falling in love.

Arthur Hohl, who is appearing in "It Is the Law," played Adam, and he conveyed exceptionally the queer complex of a cultured roughneck. Editham Pinto made up his Buddist priest quite like the modern gentleman, but his performance stood out clearest of the six-person cast. Jeanie Bagg appears to be a newcomer. Her Virginia grew better as it progressed, and although she is not the fair damsel that the part may call for, her show of spirit could not fail to win attention. She is known to have played an extra girl in "The Hairy Ape," but on her showing in "The Blonde Beast" there is no reason why she will not be heard from again.

There are epigrams that sounded attractive and the philosophy of the Orient lent color to the scenes within the country house. There was no set for that, black velvet hangings sufficing with the stage dress artistically done, though a large chair at one corner got every one in trouble in trying to exit. An effective curtain was provided by comment of Channa, who had proved himself human, but who held fast to the oath of his faith—that perhaps it is better to be a Buddist and want nothing than be a Christian and want everything. —Iber.

NEWARK STOCK FIGHT

(Continued from page 12)

price he paid but that he demanded \$2,500. She asserts that a way will shortly be found to shame Schlesinger into selling the stock to her at \$1,000 and that as long as he holds the stock he will have no voice in the management of the company.

Thursday night Miss Fealy startled her audience by coming before the curtain and delivering a fiery speech in which she stated her whole case against Mr. Schlesinger. She explained how, when he found that she might remain in Newark after her summer season at the Broad last year, he raised her rent to the prohibitive figure of \$750, thus forcing her out of the Broad just as she was putting her summer stock over. She showed how he had tried to hurt her in every possible way, even attempting to cause dissension in the corporation backing her. She also stated that when Contemporary (the largest woman's club in the city of which Miss Fealy is a member) had a benefit at the Broad two weeks ago, Miss Fealy had a page ad in their special program and Schlesinger fought the committee and refused to allow the program to be used. Finally when he was forced to yield he said that Contemporary could never issue a souvenir program at any future benefit at the Broad. This indicated how much support as a stockholder he would give her. When she added that he was now boasting that he threw her out of the Broad she said "Well anyway if he did throw me out of the Broad, I landed on my feet." The audience received this assertion with wild applause and repeatedly recalled Miss Fealy.

She had the ushers pass printed cards reading as follows: "Mr. Morris Schlesinger, Broad Street theatre, Newark, N. J. Dear Sir: I hereby add my request to others, asking you to accept from Miss Fealy the \$1,000 she offers you to sell back the ten shares in the Maude Fealy Players' Corporation which you purchased without Miss Fealy's knowledge and which you wanted assigned to you under the name of Winchell for the certified check you paid for the shares. Your courtesy in the matter will be appreciated."

Miss Fealy repeated her speech at every performance after Thursday with the same results and by Saturday night she had 5,000 cards signed. Her speech also brought her business as a number of patrons explained at the box office that they didn't care about seeing the play so much as they wanted to hear what Miss Fealy had to say about Schlesinger.

Schlesinger denies in two statements in regard to the Fealy ad in the Contemporary program. He says further that she can advertise in the Broad theatre programs for all he cares. Members of Contemporary, however, substantiate Miss Fealy's statement.

The Broad manager further states that he is in communication with Lee Shubert in regard to cancelling a stock company at the Broad. Shubert, however, states that which will end its season of play at the Broad. He expects

to go ahead with Shubert's support and bring Claire Whitney, Mabel Brownell, or Mary Servoss as leading woman. He will get 50 cents top.

Just how bringing a third stock company into Newark jibes with his assertion that he is a loyal stockholder in her company does not appear.

Miss Fealy says that his plan to start a third stock here is a bluff.

Morris Schlesinger's purchase of stock in the Fealy corporation is in contradiction to his oft repeated statement when in New York that he cared nothing for the Fealy stock venture and that stories carried by Variety connecting his name with an evident interest in the failure or success of Miss Fealy in Newark were "inspired."

Schlesinger is reported to have said here last week after Variety appeared he had stopped the publication of the Fealy story in the paper and could get anything he wanted printed in Variety. While this also made no difference to Miss Fealy, at the same time she expressed a desire that if the trade papers did print about the annoyance Schlesinger was causing her, they would impartially do so.

The omission of the Fealy-Schlesinger controversy last week in Variety was due to Variety last week having been obliged to go to press earlier, without correspondents informed of the earlier hour. The Newark matter arrived too late in consequence.

The Shuberts deny that they have any intention of backing Schlesinger in a stock at the Shubert here. They state further that no stock will get the house.

"VENGEANCE" CAST ARRESTED

(Continued from page 12)

understood was moving uptown. Mr. Thomas told Mr. Hulbert the license commissioner had on file the volunteer jury panel of 300 names and that it was up to him. Glatzmeyer is said to have replied he would investigate and the matter appears to have ended there as far as he was concerned.

The volunteer jury system was designed to keep theatrical productions out of the criminal courts. Last season "The Demi-Virgin" case was fought from Special Sessions up to the Appellate Division of the Supreme Court when it was determined the license commissioner was not empowered to cancel a theatre license. It may have been because of that record that Glatzmeyer passed up the "Vengeance" matter.

"The God of Vengeance" drew 90 per cent. Jewish audiences, and most of the complaints were made by that class of patrons. Among those who appeared before Tuesday's grand jury was Rabbi Joseph Silverman. The show had started to slump at the Apollo until the indictment became public property Wednesday morning. Immediately the ticket sale picked up, and the Wednesday matinee drew \$1,200, or about \$300 more than the same performance last week. Most of the patrons were women.

"The God of Vengeance" is considered the most disgusting play ever presented on Broadway. The villainess of incident and characters could not fail to be recognized uptown, even though downtown the play was considered "a work of art." The management admitted the play to be located within a common brothel, but claimed it an "artistic presentation."

The play was, unfortunately, selected as the first vehicle in English of Rudolph Schildkraut, accounted a fine actor. The fact that "Vengeance" has been produced here in foreign languages and in Europe for about 10 years fails to excuse it. Harry Weinberger, an attorney in charge of the show's affairs, took the position that as the police had permitted it to run downtown, it was not consistent the Broadway showing would be interfered with. The management also is credited with welcoming a test in the courts, and is reported claiming that if the police present witnesses to testify as to the play's morality they will introduce as many to prove it artistic. It is known the Seeways did not believe the attraction could remain more than two or three weeks more, either because of bad business or arrests by the police.

Before the show was set to come uptown a vaudeville agent, who claimed to have secured a house for it, placed the matter before a certain police official. The latter is said to have stated that while "The God of Vengeance" might get by in Village it would never be permitted on Broadway.

BEDSIDE CHATS

By NELLIE REVELL

Well, didn't the daily papers play a low down trick on Rev. John Roach Straton when they printed anything but scandal about an actor. I'll bet those front page stories about Fred Stone spoiled the whole day for that self-appointed flayer of the stage, Mr. Straton. But why all the hub-bub because an actor went to church? There are hundreds doing it.

I hope the graduate nurse who asked me in all seriousness if theatrical people ever prayed, and laughed rather incredulously when I assured her that they did (but we book direct), and told her of the special mass which Father Leonard holds every Sunday at St. Malachy's Church, also of the Christian Science service at the Morosco theatre on Sundays and Wednesdays, sees these biblical quotations which were compiled by Harold Seton, an actor. (Mr. Seton is now appearing with Lionel Atwill in David Belasco's "Comedian").

Wilfred Mack: "Marriage is honorable." Hebrews XIII—4.
Edith Wynne Matthison: "Let your speech always be with grace." Colossians IV—6.

Pauline Frederick: "And thy renown went forth among the heathen for thy beauty." Ezekiel XVI—14.

Eddie Foy: "I have caused thee to multiply." Ezekiel XVI—7.

Jane Cowl: "She weepeth sore in the night, and her tears are on her cheek." Lamentations I—2.

John Barrymore: "He became a young lion." Ezekiel XIX—6.

Sarah Bernhardt: "As a fire brand plucked from the morning." Amos IV—11.

Frisco: "The joints of his loins were loose and his knees smote one against another." Daniel V—6.

Gertrude Hoffman: "I will wall and howl. I will go stripped and naked." Micah I—8.

John Drew: "And being found in fashion as a man." Philippians II—8.

Mary Garden: "He who hath an ear, let him hear." Revelation II—7.

Joe Weber and Lew Fields: "Can two walk together except they be agreed?" Amos III—2.

Jake and Lee Shubert: "And I will smite the winter house (winter garden) with the summer house." Amos III—15.

Walter Damrosch: "All the people heard the sound of the cornet, flute, harp, sackbut, psaltery and dulcimer, and all kinds of music." Daniel III—10.

Thomas A. Edison: "Devise a device." Jeremiah XVIII—11.

Commander Booth: "All the ends of the earth have seen the salvation." Psalms XCIV—3.

Sothern and Marlowe: "These have power." Revelation XI—16.

Zbyczko: "With great wrestlers have I wrestled." Genesis XXX—8.

McIntyre and Heath: "Their visage is blacker than a coal." Lamentations LV—8.

David Belasco: "So David prevailed over the Philistine." Samuels XVII—50.

Morris Gest: "His father-in-law urged him." Judges XIX—7.

Irene Castle: "How beautiful are thy feet with shoes!" Solomon's Song VII—1.

Gatti-Casazza: "I got me men singers and women singers." Ecclesiastes II—8.

Margot Asquith: "Put away from thee a forward mouth." Proverbs IV—24.

Savoy and Brennan: "And behold the half was not told." First Kings X—7.

Ernest Truex: "A man who is a cunning player." First Samuels XVI—16.

Joseph Tumulty: "And behold the man.....which had the ink horn by his side reported the matter." Ezekiel IX—11.

Lloyd George: "As for all his enemies, he puffeth at them." Psalms X—5.

Plorepz Ziegfeld, Jr.: "There is nothing covered that shall not be revealed." Matthew X—26.

Babe Ruth: "When thou runnest thou shalt not stumble." Proverbs IV—12.

Harold Lloyd: "Then was our mouth filled with laughter." Psalms CXXVI—2.

Mr. Volstead: "Inhabit the parched places in the wilderness." Jeremiah XVII—6.

Nellie Revell: "I was sick and ye visited me." Matthew XXV—36.

Mr. Seton is by no means the only member of the theatrical profession who studies the Bible. In fact, one of the best authorities on things ecclesiastical that I have ever met is Ralph Belmont, remembered for his fine work in the support of Ethel Barrymore in "Decease." Mr. Belmont not only knows Bible history and the inception of the different creeds, but lives up to his interpretation of it, attends church regularly each week, and even when on tour never misses services. He has spent many hours at my bedside during my long siege reading to me and helping me find the faith that has sustained me.

According to the press dispatches physiologists have discovered old King Tut had an alcoholic heart, proving he was not only buried B.C. but B.V.D., meaning Before Volstead Days. Or else the Pharaohs had court bootleggers as well as court jesters. Now I'm beginning to wonder if perhaps it wasn't a revenue officer instead of an Egyptologist who dug the King. I notice they locked him up just as soon as they found out his content registered more than one-half-of-one per cent.

All of my callers do not cheer me. I had a couple last week who did not. One, a total stranger, came in on my busiest day, immediately following a "hanging" treatment. My spirits, nerves and temper were way below batting average. Betty was here trying to get my column. I was too miserable to even think coherently. He entered unannounced and presented a letter of introduction from a man whom I had known but a few weeks, but requested me to give this entire stranger a letter of introduction to a manager to whom he wanted to sell something.

A few hours before that a strange woman came in and seeing a stenographer here asked if she might see me alone. The stenographer withdrew. Then my caller makes known her mission. She wanted a job on the stage and wanted a letter of introduction to another manager. By this time I was pretty much upser and sent word to the office please to announce my callers. A few minutes later the nurse inquired, "Will you see Mr. Rogers?" a name I had never heard before. And for fear it was some one who wanted to sell me something, I snapped "No, I won't see him." "What will I tell him?" she protested. Then I told her what to tell him. Just at that time Carrie De Marr came and reported it was Will Rogers whom I had chased away. I wired him my regrets, told Will it was the "Mister" that fooled me. I had never heard him called "Mister." He came the next day led in by a letter carrier and had a special delivery stamp pinned on him. I had a package of chewing gum and a piece of rope on the table all ready when he arrived. He smiled and in immediately started to work. In the monolog he said he thought his being turned down here at the hospital was because his press agent hadn't advertised him below 42nd street. Will says he hopes Fred Stone doesn't start preaching now as there are already clowns enough in the public.

Dear Jackie Coogan:

Thanks for the pretty flower. Judging from Louella Parsons' column she is trying to start a rumor about you and some lady. I suppose if she knew you had and flowered to a married woman she would be shocked. I hope you did not lose the kiss I gave you to take to Norma Talmadge. Come on, give a gift. I will let you know when my book is finished. Love, Nellie Revell.

BEN ALI HAGGIN TABLEAUX
(10)23 Mins.; Full Stage (Special)
Palace

Ned Wayburn presents the first of a series of Ben Ali Haggin tableaux. The first is "Simonetta," a picture of a young girl in a white dress, standing in a garden. The second is "The Follies," a picture of a young man in a tuxedo, standing in a room. The third is "The Follies," a picture of a young man in a tuxedo, standing in a room. The fourth is "The Follies," a picture of a young man in a tuxedo, standing in a room. The fifth is "The Follies," a picture of a young man in a tuxedo, standing in a room. The sixth is "The Follies," a picture of a young man in a tuxedo, standing in a room. The seventh is "The Follies," a picture of a young man in a tuxedo, standing in a room. The eighth is "The Follies," a picture of a young man in a tuxedo, standing in a room. The ninth is "The Follies," a picture of a young man in a tuxedo, standing in a room. The tenth is "The Follies," a picture of a young man in a tuxedo, standing in a room.

Episode 1: The Follies. Episode 2: The Follies. Episode 3: The Follies. Episode 4: The Follies. Episode 5: The Follies. Episode 6: The Follies. Episode 7: The Follies. Episode 8: The Follies. Episode 9: The Follies. Episode 10: The Follies.

A beautiful contribution to vaudeville has been made by Ned Wayburn in this elaborated translation from "The Follies" of the Ben Haggin living picture masterpieces. It's almost barbaric to call the Haggin reproductions "living pictures" but such they were known in other days and ways on the vaudeville stage, and that they still remain in the vernacular of the nude watchers.

There is nudity here, more than Maud O'Neil ever showed and Maud showed every line she owned at Hammerstein's as far as anyone ever otherwise discovered. But Haggin's nudity isn't with crudity—it's picturesque, a picture from a picture and in "Simonetta," the Wayburn production, it's there two or three times; first when Edna French is partially draped as she rests against a pillar, her bareness showing in relief and of her right side only, but when on her back, dead, Simonetta lies prone, without a stitch, surrounded by the posed company.

The Haggin product as exhibited in "The Follies" was a flash; here it is a story, extended into seven episodes and occupying 23 minutes. The episodes necessarily somewhat "flow up the turn in its running or action (or inaction) but notwithstanding, the entirety is beautifully impressive, and as pictures reproduced from pictures, they are "pictures no artist can paint."

Mr. Wayburn has developed a scholarly production, elevating and handsome, with its box office angle not forgotten. It's a quiet act that holds and must impress despite response rendered it by an audience. In fact, this Wayburn act will more surely reveal the exact calibre of an audience any house playing it draws, for the more "stylish" the attendance the more appreciated this series will be.

There is a fineness to the groupings and a simulation of paintings that none but Haggin to date ever has been able to place upon the stage. From down front it is but the quiver now and then of the posers which betrays the human; from the rear of the orchestra it seems impossible it is anything on the stage but a huge painting, excepting when a model changes posture. For this reason alone Mr. Wayburn should abruptly break every pose, for vaudeville, even though it must be resumed for the second flash.

For vaudeville also means should be found to cut the running time. Not over 15 minutes may be allowed for the benefit of the whole bill, wherever this turn is to be placed. Monday afternoon the Palace had it closing the show; in the evening it was opening after intermission. It's not so material the act position; the class of it will stick out like a mountain anywhere.

With pretty faces and shapely forms Wayburn most certainly has uplifted vaudeville with this one. If there is anything to uplift it. This is different; living art and without a jazz band. Everything else agreeable big time should take to "Simonetta" with delight, and others of the Haggin "Follies" period Wayburn can produce. *Simc.*

FRANK and MAY COLLINS
Musical and Singing
16 Mins.; One

Man and woman. Man plays saxophone, bassoon and also sings in pleasing tenor. Woman plays piano, cello, banjo and piano and accordion. Man wears velvet tuxedo. The couple have musical talent, but their act has been framed for the dyed-in-the-wool small timers. A producer could rearrange the turn in a manner that could improve it 100 per cent. As it stands it's just another No. 2 act for houses like the American. *Bel.*

ALYN MANN and Co. (4)
Dances and Songs
27 Mins.; Spl. Sets and Drops
Riverside

This turn depends largely on its surprise finish. Mann is an impersonator who goes through the three full stage pantomime and dance scenes in flashy feminine costumes, assisted by three excellent male dancers. When one pulls off Mann's Brinkley wig at the end the surprise is somewhat dulled by Mann having such a beautiful head of natural hair that the change isn't at once obvious. The wig and hair are too nearly the same color also—both brown; he could and by the plot should wear a black female wig, which would help the body of the act as well as point the surprise better, since he does a vamp or something approximating one in each episode.

May Tully presents the turn and has mounted it impressively. It is called "The Eternal Triangle," and the scheme of some of the sets, the cardboard announcements and the costume of the impersonator follow the triangle design in scheme. There are as many credits programed as for a legitimate review, to wit: "May Tully presents Alyn Mann in 'The Eternal Triangle,' with Jay Russell and Hal Taggart and Co., including Bradford Ropes. Music by Martin Brookes. Lyrics and book by Leonard Praskins and May Tully. Dances by Seymour Felix and Beth Berk."

The first scene, following the announcement by one of the men in red and black oilcloth and a dance by another who crosses the stage to set cards on easels, is a little triangular set piece depicting a stage door. A burlesque triangle in song and dance, with Mann as a show girl between a husband and a John, goes rather well on the men's dancing. Next is a lengthy Spanish tragedy triangle with sablings and other fatalities. Mann does a Spanish dance in a huge oilcloth skirt that whirls and flares. The finish is a jazz dancing contest, with the men taking the honors, one of them executing formidable acrobatics and high kicks.

It comes to a rather pointed conclusion and would get by as a fair act if it stopped there. When Mann's wig is pulled off there is a moment of confused surprise. Then it dawns that the girl is a male. Mann doesn't look very mannish all made up and with his wavy hair cut anything but short. He does not speak or utter a sound at any time, not even when he is uncovered.

It is a good enough act and in smaller towns should cause talk. In New York the ramifications of feminine impersonations are sidewalk topics and there is no real jolt left in wig removing. As an impersonator Mann is of the average; he makes neither a ravishing girl nor a heroic man. He dances fairly well and handles his skirts deftly, but would not be a rave if he remained in the wig.

The producing is excellent. In view of the surprise character of the turn, toward which it is naturally aimed, it is laudable. The costuming, too, is artful and fresh. The routine is too long throughout, with no exception. The act to be at its best should go 15 minutes and it runs 27. Since nothing is further from the minds of the observers than a "kick" at the end, it lacks snap until it arrives at the cracker; and, as has been mentioned, the denouement is not electric, because it takes half a minute to realize what's happened.

Miss Tully, a shrewd show woman, will iron these little wrinkles out and will have another big time credit to her long list. She is no piker and no bushier—she produces for the top notch appeal and she makes it. She need have no fears about this offering, which is very new—only two days of break-in before the Riverside showing. It will qualify with the usual trimming and some discreet maneuvering. *Lit.*

SAMMY CLARK
Character Songs
12 Mins.; One

Sammy Clark is reported as a brother to Sylvia Clark. He is using at least one of her numbers anent "Heroes of the Stage," but not delivering it as effectively as Sylvia does. Sammy opens with a published number anent female hoppers that goes for little or nothing. His second contribution is an impression of the late Jilly Rock as the pessimistic man, with this he landed for laughs. The "Heroes" number followed with a whistle song finishing in its present shape the act that Sammy is offering will qualify for an early spot on small time. *Fred.*

VLASTA MASLOVA and Co. (4)
Dance Evolution
14 Mins.; Full Stage
American Roof

Vlasta Maslova has been seen mostly with male dancing partners in esthetic and classical routines. In her present offering she has surrounded herself with two male and two female dancers, one of the girls also handling what lyrics the act contains.

The turn opens with a short, youthful chick stepping out in "one" for a poorly constructed lyrical prologue, something about "The Story of the Dance." Miss Maslova solo's full stage, following an Oriental dance, well executed.

The two girls and a male next trio, a gypsy dance in costume, one of the girls exiting. The other pair remaining for a well done "adagio" featuring a neck spin, for which No. 1 returns, both hanging on the man's neck. The other male dancer and girl follow with a Spanish dance in costume. Miss Maslova follows in a toe routine of class, grace and personality.

The singing member of the turn registers with a semi-buck and tap dance, topped by a corking eccentric-acrobat buck featuring a sliding split by one of the boys. All are on for the finish.

Miss Maslova has everything a big time dancer needs, but the act just misses. It seems to be in direction and presentation. The numbers just follow each other on, and while the people are capable individually, the turn doesn't assay high collectively.

An experienced director and a real singing member would probably lift it into two-a-day realms. *Con.*

BESTOFF and MESSENGERSongs and Piano
17 Mins.; Full Stage
23rd St.

Mabel Bestoff and Chick Messenger, a production tenor in a vocal and piano routine. Miss Bestoff is a soprano and pianist. Messenger is a youthful tenor with a voice. The turn opens with the stage dark. Miss Bestoff playing the piano and Messenger, seated on the opposite side. Upon the completion of introductory talk he delivers a ballad nicely selected to display his pleasing voice. The young woman follows with a Paderewski impression at the piano, using a number she announces she wrote. There is no need for the impersonation idea as she can stand on her own merits as a pianist. Messenger's next effort is with an Irish ballad equally as effective as the first. His partner makes a costume change during this number. Her efforts are then given over to an operatic selection vocally with a production number used as a double following. This is a combination that should go far. They have been together but a few days and need to become used to working with each other. Messenger is a good sized boy and his partner a diminutive miss. When he becomes more accustomed to working with one so short their double work should improve materially. Miss Bestoff should improve her costuming. Great possibilities in this couple for a two-a-day duo. *Hurt.*

CLAIRE VINCENT and Co. (2)"Learn to Smile"
23 Mins.; Full Stage (Special)
Broadway

Claire Vincent is a skilled vaudevillian. She has been offering the lighter form of playlets for a number of seasons. Other than the running time being longer than usual for three a day, "Learn to Smile" was presented so smoothly that it looked as though it had been played for a considerable period.

Special settings, designed with an eye to economic traveling and the use of a house back drop, supply the atmosphere of a living room. There is a girl whose love affair with the son of a rich man is not running smoothly because of his father's interference. Miss Vincent as friend and protector of the girl decides to set things straight and manages to get the old boy to call. He turns out to be a bit gruff but easily to handle after all. He partakes of "tea" of a brand that tickles his wet taste and instead of trying to buy off the match, proposes to the fixer herself.

Miss Vincent smiles a lot but the title perhaps gives her that license. The pace of the turn is kept so well that the act is interesting throughout. The male support is quite capable. The girl bit is not important. Miss Vincent fills sketch requirements in the three a day quite nicely. *Lee.*

"BREAKING INTO SOCIETY" (14)
Comedy, Singing and Dancing
22 Mins.; One and Full Stage
(Special)
58th St.

This is revival in part of act presented by Rube Welch and the late Kitty Francis several seasons ago. Rube Welch is in the present turn, but Lizzie B. Raymond is featured. Miss Raymond appears in the third scene only, playing a "swell dressed" but rough-and-ready Irish woman.

Act is divided into three scenes—first in one, second and third full stage. First two scenes are comedy bits, without specialties. Third scene has specialties as well as business and dialogue. None of three scenes related to others.

Girl of pony type prologues opening. First comedy scene has Welch and another man doing straight on for flirtation bit, a dog carried by straight being used by him to "make" passing dames. Welch buys dog for \$10, but it doesn't work out for him, woman grabbing canine and walking off with it, she claiming animal has been stolen from her.

Dog bit holds laughs and has possibilities that can be developed as act goes along. Scene runs about five minutes. Second scene has straight man and woman in full stage set. They converse. Welch on and shoots both, exclaiming as he looks at faces: "Gosh, I've made a mistake!" or something of the sort. This bit was done last season in one of the Actors' Fidelity League shows. As done by Welch and woman and straight it lacks a lot. Action should be much more melodramatic and playing more deliberate. Climax also should be made much more of surprise. Idea is there if handled effectively.

Third scene is sort of party at which Miss Raymond is supposed to be wealthy Irish woman trying to break into society. Eight girls, besides prologue pony, and mixed dancing team in this scene, as well as Welch, straight and Miss Raymond.

One of girls sings soprano solo, "I Adore." Good voice and understands how to use it. Miss Raymond mugs and comedies after fashion of similar characters in similar scenes time beyond recollection. Miss Raymond does excellently with the material allotted her. Dancing team does specialty—a couple of regulation fancy dances. Average performers.

Old-fashioned ensemble dance with all dancing for finish. Act makes but average flash for small time. Needs considerable work yet to bring it around to form. *Bel.*

HEGEMAN'S STRING BAND (16)
Musical
14 Mins.; Full Stage (Special Set)
23rd St.

A Philadelphia musical organization which recently won the first prize in the Munster's Parade in that city. Straight playing of popular numbers comprises the entire routine. The band consists of 15 men and a young woman pianist all garbed in Russian attire. They start off spiritedly with the pop numbers continue at the fast tempo and deliver some pleasing music.

In addition to the playing of the entire aggregation specialties are offered by an accordionist. A trio and quartet. The band is large and undoubtedly expensive to operate on account of the number of musicians. As at present framed it is hardly up to the fast pace set by musical organizations playing the bigger houses. If it can be played profitably in the three-a-day bills is problematical.

In the latter houses as a musical attraction the Hegeman band can give satisfaction. *Hurt.*

MARIE DREW and Co. (2)Hand Balancers
9 Mins.; Full Stage
American Roof

Two women and a man in tight run through a series of hand-to-hand and head-to-head stunts, with one of the women acting as understander.

The turn opens with the understander holding the girl aloft in hand-to-hand formation. In a similar turn she handles the man with ease. Head-to-head balancing, with both girl and man used as top mounters, and foot-to-head balancing, with the man aloft.

She demonstrates her strength by a "bar" arm exhibition, the man hanging from her rigid arm. A few lifts of the man to hand-to-hand with the finish a one-hand lift by her of both the man and the girl who are supported by a belt.

It's an interesting turn of it kind, and a strong small time offer. *Con.*

WEPER'S PHILHARMONIC BAND
(16)Syncopation and Dance
25 Mins.; Full Stage (Special Set)
B. F. Keith's, Syracuse, N. Y.

Long on musical technique, but short on the "business" that a jazz combination demands—that's the briefest way to describe Syracuse's latest bid for vaudeville recognition, Frederick G. Weper's Philharmonic Band, co-headlined on this week's program at Keith's Syracuse. As a strictly musical organization, Weper's band of 15 has few, if any, peers in vaudeville, but they are minus the tricks of the jazz orchestra trade.

A little coaching in showmanship—the introduction of a few novelty effects—perhaps a slight variation in program to give one more solo number and a second dance appearance by Priscilla Robineau, and this Weper product would have little trouble in holding its own in big time. As it is, it will get by where Weper is personally known; other towns will probably vote it minus pep, i.e., the eccentric handling of instruments.

Weper, one of the best musicians in Syracuse and a man with a wealth of professional experience, between times conducts the B. F. Keith house orchestra. Not all of his regulars, however, are used in his philharmonic band, the gaps being filled by well known Syracuse professionals. It is a mature organization in the main. There are two or three bald heads and a couple of gray haired ones, something unusual in itself and probably explanatory of the absence of "business."

There is a slow curtain on the medley overture, with "Down South," an American sketch, and "Carolina," a jazz paraphrase, preceding Miss Robineau's three minute dance interruption, "Queen of the Orient." Miss Robineau, a local dancer with European training, is exquisitely graceful and her Oriental number a dance poem of unusual beauty. "Vaudeville knows none better than this Syracuse maid. She has, beside her art, youth and beauty."

"I Gave You Up Before You Threw Me Down" follows the dance number, after which comes Weper's own violin solo, "A Song of India." Weper is using a \$10,000 Strad, and played it masterly. Weper and a Strad are a fine combination. A violin and cello duo, the familiar "Aloha, Oe," is equally effective, the orchestra closing the program with "My Buddy," a novelty fox trot. In no instance need Weper fear adverse comment from the music critics.

The setting is a scolding gray, drappings being used for sides and back. The peacock-colored and burnt orange costume of Miss Robineau is doubly effective against it. Just how long a tour the organization will make is as yet uncertain. It will at least hit most of the New York State Keith cities, it is said. *Bahn.*

AUSTIN and COLE
Music, Cartoons, Song
13 Mins.; One
23rd St.

Man and woman open with harp and flute duet, the girl a pretty blonde, handling the harp. The music blends from classical to jazz, the girl's solo on the harp following.

The man in artist's hat draws a replica of a popular newspaper cartoon of which he is the author. The evolution of two hearts got laughs as a trick drawing. A serious effort was a picture of Lincoln done in colored crayon upside down.

A saxophone and harp duo, the girl singing one of the numbers was followed by a sax duo of pop numbers, good for two encores.

The turn holds the essentials of a big time act with work and direction. The girl's voice is not strong enough to sing against a harp, saxophone and the house orchestra. The rest is entertaining and both principles are capable musicians. *Con.*

CAREY, BANNON and MARR
Singing and Dancing
14 Mins.; One

Male singing trio, with simple buck and wing dancing routine for finish. All vocal numbers are harmonized. No singles. Introductory informing audience, who's who and what the trio will offer, constructed after regulation pattern.

Pop-Indian-comic, pretty-much-around New York, next, the trio wearing comedy hats and one trick mustache. Another number has three wearing Chinese caps or Chink number.

Pleasant turn with more than twenty to carry in the pop. houses. *Brill.*

MAUREEN ENGLIN
Songs
11 Min.; One
Colonial

Maureen Englin is a singer of popular melodies appearing in "one" wearing an attractive, shimmering creation. Her routine of numbers is made up exclusively of selections from the newest crop of published numbers. She displays a tendency towards coon songs and novelty numbers, having a delivery for both that fits the bill nicely. Starting with a "Tennessee" number, she follows it up with a semi-ballad, using a special coon version of the latter after doing it straight, announcing the latter portion as an impression of how her colored maid would sing it.

The double idea as worked out fits nicely. Her next selection is on the coon shouting order, with a new "Mammy" song more of a novelty idea than a ballad used for a finish. Miss Englin appeared No. 2 at the Colonial in a ten act bill. She made the matinee audience pay attention Wednesday and they displayed their approval at the finish. *Hart.*

"1923 FASHION SHOW."
76 Mins.; Full Stage.
Palladium, London.

London, Feb. 20.
Harry Fester and Philip Moss presented at the Palladium yesterday a "fashion show" with a modicum of story that, if properly boomed, should attract women from far and wide. It was originated and written by Philip Moss who, it is claimed, produced similar acts in America, with special music composed for it by Herman Darcwski.

The first scene is supposed to take place in the workshop of a fashionable dressmaker. He receives a telegram telling him a certain costume must be finished that night. The hands refuse to work overtime—all but one, who sings a song about her unhappy lot. The devil appears and offers her 24 hours of revelry in return for her soul. She consents and the mannequins start the first of the parades of fashion. The exhibits interrupted by the interpolation of a jazz band, which the girl announces as all British, having been assembled only a fortnight and which she feels sure is as good as those imported from America. It isn't by a large margin, but the audience applauds this announcement, probably not knowing the difference. The girl, Miss Shelley, does some soft shoe and clog stepping, there is a modicum of ballroom dancing by Mr. and Mrs. Leslie and a "Frisco" dance by Childs Brothers. In the end the devil once more appears and claims his prize.

The entire "story," jazz band and dancing specialties thrown out would leave the fashion exhibit a much better act. It is the finest assemblage of gowns and costumes ever gathered together under one roof, being the pick of models from the most noted of English and French dressmaking establishments. It is probable an expert woman shopper could spend a month looking around without seeing half as much in the way of the latest creations of sporting, walking and evening gowns. The preponderance of attire is really bewildering. The time consumed by the jazz band and the specialties prolong the act beyond reasonable limits and a half hour could easily be chopped off, with a material improvement. *Jolo.*

"ON THE ROOF GARDEN" (8)
Revue
20 Min.; Full Stage (Special Set)
23rd St.

Mile. Rhea presents this flash offering handling the bulk of the dance work herself with a six piece band and a young woman vocalist in support. The act represents a summer roof garden with the opening consisting of a double number by the two girls with the band furnishing the accompaniment. Specialties follow with the work of Mile. Rhea, a capable dancer, standing out strongly. The dance work as developed by her is the act's biggest asset. The other girl has a good idea of pop number delivery but is limited in her efforts. The violin leader comes to the front with a solo.

At the 23rd St. act closed the show and provided a full 20 minutes of entertainment. *Hart.*

WINK, HENLEY and BRENNAN
Songs
11 Mins.; One

A straight singing trio that holds to popular published numbers. Looks about right for the small time houses. *Fred.*

RAYMOND PIKE
Juggling, Dancing, Acrobatics
12 Mins.; Full Stage
American Roof

Pike, a clean-cut chap in flannels, has an interesting variety turn for any one anywhere. Opening with juggling of tennis racket and balls, he dons a pair of half soles for a tap dance, performed while juggling several objects and followed by a straight buck.

Ground tumbling next of a high order, topped off by a flock of forward twisters executed with both hands held behind the back entwined in a handkerchief. Pike is the first acrobat seen around who doesn't use his arms to aid him in the take-off for this trick. His appearance and clean work should make him a desirable opening turn for big and small time alike. *Con.*

GARDELL, PRYOR and CO. (3)
Dances
Full Stage

Main St., Kansas City
Kansas City, March 7.

An "office act," direct from the Orpheum circuit's producing quarters, that will have no trouble making the big time and which contains a dancer who will not linger long in vaudeville, unless tied up with a time contract. She is B. Gardell, a 17-year-old girl, blonde, good looking, with a world of personal magnetism and a real dancer. She is ably assisted by Ruth Pryor, a dainty toe and classic dancer, and Marcelle White, singer.

The act opens with a novelty; the parting drapes show a huge Colonial costume, with the silk and lace skirts occupying the center of the stage and Miss White's face showing above. The brooch on the bodice is a baby spot directed on the face of the singer. After a short introductory song the lace skirt is opened and the two dancers appear for a beautiful minuet, with accompanying song. A classical dance, in front of a silk drape by Miss Pryor followed, and then Miss Gardell for a Spanish offering, full of fire and passion. Although a youngster this girl has everything.

The closing was another pretentious affair, with a Japanese atmosphere. A large fan was the centerpiece with the two dancers posing on either side. A Japanese love song by Miss White brought the dancers to life and the dance was cleverly worked out as the song and story progressed.

Closing the show the offering held the audience with not a walk-out. The act has been richly costumed and staged. *Hughes.*

ASH and HALL
Songs and Talk
15 Mins.; One
23rd St.

Ralph Ash teamed with Cliff Hall with the latter doing a semi straight and dope to Ash's Hebrew comedy. Both are clad in tuxedos and enter for cross talk on a settee in the center of the stage. Hall follows his dope character in the early section with his talk building up several laughs for himself and Ash the latter adding a comedy punch. A comedy number "What Do You Think About That?" fits them and is comparatively productive. The numbers following are handled straight by Hall and parodied by Ash do not keep the turn up to its earlier pace.

With a punch finished added these boys will have a sure-fire comedy turn. *Hart.*

MURRAY and MADDOX
Songs and Talk
One
Columbia (March 4)

As a mixed two-act with unusually good material in talk and songs, Murray and Maddox present an odd combination with a girl so fast in her work and capable, the man seems to be lagging alongside of her.

The young woman carries the turn, doing comedy in a semi-nut style, handling the talk for all of its points, singing nicely in a very pleasant voice and looking well on top of that, surprising at the finish with acrobatic dancing. Meanwhile even though there were much room left for the man to do anything, he doesn't do it.

As a two-act the young woman will hold it up for a place among the ordinaries, properly framed up or placed the girl would advance. She has a lot. *Simc.*

SWANEE SERENADERS (8)
Dance Orchestra
Full Stage (Special)
Poli's, Springfield, Mass.

Springfield, Mass., March 7.
The Poli time seems to be flooded with dance and jazz orchestras—and here's one more for the total.

PALACE

The interest of vaudevillians in the current Palace program is the booking of it. This is the initial week for B. F. Keith's Palace, New York, to be booked by the B. F. Keith's booking office. For years, and since the Palace opened as the king pin of all vaudeville, the Orpheum circuit's New York office—per George Gottlieb, did the booking. With the shift, merely a natural one in the course of events and long delayed in expectation) arrived, the bookings in the Keith office for the Palace were placed with Eddie Darling, who lines up the shows for the most important of the Keith big timers in and around New York.

Presumably the Palace is an easy house to book, because it has first call. But to book it as an isolated theatre on a group with the others over 1,000 miles removed, as Gottlieb did, made it a job. Darling meanwhile suffered in the bookings of the Keith's houses. He had to surrender to the Palace, which may have jammed his own shows at times, while often, with the big Palace competing with the other Keith houses, all under two booking heads, there were frequent clashes (not unfriendly) in bills and a continuity almost at the Palace which will be probably avoided under the present system.

Expense of shows is another item for the Palace or any other house. Notwithstanding the superlativeness of the Palace in location, structure and bills, Palace bills do run up. Two weeks ago the Palace displayed what it could do by itself and without a headline. Carroll and Siegel fell out of the top position by reason, it was said, that Vivienne Segal, not so long in vaudeville, sensibly did not believe it advisable to return to the house so brief a time. Unable to rig up a new routine on short notice, Harry Carroll withdrew the act. Running without a feature or a "name" of consequence, the Palace did its capacity twice daily, and may have missed perhaps 1,000 standees during the week a "big name" could have added. While that possibly would not recur on successive weeks, it proved the Palace pulls by the Palace if a good show is there.

Big-time bookers book with individuality. Each has his own ideas and each likes to carry them out. Some bookers on the big time can so gather and frame what to look upon as an inexpensive show that it is a high-salaried, unwieldy program that can't blend. Gottlieb booked the Palace when it had to be started, and that was no light task. He booked it after it was a success, and Gottlieb, through his conscientiousness, made his booking labor then just as hard. Darling, always a diligent booker and digger of acts, will display his style as he proceeds. The first Darling show is not altogether a true example of his work, since some of the acts on it were probably "filled in" before Gottlieb turned over his book. That may be true for some weeks yet, but the main stem of the shows will be Darling's.

If any small-time bookers should stop long enough to read this they might digest that individuality in booking. It won't do them or the small time a bit of harm if they try it. Most small-time bills around New York look like a lot of junk taken out of a grab-bag.

The hit at the Palace this week is the Duncan Sisters, with the best turn they have ever given to vaudeville. Their one number, new, "Juanita," a Spanish burlesque, is an act in itself for the girls. And they do it right. A couple of new songs are well selected and also help, while their opening introductory is so self-explanatory it might be replaced. Let the girls forget their foreign trip. It almost ruined them as an American act. When they returned they were done. English without knowing it unless they were careless, thinking they would be in the new Harris show by this time. Anyway, they braced up and what

This combination concluded on the heavy end of solid applause finishes during their performances here, altho the general impression was that it was mostly due to the "spot" the boys held. Little excitement and much talking during the two preceding acts made it soft for the boys. The orchestra is composed of two saxophones, trombone, cornet, banjo, piano, violin and drums.

The major portion of the routine is devoted to melodies of the popular type, while a sax solo is offered along with an additional bit in the form of a "crying" clarinet, which is featured. The players are evidently attempting to dodge a jazz classification, although they are perilously close to it. The violinist (and leader) is another of those chaps laboring under the thought that swaying shoulders and manual mannerisms add to the presentation. The sooner deleted the better.

Playing before a grey eye, the lighting effects are attractive, but the orchestra, as an act, fails to register as other than suitable for the smaller houses. *Chf.*

they are now doing is worth the brief lapse.

Monday night at the Palace a six-pound lollipop (made by Loft) was handed over the footlights to the girls by John Mulhall, the Palace's chief usher. It was a laugh on sight, looking like a signal light on the Pennsylvania.

Another new act on the bill is "Silks, Satins, Calico, Rags," said to have been suggested for Valeska Suratt, its principal, by Pat Rooney with its idea reduced to script form by Edgar Allan Woolf. It's another episodic turn on the program. The other is the Ben Ali Haggin Tablaux production staged by Ned Wayburn (New Acts).

Vaudeville patrons who know Miss Suratt will be paralyzed when seeing her in this playlet, taking the character of a middle-aged woman with a son of 18, and also with Valeska wearing rags and gingham. They don't become her, not at all; she is Valeska of the glad rags, not the plain ones. It's doubtful if anyone will want to see her in anything else. In the Silks and satins episode looks Suratt; in the final act, Calico and Rags, she looks anybody but.

This skit may carry her along and for once, but it should be shortened. One episode may be deleted; any one almost; anything to cut the time and anything out won't be missed or injure this mistaken hybrid almost-morality piece that is always in the air but made possible for vaudeville through the fulsome comedy interjected into it by William Howard as a butler. Mr. Howard must have padded, fattened, built up and played up that butler until he has made it so strong Miss Suratt is compelled, it appears, to take him with her before the curtain for the bows, he of the entire company that includes Jack Trainor as an elderly lover who does well enough but is lost alongside of Howard's work. The others in support are Victor Harrison as the juvenile and Belva McKay as the ingenue. Miss McKay may pass through; Harrison needs plenty of instruction.

The production is a shame. Were it required to make the strip changes to save the time that might be an excuse, but scenic men say it could have been arrived at in other ways. The same set with panels stripped off, leaving nothing to be admired in either set cannot be overlooked. To quickly set the idea it may be stated the same table for the phone in the same position was held throughout the four episodes, while everything else in the sets may have been changed.

It was a mistake for Valeska Suratt to undertake to hold up anything that removed her dressy wardrobe; wardrobe means more to her than the best sketch she has ever had, and this is far from the best.

Still another new turn for the Palace is the California Ramblers, another band, thought good enough by wise restaurant men to replace Whiteman's at the Palais d'Or, while Whiteman was out for two weeks. The Californians as a band is a dance orchestra of the straight jazzing kind. They attested to that when playing "Lovin' Sam" in the jazz way probably better than any band so far at the Palace could have done it, but it would not be difficult for any of the others to run away from the Ramblers on the remainder of their routine. But it got just as much as any of the others and its leaders had to beg off, so there you are. It says any band can get over while the band thing is strong. Right here something may be to the bookers; that is, it is not so fancy just now to sign up orchestras for two years because they happen to be cheap, which means they are not so good or they wouldn't be so cheap. This band thing can's endure for anywhere near two years.

One thing stage orchestras may do; they may oblige house orchestras to have a bit and become real vaudeville orchestras; they may even bring to the attention of vaudeville managers how badly and badly they have neglected the matter of the orchestra in their theatres, especially the number of pieces.

A sudden shifting between matinee and night Monday forced the Jack Wilson company into the closing spot. That left Wilson without time to reform his routine, leaving his two assistants, man and woman, to start songs. When the tenor commenced his ballad it was almost good night and when the girl started that finished the evening, with Wilson unable to stop anything with his talk in between. Tuesday afternoon Wilson cut out the songs and by Tuesday night it was quite likely the band had been sent to close with the Duncans walking into the turn, while the posing act, shifted to open after intermission, might have been moved to No. 3. The posing act at the Monday matinee closing the show was too quiet for the spot, just the same as the position was too hard for Wilson's talking skit.

Morton and Glass in the second part have worked out their "April" skit into new laughs, but they couldn't get their punch cues to work right Monday evening. It would have been a good and didn't thunder on time while even the phone bell forgot to ring. Paul Morton may have been annoyed, but he didn't vent it on the stage like the good performer

he is. That irresistible double dance for the finale with the new climax light effect in the distance capped them as a distinct hit.

Opening Barrette got much when disclosing himself and the DuFour Brothers danced neatly to nice return No. 2 with their tangled talk drawing a little.

Claude and Marion No. 4 remained for 19 minutes with Miss Marion making the most of it with her low comedy, but four minutes off will help immeasurably. There is a sag around the ballad moment that needs to be filled in even if the ballad goes to hell, which wouldn't be so bad since it is straight, and there should be nothing straight in the turn. They had no complaint, however, and no encore evidently prepared. *Simc.*

RIVERSIDE

Business was excellent Monday night, said not to be exceptional of late. The upstairs portions were packed and the main floor full up except a few scattered spots. The program running order was changed, Ben Bernie and Band closed the show, holding in the faithful until after 11, no soft assignment for a routine with so much talk interpolated. Alyn Mann and Co. (New Acts), carded to shut, went up No. 3 for obvious reasons, as the punch is in the surprise revelation of Mann as a man (impersonator), and that would come as the tag to the whole show, which couldn't be done.

George Kelly's "The Show Off," instead of opening the second quota, closed the first. Not an ideal spot for a talking sketch without a slam finish, but did rather well. No end of laughs through the body of the skit, with the hokum handling of the snipe by Fred Sumner carrying the howl—laughs to high. Like all Kelly's acts, this is human and as a theme, playing upon the weaknesses of egotistical mortals.

Florrie Millership and Al Gerrard, carded fourth, opened the second portion. The turn lacks climax throughout, which means that each number is excellent, but the whole isn't worked up, and all of them lack a worked-up finale. Miss Millership is charming. She has a rich voice and an ingenuous delivery, dances like a daisy in the wind, looks classically and still has all the mannequins that made the Millership girls available. Gerrard is a seemly and manly juvenile, who likewise sings and dances admirably. No portion is weak. But none stands out. For vaudeville this seems underselling a great team.

Kate Ellmore, another enduring survivor of a famous sister act, functioned with Sam Williams. More eccentric than ever in her get-up and her overhand swats at the audience, Miss Ellmore did not seem to carry as well as she used to. The utter lack of continuity in the acting, with frequent use of material frazzled by use and time, broke up any cumulative effects when she did get them. For a favorite she fared somewhat less than handsomely at the hands of the audience. Williams is as nearly a perfect straight man as could be. He is sufficiently aggressive to lift up the comedy, and his appearance tones with the proper contrast against Miss Ellmore's capricious wardrobe. Miss Ellmore's low-comedy delivery is so broad that she should have a line of snappers without one miss. She can't afford to miss even one, because she swings so hard that when a strike is called on her it is an anticlimax. Unless she can get material that can live up to the vehemence, she gives it she must calm down to a normal level, so that the slams at emptiness will not be so obvious.

George Watts and Belle Hawley next-to-closed. Watts is the big man with the little red stocking cap who came to the front in a quartet several seasons back singing "They Go Wild." He now uses the same method of song-promotion, and runs some homely but unusually funny observations through. Miss Hawley is a statuesque blonde, dressed within an inch of her life and groomed by 11 hairdressers and nine maids. She enters the stage almost except for her appearance, and accompanies Watts at the piano, where she shows an ease and talent. When she waddles off she does a ballad, revealing an amazingly appealing high soprano voice and an enunciation for lyrics that a legit star might envy and study. Later she harmonizes with him so well that his comedy breaks are almost unwelcome, so pleasing is her delivery. This pair went to a certain speech and an unqualified knockout.

Bernie got a reception and started right off with his kidding, having the audience in his hands with half the audience in his hands. Bernie's solo, all kidding aside, scored. Bernie is not clowning so much as he did at the start of his season, it is said, which must be an improvement, for he seems to be saying just about a word of the stuff he used Monday to make good anywhere and everywhere as he did here.

Rich Hayes, white-face juggler, with some good tennis-ball tricks and no few laughs, opened to three recalls. Millard and Marion, youngsters who work easily and fleetly, darted through No. 2 without regrets. Their subtle methods will get them more when they are better known. Poise is a great asset to a

star, but it sometimes keeps unknowns unknown. However, the several changes and quaint little numbers were taken with chuckles, and the turn is O. K. for an early location in a big bill. *Leit.*

BROADWAY

This is the fifth week for Ernie Golden and his Empire State Band at the Broadway, and again the contributive stunts of most of the male players in the routine put the finish over a wallow. Looks like having Golden is a saving of several acts, for the bill again held seven turns in all, but the show ran a full two hours, getting started at nine and permitting the pictures to swing in at 11. The feature this week was "Secrets of Paris."

Johnny Burke and Gluran and Marguerite were the headliners. Burke bathed the ordinarily placid Broadway bunch with laughter. Burke was easily the hit of the show. He stuck around to direct the "Golden Revue."

Gluran and Marguerite were on ahead for a second act with their dance routine. Billy Griffith is at the piano. He is smart enough to pick something live for his specialty and is using "Crinoline Days" and "Pack Up Your Sins" from the new "Music Box Revue." Gluran did not disclose all of his dance tricks, but saved a couple for his part of the Golden act. While the band played he did a "drunk," going completely across the stage with one leg in the footlight trough and his body bent half way over into the orchestra pit. That got him something.

Besser and Irvin did fairly on fourth. It looked as though they needed a better finish. The travesty bit as their contribution at the close with the band seemed to get over better than any particular part of their regular routine. The comic's stunts of falling on the straight's shoulder was perhaps suggested by the Klein Brothers.

Claire Vincent and Co. appeared third in "Learn to Smile" (New Acts). On second, Thompson and Covan stepped themselves into a real hit. This couple of chocolate-hued boys make about the niftiest dance team since Maxie and George. They would be just as good in fast money, for they can't fall on second in the best of shows. The smaller member has several "leg-breaking" steps, and, for that matter, both boys take chances. For the latter section of the hoofing they are using the seductive melody, "Liza," from the colored show of the same name, and that didn't hurt. Jean Allen opened and scored with tight-wire work of a particularly active brand. Most of Allen's members are dances. He seemed to fool enough people to make his feminine rig worth while, though to the initiated it was no secret from the entrance.

The Golden band's cards were mixed a bit, which looked off for an act which has been there a month. When the tableaux curtain back stage was drawn apart for an effect there was nothing visible but the neutral back drop. A few small incandescent lamps flashed, probably to represent lightning bugs, but they certainly didn't. The band's playing, however, was excellent, and when Golden beckoned Burke to "rue," his part of the show "as slow as he could" everything was all right. Burke announced the stepping fools, Thompson and Covan, who promptly repeated their early score. Sammy Smith and Al Wilson in one of the latter's songs were the only "appearances" in the "revue" act not on the bill. They were very nervous. While the band played "Wooden Soldiers" Burke marched about leading three assorted stage hands. One thing about "Chaney-Souris," and that is, the "Wooden Soldier" melody is here for a long run. *Lee.*

STATE

The names of Moss and Frye, the colored comedians, were plastered all over the front of Loew's State this week, where the pair are headlining for their first week for Loew. They are at the State for the full week. Billed with them was the Dorothy Dalton picture, "Dark Secrets." At about 8:30 Monday the orchestra floor was filled back to the rail with the house on the sides at about the two-third mark. After that hour there were a few stragglers that filled the section behind the rail rather scatteredly.

The overture, which, by the way, is beginning to take the place of a regular act at this house, at least in the time it consumes, got under way at 8:34 and ran for 14 minutes, with a heavy bit of song plugging time in it. The first part looked as though a novelty was going to be pulled in the plug line with what appeared to be a couple of plunger boys seated in the darkened auditorium singing the number, but on a repeat later the plungers, or at least one of them, had to leave the spot, and that really killed the effect.

The LaToy Brothers were the first act of the bill, and got away to laughs and applause with their tumbling and comedy. Helen Vincent with a single held down the second spot. Her numbers were well enough selected, but she did

not have voice enough to reach in the big house, although a fair applause return was her reward.

Casey and Warren with their little song and dance revue managed to get a few laughs and a light hand at the finish. The act following, Dalton and Craig, proved to be one of the real hits of the show. There is a cleverly concocted little song-and-dance revue that is wonderfully dressed. There is an old note in it through the use of a bit of burlesque melodrama, but it still seems to bring laughs.

Moss and Frye, down next to closing, seemed to suffer the most from the fact that they were working in a so tremendously big theatre. There is not the type of act that is suited for the oversized theatres, which, sooner or later, are going to make necessary an entirely new type of vaudeville that appeals to the eye and to the ear through singing alone, for conversation and the quiet form of comedy will have no place, as it will be lost on the audience. Fully one-half of the laughs that are usual with this act were lost, however, went over with a bang, and the close harmony of the pair proved an applause wow. Three encore numbers at the finish were given, and then the audience was asking for more.

Closing the vaudeville section, "The Futuristic Revue," with Countess di Leonhardi as the featured member of a company of nine, who offered a series of operatic numbers. This act has improved wonderfully since the two years ago at the American, and the scenic flash that has been worked out for it helps considerably. *Fred.*

AMERICAN

An American show without a single new act takes the 42d street Loew house out of its classification of an experimental station. The first half is rather below the average, and for the familiar reason that it is short on vigorous comedy. Only two turns in the whole frame-up make their main approach on laughs. The two comedy turns are together toward the end of the bill, and once again a pair of veteran tumblers walk away with the evening.

This time it is O'Brien and Buckley, a pair who go way back to variety days. It is enough to say they stand head and shoulder over the run of new vaudeville material in genuine entertainment knack. They are still depending on spontaneous clowning that has the appearance of being just ad lib stuff, but it is sure to work. They have gotten more and more away from the horns and into talk and clown business, but they put a world of enthusiasm and vim into their stuff and it registers 100 per cent.

The rest of the show was just good small time material, individually entertaining, but not framed for the best effect. Too many of these lesser circuit turns want to do "classy" and polite and a menagerie runs through the small time as it does through parlor entertainments.

McConnell and Austin, man and woman comedy cyclists, opened the show. They are neat workers, doing all the familiar stuff neatly and briskly but without novelty. Felix Bernard, formerly working as Bernard and Townes, has made a single out of his old piano and dancing specialty, piecing his routine out with a wailing tenor planted in a box and some indefinite talk. He substituted for Nat Burns, who was out.

The Wyoming Duo are a mixed pair with a mixed specialty. They wear cowboy and cowgirl get-up, start with a double number, go into rope manipulation, a ballad by the girl in a trying voice, whip snapping and a song and dance for the finish, called the "Wyoming Lullaby." Nice looking young pair, spotlessly dressed. They do best with their rope specialty, which is as good as any seen. The incidental talk is flat. A woman disciple of Emil Cone broke into the proceedings at this point to talk about the "Cone's Message" film, which opened the show. She wasted six minutes without adding any illuminating ideas to the screen demonstration.

Mack and Deane managed to pick up the running with a neat and apropos opening, which made it appear that the man of the team was another speech-maker and working from that into the act with the neat little girl partner. This man has an annoying habit of laughing too heartily at his own funniment. A little of this goes a long way. Some of the conversational give-and-take between him and the girl is genuinely funny, thanks largely to the girl's "cutting" feeding. The man also does too much of the child impersonations. They do too much of everything, indeed. They took up 20 minutes Tuesday night. Twelve or 14 would be plenty.

Johnny Elliott and his girls took second honors easily and without much competition. The four dancers are good looking and sprightly workers and look well once they have doffed an atrocious costume for the "cutting" feeding. The man also made to look twice as limp and forlorn because of the absence of underdressing. It was wonderful what an improvement the third costume,

a trim, abbreviated model in black, makes. The opening dance, although it had a lot of novel maneuvers and a capital getaway, was spoiled by the wretched dressing, while the finish stepping, although not nearly so sprightly, was "made" by the costumes. Elliott is a first-class stepper, a match for any of them in his semi-acrobatic performance.

Marcelle Pallet and Mother, a straight concert musical number backed by the announcement that the girl violinist played for the A. E. F. in France, would have been a splendid feature if the surrounding bill had been strong in comedy and had given the neat musical presentation some force of contrast. But placed as it was—that is, in a spot that looked for a laughing turn, it lost force.

Then came O'Brien and Buckley, followed by George Morton, black-face monologist, whose method is as strained and aggressive as the other pair's is smooth and spontaneous. Morton hammers his puns and his hard-worked humor home, but you get the effect of huge effort rather than easy knock.

Metoria and Dupre, man and woman dancers and tumblers, made a capital closing number. The trim young woman has a world of grace both in her tumbling and in the bit of stepping that opens the routine. *Rush.*

JEFFERSON

One of those exceptional shows at the Jefferson the first half. Smooth running and bright all the way, the show was several notches above the usual intermediate time average. The Baltimore orchestra gave the performance a touch of real class, and Tom Howard and Joe Lyons received a reception on their entrance.

Notable in a bill of unusual caliber was the score hung up by Ullis and Clark, a singing duo on second and stopping the show cold. It's a mixed team, the man possessing a tenor voice that's real. The woman has a coking contralto voice also—another unusual thing for a singing team—two good voices. The pair harmonize splendidly. It took a short speech to check the applause at the finish. "The Show Off," next, a comedy sketch that is filled with human interest, touches. The catamaran mother-in-law who insists on telling visitors her troubles, the hen-pecked husband, and domineering wife, are all familiar characters for the stage, but handled in a more natural and entertaining manner than in many a long day. The act made 'em laugh at the Jeff, and they're not partial to sketches down there. Denno Sleters, Thibault and Cody, in a dancing turn next, that was real dancing—with the feet, as dancing should be. No "classical" bunk or commonplace acrobatics, but genuine step dancing. Buck and winging, waltz clogs—all the standards are exceptionally well executed by the four. They clicked.

Coley and Jaxon, man and woman, with the woman doing a kid impersonation that will make her one of these days. The talk routine is pleasingly humorous throughout and the singing likeable at the finish. The team has a turn that should find a place in the better bills.

The Baltimore orchestra uses a transparency with roses flashed on it with some sort of stereoscopic arrangement for the opening. It's a device to plug a pop song and detracts from the class of the turn. The band couldn't give the house enough of its smartly arranged orchestral stuff. The drummer does comedy in this band, not too much, but just enough to insert a giggle here and there.

Howard and Lyons next to closing with the "African Dodger" routine called "Circus Days" as the vehicle. During the turn the veteran straight imaginary bit wherein the straight insists the comedian have something to eat in an imaginary restaurant is used. It was a wow Monday night. Nothing like the old ones when they're dressed up a bit and properly handled. Peters and Le Buff closed with some nifty trampoline acrobatics. The act is filled with dangerous looking catches and leaps. It held 'em every minute, it occupied the rest of the night. "The Hottentot" was the feature film.

Business somewhat short of capacity. *Bel.*

FIFTH AVE.

Business fell a little short of the usual Tuesday night quota this week, with three reasons possible for the slight falling off. The weather, Lent or the fact the bill did not contain a name headliner which has affected or all three probably was the case. The Fifth Av. regulars have been educated to expect names every week. The first half bill did not contain a name, but it held plenty of genuine entertainment, and those that ventured forth in the snow Tuesday night went home perfectly satisfied they had not wasted an evening.

Emma Frabell and Brother with their wire work started the show. The couple work fast on the wire with the boy taking the more difficult feats. Speed gets them by nicely and got the Fifth Av. bill under way in good style. Mulcahy

and Weber, a two-man singing and piano duo, appeared No. 2. Mulcahy is a big chap with a nicely developed voice. The present layout consists of solos and doubles with Weber doing the piano work. The singing is top notch and should prove productive anywhere. Mulcahy is inclined to overdo with his gestures at times and should curtail in that line, his vocal ability being sufficient to gain returns.

Sarah Padden and Co. in "She Takes Tea" held the sketch assignment, No. 3. The Padden vehicle, of the slang variety, secured several laughs. A change has recently been made in one of the male roles. The present incumbent may work into the part, but at present fails to lift the piece up with his work. One of the surest laugh producers of the act is a butler role handled by Mark Sullivan. In houses where slang sketches are appreciated the audience will give the Padden sketch the attention it gained from the Tuesday night crowd. The Diamonds, No. 4, provided the only dancing contained in the regular bill. With the introduction of the two youngsters in the stepping work the returns were immense. The boys went along nicely vocally and then clinched it with dancing. The senior Diamonds likewise came in for favorable notice with their stepping.

A comedy wallow in the body of the bill was delivered by Basil and Allen. The two-man team wangled over a laugh after laugh on the strength of the comedy antics of Basil. The bit with the stethoscope had the house in stitches, with laughs piling up for them with each succeeding bit. This combination has been working around for some time in the split week houses. It now appears ready to step into the bigger bills where comedy turns of this nature are always in demand. Long Tack Sam and Co., recently out of the Hippodrome, provided a novelty touch with the Chinese magic and acrobatics. The turn is practically the same as appeared in vaudeville before the Hipp engagement. The Fifth Av. audience gave the Chinese good recognition.

Demarest and Collette drew the next to closing assignment. Added comedy returns were credited to them, with the falls provided by Demarest proving sure laughs. The Harry Stoddard Orchestra closed the show. The musical aggregation has a good routine of its own and is a good example of the kind of other members of the bill. The leaders in this line were Demarest and Basil, who gained additional laughs in the final moments of the evening. *Hart.*

23D STREET

Just what the stimulant for business was at the 23d St. Monday night was not clearly defined by the first-half show, which nevertheless played to capacity on that occasion. For the past few weeks the downtown Proctor house has been in the habit of showing additional acts on Monday in the way of professional tryouts. Possibly this custom has attracted some business and was responsible for the standouts. The two acts coming under that classification could hardly be termed drawing cards, with the remainder of the bill but an ordinary three-a-day layout. The two acts in the tryout class were the Couche Brothers, playing string instruments, and Lew Payton, a colored comedian. They appeared before the regular bill, and both appeared to have been around for some time, especially the former, who specializes on banjo work. Payton has been presenting the same work since 1920 and has failed to work it out to where it can move him up a peg or two.

The regular bill started with Lafell and Co., a trick shooting turn. Lafell has a hedge podge offering, with a couple of good bits from which greater returns could be gained if better showmanship were displayed. As it stands, the turn is but a three-day opening act, whereas it could be made into a flash novelty attraction. It opened the show satisfactorily, but failed to secure spontaneous response.

Stevens and Brunelle appeared No. 2, with songs and talk. Miss Brunelle is displaying a corking wardrobe, being kept busy throughout the 18 minutes making changes, with each of her creations attractive. The couple could show improvement in the double vocal work. Miss Brunelle displays good range with her voice, and with the solo efforts makes it stand up. In the double work the harmony does not reach the proper proportions. This couple should smooth out their routine, which at present appears ragged in spots. With this accomplished they should experience little difficulty.

The comedy section secured its start with Altman and Howard No. 3. This man and woman combination wangled over a laugh after laugh with their rough-and-tumble comedy. They have a cave-man idea that provides good fun. Their manner of developing it aids materially, with the laughs coming thick and fast. The couple are using a nut song at the finish in place of the oriental dance formerly handled by Mr. Howard.

White, Black and Useless continued things in a comedy vein No. 4. The comedy work by this combination with the mule is always pro-

SPORTS

Awarding boxing championships on "shades" is a questionable practice on the part of judges and referee and more to the point it is bitter injustice to the losing title-holder. Instanced is the result of last week's flyweight battle at Madison Square Garden when Pancho Villa of Manila, lost his American crown to Frankie Genaro of Harlem. The week before Harry Greb was robbed of the light-heavyweight title in the same arena. The Greb-Tunney decision was putrid and fight experts admitted it.

The Villa-Genaro affair was classed as "another one of those things" by some but that is not true. The little New York "wop" outboxed Villa but it was a victory with the margin a shade. He did not outclass the champion and never had him in trouble, nor did Villa smear Frankie. There were no knockdowns. It is a tough thing to lose the title under such conditions. The right thing would have been a draw which would have permitted the men to come together again, at which time if Genaro showed a bit more stuff the title could then have been given to him.

It is true that Genaro is credited with having shaded Villa twice before, though not in championship contests. Both then were contenders. Genaro had had a chance at Johnny Buff at the same time Villa beat the former champ in Brooklyn last summer, he might have copped the crown.

That does not alter the result of last week's decision. Newspaper fight experts continue to air their views regardless of the judges and the feeling among the sports writers appears to deplore the Villa-Genaro result. Frankie was surprised about it himself. His actions showed he expected no more than a draw. He is a corking scrapper and so is the olive-skinned Villa. The boys will doubtless mix it again, but it looks pretty safe that Genaro will not lose his crown to Pancho the way he got it.

Genaro is credited with saying if he won he would hop on a boat and demand a bout with Jimmy Wilde, the English midget wonder and world's title holder. If he goes through with it Frankie deserves admiration for his courage for he will go against one of the greatest "sockers" the game has ever known considering the weight. There probably never has been a 108-pounder with the kind of punch Wilde totes.

The Garden was packed for the Villa-Genaro match and it was a great night for that section of Harlem's east side that calls Genaro its own.

The bettors are said to have cleaned up \$60,000 on the Genaro-Villa fight at the Garden last Thursday night. The odds took a peculiar turn, starting at 9-5 on Villa and getting to even money before fight time, with apparently no end of Genaro money in sight. It's wise to be possessed of X-ray vision betting on a Garden fight. Inside the Garden while the fight was progressing and it looked to be a pipe for Villa at about the fifth round some "hardy" bettors offered 8-5 on Genaro against Villa.

Harry Neary, Jr., son of the manager of Midget Smith, the bantam boxer, and nephew of George O'Connell, stage manager at B. F. Keith's 81st street, is an 11-year old violin prodigy. The kid has attracted the attention of concert managers, but his father will keep him at his studies until he is 16 years old before allowing him to enter the concert field.

Johnny Dundee, junior lightweight champion, denies George O'Brien is his manager, representative, associate or anything else that would link him with the Dundee destiny. The Scotch-Wop hasn't had a manager since he split with Scotty Monaghan (Continued on page 42)

ductive. For the Downtowners it proved a howl. For rough-house comedies they are glutted, with the kicking mule business always productive, regardless of ancientness of the idea.

Bob Willis appeared next to closing with Irish and Hebrew stories. Going directly into the story telling, he keeps them coming in rapid-fire order. The first goes over easily and the succeeding ones keep up a fast pace. Willis is now using a recited number, entitled "Home." It fits him nicely and is far more genteel than his former "Fingean." "On the Roof Garden" (New Acts), a flash offering, closed the show with a punch. *Hart.*

INSIDE STUFF

ON VAUDEVILLE

Jack Pearl walked out of the "The Dancing Girl" at the Winter Garden, New York, one night just before the rise of the curtain. He returned a few evenings afterward. When Pearl engaged with the Shuberts it is said he informed them about the contract held with F. H. Herk and that he wanted Herk taken care of. The contract has two or three seasons to run. The Shuberts are said to have sent the contract to their attorney for an opinion, but assured Pearl they would assume any liability he might be under through going with the Shuberts in the face of the Herk agreement. When nothing was done to soothe Herk's breached contract feelings Herk started a damage action against Pearl. The latter asked the Shuberts to take care of it. According to report the Shuberts and Herk agreed upon a sum in settlement, said to be around \$10,000 or under, to be paid in a lump sum or in instalments. Then the Shuberts called upon Pearl to assume one-half of the amount. Pearl is said to have recalled to the Shuberts their promise to assume everything. When they failed to remember any such promise, Pearl walked out of their theatre. Tuesday Herk was paid \$6,000 by the Shuberts in settlement of his Pearl contract.

Benny Leonard probably will leave the Garden show when his optional term of five weeks at \$2,500 weekly run off. That will be in about two weeks. Leonard is to start training for a fight.

Loew's State, New York, broke its daily receipts record Washington's Birthday, playing to \$7,400. That probably sent the gross for last week at the State to about \$27,000. The house plays pop vaudeville with a continuous performance.

The New York "News," a weekly printed for the colored people, editorially attacked B. F. Keith's Alhambra for discrimination. The paper advised its readers to bring a civil action for damages against the theatre and its management, when discriminated against, also to start criminal prosecution under a New York State statute.

The Alhambra is at 125th street and 7th avenue (west side). It plays big time vaudeville. Several other theatres in the immediate vicinity play either pop vaudeville or pictures. A few blocks up 7th avenue is the Lafayette that employs a variety of policies, mostly musical or vaudeville shows. The Lafayette is right in what is known as the black belt of Harlem and caters exclusively to colored people, though whites are admitted. Along 7th and Lenox avenues in that neighborhood are several picture theatres supported by colored patronage. Two or three are pretentious.

"The News" mentioned Manager Herman Phillips of the Alhambra as having promised it there had been and would be no discrimination against the race. It was being practised, however, said the paper and means would be found to end it if the management did not cease.

All of which is preliminary to the west side Harlem racial condition. The black belt covers quite a wide area above 125th street. It cannot move farther north as the Harlem river seems to bound and blind the district to the south. 125th street is now close to the southern boundary and the logical march of the belt if it expands will be southward, engulfing perhaps 125th street, which is about the busiest side street now in New York, more so for business (although not for traffic) than 42nd street. It's Harlem's mart for everything. Were the black belt to take it in there might be a shrinkage of millions in realty values. It is a possible cause why theatre managers of recent years have been hesitant in building around the 125th street section.

The Columbia Amusement Co. received its first payment, \$300,000, on account of the purchase price, \$440,000, for its Columbia theatre, Chicago, bought by A. H. Woods. When the deal is completed, the stockholders of the Columbia, Chicago, will receive around 95 per cent. of their par investment in its shares. Since the house has been operated as a Columbia wheel link, it has paid two dividends, five each. At other times it has operated at a loss. Of recent seasons its annual losses have been between \$20,000 and \$25,000. The Columbia secured a lease of 99 years on the ground and the building when completed stood the operating company about \$400,000. Despite reports as to the value of the site, the Columbia people, although the property had been placed with several Chicago brokers, received no bid equally that of Woods'. It has not been decided whether the Columbia will have another house in Chicago's "Loop." Its New York office last week turned down a proposition for a new Loop theatre. The Columbia now controls in Chicago the Star and Garter and Haymarket. There have been no negotiations so far between the Columbia people and the Shuberts for the Great Northern Hippodrome, Chicago, for Columbia burlesque next season.

Reviewing 12 to 15 vaudeville bills around New York weekly is no pleasurable task. And mostly small time bills. It's what Harry A. Shea has done and is doing every week. Mr. Shea was formerly a house booker, giving services to several independent theatres. Three or four years ago when also abandoning for some reason a lucrative private club agency he also operated, Mr. Shea decided to become a vaudeville agent instead, booking acts. A disappointing venture as a manager in connection with a Union Hill, N. J. house was thought at the time to have sent Shea out of this agency business. The habit contracted as a house booker of seeing all the bills so he would know exactly what he was booking never left the booker-agent, however, and he has continued it religiously. Now Mr. Shea is again to employ his knowledge and reopen a booking office, sometime in the spring. He is equipped with knowledge of acts, their merit and worth that no 10 men in bookings in New York could equal. Besides which Mr. Shea was rated as a corking booker of houses and no one understood when he stopped, just why he did.

A woman headliner last week appearing in a Brooklyn Keith house phoned the booker of the theatre Monday that she would have to be switched in the running order so that she would be on the stage between 2 and 2:30 p. m. The headliner was appearing in a brand new sketch at the house. The booking man told her it would be impossible to place an act of her importance on so early in the bill but she insisted and when pressed for her reason said: "I just came from my astrologer and my star is Jupiter which he tells me will be out between 2 and 2:30, so there." She had to go on in her regular spot without Jup.

The amateur "Polles" produced at the Lyric, Jersey City, last week included a posing girl who appeared clad in a union suit. The amateur poser appeared on the stage wearing a mask over her face and refused to remove the covering at the completion of the act, endeavoring to hide her identity from the professionals on the bill and the stage crew.

Isham Jones was the subject of a personal interview story in Sunday's magazine section of the New York "World" in which is mentioned his orchestra had grossed \$800,000 from disk record royalties the last four years. Jones was formerly a nurse driver in a Saginaw, Mich., coal mine before harking to the call of the saxophone.

Jimmy Hussey's wife sailed with him last Saturday for London, though it had been her intention to join him later. Jimmy was dining at The Tavern one evening last week. In the party were six other men and one girl. The latter also went abroad, but was no particular friend of Jimmy's. It happened Jimmy's wife entered the cafe at a time when the other men in the party were at other tables talking to friends. The answer was that Mrs. Hussey decided to go along with Jimmy, who didn't even attempt to explain the situation really meant nothing.

George Wirth, the Australian showman, is being frequently quoted in special newspaper articles there on his views about America. Since his

visit here with Mrs. Wirth about two years ago he has done quite a bit of raving about the United States. In a recent article he advised persons planning to visit this country that they will not be able to see America from a train window and that they should make as many motor car trips as possible. Mr. Wirth is devoting considerable attention to building apartment houses. He is a large property holder over there.

It is unlikely the Loew circuit will declare a dividend before the fall. Rumors have had it Loew, Inc., might declare one in April. It is understood Loew's could have declared its regular dividends since the passing of the first one occurred, but that the omissions were a ploy move on the part of Marcus Loew. According to Marcus Loew's friends, he is not a stock manipulator, but a cool, resourceful business showman, who went through a lot to protect the stockholders in his enterprises, and he is pursuing the course he believes to be for their best interests.

Either Charles B. Lawlor or some one on his behalf got over a good story last Sunday, especially in the New York World. The World front-paged it, saying Lawlor, now 70 and blind, intended to return to the stage with his two daughters, Mabel and Alice. The World carried a letter from Governor Smith to Lawlor, stating the Governor would try to see Lawlor wherever he might reappear, singing "On the Sidewalks of New York." The story related the melody of this song was played everywhere Governor Smith appeared, as he was a newsboy on the Lower East Side when the song was written by Lawlor several years ago.

Julia Arthur and her "Hamlet" got into conflict with the Baltimore critics last week. Miss Arthur appeared at the Maryland (vaudeville) in her excerpt. The critics did not take kindly to it. Miss Arthur, in her report, said they had made their reviews personal if not insulting.

At the Palace, New York, this week it was suggested to Ned Wayburn that Ben All Haggin take a bow upon the completion of his act there, produced by Wayburn and named the Ben All Haggin Tableau. "Yes, he will," answered Wayburn, "for \$100 a week," which killed off Mr. Haggin's chance of bowing.

The Famous Players believe an altogether different Pola Negri will be seen upon the screen when appearing in its American made productions. Upon Miss Negri reaching Hollywood, she was taken in two poses, one with her German make-up and the other with her American make-up. It is said the pictures look like two different girls. It is also claimed her German direction held back a great deal that is in the girl and has been brought out for the screen under American direction. This will be easily believed by any one seeing Negri this week in "Mad Love" at the Capitol, New York. Including Negri all that Geyman-made film has its title.

Two girls in an amateur ensemble turn who appeared in a specialty as a sister team, were asked by a producer what they wanted in salary for vaudeville. They said they didn't want vaudeville; that they could play one club a week in New York and get \$90 or \$100, more than they could net in vaudeville by playing 14 performances each week. The manager verified their statement, much to his surprise, also learning the girls could play more than one club weekly if they wanted to, even though amateurs only.

The English vaudeville agents are reported voicing audible protests against the H. B. Marinelli affiliation in London with the Reeves agency. An impression existing and which Marinelli with his connections has sought to impress is that all foreign bookings by the Keith office in New York must pass through the Marinelli office. This appears to have been cemented somewhat through Harry Mundorf, the Keith's representative sent abroad to secure foreign vaudeville material, consulting, it is claimed by the Londoners, Reeves in all of his booking matters. Before Mundorf lately left London for the Continent the London agents were talking very loud about the Keith manner of foreign booking, claiming if the Reeves-Marinelli-Mundorf combination, as they termed it, could sew up the Keith's bookings, they, the English agents, would stop submitting their turns for Keith approval.

Marinelli was reported without denial to have secured the commission on the foreign acts booked by Mundorf when abroad a year ago for the Keith office. Marinelli was said to have secured this commission through making a claim for it from the Keith office, under an agreement he is alleged to have held with Keith's to do all of its foreign bookings or receive full commission for any foreign acts booked by Keith's. That agreement is said to date back to the time of the discontinuance by Marinelli of his action against big time vaudeville in the United States courts.

Should another demand for foreign acts arise the present British situation might hamper the Keith office in its quest for material from abroad. The desirable name English turns are controlled by agents who might insist upon booking them direct or through their own American representatives, likewise insisting upon full commission for themselves. At present there is no demand for the foreign stuff, as America is well enough supplied and most of the English turns of note have inflated opinions over what American vaudeville should pay them in the way of salary.

Whatever Mundorf does over there is probably under instructions from his home office. The English agents appear to be in error in including him in their grievances. Nor does it appear that Mundorf is scouting across the water for anything in the sensational line unless it is abnormally cheap. His last bookings were in the nature of comparatively inexpensive fill-in acts that could be spotted anywhere on a program without injuring the show. The acts were mostly Continental and what would be called standard for their bill positions, much along the line of stuff Harry Felber reported for the Keith circuit years ago.

The Shubert unit producers as a rule have loudly squawked against the extra attractions imposed upon them by the Shubert booking agency or its subsidiary, the Affiliated. While the Affiliated held the right to insert extra acts the Shuberts exercised it so that it settles that for anyone who may be concerned. But the star green of the kicks could have been entered by Jack Singer, who put on and went broke with the Shubert unit called "Hello, New York." The Singer unit show staggered into Chicago to open at the Garrick, after having been picked for the extra thousand at Cleveland, without Singer having known how he could make the jump from Pittsburgh to Cleveland. Merely mentioned to show how rosy the path of the unit producers was in those earlier days, even of Shubert uniting.

When Singer reached the Garrick he could see no outside billing for his show. Asking why of the manager, he was informed the extra attraction only had been billed. Singer inquired what extra attraction, and was informed Wesley Barry at \$2,500 for the week with the show to stand one-half. Singer asked a few other whys, but he was only a Shubert unit producer about \$20,000 in the box and, as the Garrick was a Shubert-owned theatre, the only information he got was that the Barry turn would run 35 minutes, so he would have to cut out one of his own acts. As the Bobby Higgins sketch ran about 23 minutes, Singer decided he would have to take that out for the week, which he did. At the week-end settlement Singer found \$1,250 had been deducted from his share for the Barry act and on top of that he had been fined \$50 for not having the Higgins act in the performance.

An independent agent has placed a sign in his office where everyone entering can see it, which reads, "If a person does you once, shame on him, but if he does you twice, shame on you."

The Federal prohibition enforcement agents are reported as tracing a single man appearing in vaudeville who has been conducting a bootlegging business in addition to his stage work. The single has showed a preference for one and two day stand vaudeville, in this way making several towns a week in which to carry on his liquor traffic. It is charged

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)
Isaac E. Chadwick; G. C. Smith; costs, \$105.65.

Thos Dooley (Exhibitors' Film Service); Forwarders' Film Dist., Inc.; \$459.41.
Irwin C. Miller; S. Williams; \$1,060.41.

Pomander Walk, Inc.; Travelers' Inc. Co.; \$195.50.
Select Pict. Corp.; A. A. Silberberg; \$2,532.19.

Select Pict. Corp.; Powers Film Prod., Inc.; \$539.53.
Select Pict. Corp.; R. Gradwell; \$749.49.

Select Pict. Corp.; R. Gradwell; \$331.24.

Lewis J. Selznick and Florence A. Selznick; Bank of America; \$1,554.27.
Australasian Triangle Films, Inc.; City of N. Y.; \$101.41.

Aristo Photoplay Corp.; City of N. Y.; \$101.41.
Rosemont, Inc.; City of N. Y.; \$44.57.

Kodak Theatre, Inc.; City of N. Y.; \$44.57.

Hampton Amusement Co.; City of N. Y.; \$44.57.

Briton N. Busch; W. G. McKnight; \$736.97.

Briton N. Busch; W. G. McKnight; \$181.89.

Low Cantor and Irving Yates; S. Tafel; \$150.50.

Gypsyland, Inc.; P. J. Martin, Inc.; \$41.21.

Gypsyland, Inc., et al.; P. J. Martin, Inc.; \$166.95.

Michaux Film Corp.; I. Shapiro; \$498.82.

Select Pictures Corp. and L. J. Selznick; S. Levy; \$5,055.22.

Judgment Vacated

Jack Rose and Thomas Healey; People; \$500.

Judgments Canceled

John Cort; A. Elliott et al.; \$3,560.58; June 10, 1916.

John Cort; A. Elliott et al.; \$405.66; March 21, 1917.

John Cort; Frances, Inc.; \$440.91; December 21, 1915.

John Cort; A. Elliott et al.; \$4,347.44; June 10, 1916.

John Cort; R. Bennett, Jr.; \$1,661.51; February 11, 1916.

John Cort; H. I. Anderson; \$697.47; February 11, 1916.

John Cort; Morgan Litho. Co.; \$1,362.34; May 11, 1917.

John Cort; W. Lorraine; \$387; June 23, 1917.

John Cort; J. Schwartz; \$1,696.96; September 23, 1915.

John Cort; T. R. Hart; \$2,114.59; February 6, 1914.

John Cort; T. R. Hart; \$2,114.59; February 6, 1914.

John Cort; U. S. Fidelity & Guaranty Co.; \$1,279.84; December 17, 1915.

John Cort; P. B. Harms et al.; \$1,553.85; February 3, 1916.

John Cort; J. J. Sullivan; \$1,838.44; August 25, 1916.

INCORPORATIONS

Chicago, March 7.

Advertising Photo Corp., 8 South Dearborn street; \$3,000; A. Coughlin, J. Brassington.

Luxor Pictures Corp., Manhattan; capital, \$50,000; directors, Richard Mendel, L. E. Schlechter and S. J. Barron.

Ferdinand V. Luporini, Inc., Manhattan; pictures; capital, \$500; directors, F. V. Luporini, B. A. Daly and L. W. Eggerman.

Delman Film Corp., Manhattan; capital, \$5,000; directors, Robert Adelmann, Frank Levine and B. Goldblatt.

Gestein, Inc., Manhattan, theatrical; capital, \$1,000; directors, M. Winn, Abraham Durst and M. B. Cohen.

Public Opinion Pictures, Inc., Manhattan; capital, \$5,000; directors, H. W. Schall, Charlotte Wolff and Marion Parsons.

Corona Cases, Inc., Corona, Long Island, promote athletic sports; capital, \$1,000; directors, A. C. Rehholz, J. J. Shevlin and Joseph M. Faherty.

Weadon & Bannon, Inc., Manhattan, play brokerage and pictures; capital, \$1,000; directors, F. P. Weadon, Frank Bannon and R. L. Noah.

Colony Publishing Co., Inc., Manhattan, printers, stationers, etc., manager theatres; capital, \$1,000; directors, J. H. Cooper, L. B. Freeman and E. R. Sandford.

Flower Garden Amusement Corp., Brooklyn, pictures; capital, \$5,000; directors, Herman Chaityn, G. D. Shapiro and H. C. Bernheim.

New Try-It Theatre, Inc., Buffalo, pictures; capital, \$130,000; directors, W. C. Dayton, J. D. Parmelee and S. T. Lockwood.

E. M. W. Pictures Corp., Buffalo; capital, \$10,000; directors, I. M. Mosher, R. W. Elmes and E. C. Winegar.

Melbourne, Arden Productions, Inc., Manhattan, theatre proprietors; capital, \$40,000; directors, H. M. Arden, William Rappaport and E. W. Arden.

Casinelli Pictures, Inc., Manhattan, capital, \$500; directors, E. J. Lukas, M. M. Fisher and Edward I. Bertrman.

B. S. Moss Holding Corporation, Manhattan, Operette theatres, motion pictures, etc.; capital, \$1,000; directors, T. F. Garrity, J. G. Griffin and Gabrielle Brock.

NEW YORK AMERICAN—A Paper for People Who

FROM PARIS

WIRED-WIRELESS SHOWS TO VIE WITH RADIO

Concerts to Be Sent Over Electric Wires Into Homes of Subscribers; Reports Link Tellegen and Miss Joyce

By SIME SILVERMAN.

WITHOUT the present cumbersome paraphernalia required for the radio, it is intended to send by "wired wireless" the best entertainment obtainable at a regular, but comparatively small, monthly charge. It is the latest development of this popular craze.

Were it not for the connection with the plan of the North American Electric Company, credence would be difficult. The North American Company has for its head the honored patents of Major-General George Owen Squier, Chief Signal Officer, U. S. A., who is consulting engineer for the company.

Experiments conducted for two months at the plant of the Cleveland Electric Illuminating Company have proved the practicability of the radio innovation.

The plan provides for centralized broadcasting through "wired wireless," the latter a patented device eliminating the overhead aerial, ground wire, storage and dry battery cells. An instrument similar to a telephone transmitter, but not so simple, will take the message or entertainment from the electric light wire into the home with another small charge tacked onto the electric light bill monthly for the service.

Actors in Germany worked the entire month of February for \$7.50. American, German actors in their native land are paid by the month on a stipulated scale. In February it was 150,000 marks, equivalent at the exchange to \$7.50.

The U. S. Shipping Board has engaged the Paul Whiteman orchestra for the first round trip of the Leviathan under the board's direction. The Shipping Board has entered the engagement as publicity for its fleet. There will be dancing aboard nightly. It will add similar dancing musical entertainments for its other boats.

part of the system to meet competition.

Hopkins Joyce has "fascinated" Paul Whiteman. The orchestra leader, who has been in Germany, reports that when German ships are at sea, they will be dancing.

Among the other cities, which have taken it as a standing item are New Orleans, Memphis, Minneapolis, Indianapolis, Grand Rapids, Detroit, Milwaukee, Chicago, Portland, Worth, Atlanta, Boston, Philadelphia, Washington, Baltimore, Kansas City, Denver, Lincoln, St. Paul, Lake City, Butte, Peoria, Rochester, Syracuse, Des Moines, Birmingham and Columbus.

The special matinee tries have been weak to date. "Morphia" opened Tuesday afternoon at the Eltinge, but it is questionable if it will do. "King Lear" in revival was scheduled for the Earl Carroll and next week there will be off-matinee afternoon revivals of "The School for Scandal" at the National.

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The 25 that are in the buy list are: "Caroline" (Ambassador), "The God of Vengeance" (Apollo), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Lady in Ermine" (Century), "Anything Might Happen" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliott), "Masked Woman"

Nine seized bootleg cars sold at public auction by the sheriff in Malone, N. Y., brought less than \$2,000. A Cadillac roadster, the best in the lot, went for \$975; a Velle touring, \$75; Studebaker touring, \$81; Buick, \$255; Ford truck, \$95; Ford taxi, \$110, and three Ford touring cars for \$75, \$70 and \$55, respectively. The Buick was a good boat but smashed up considerably.

Notices were sent members this week instructing them not to perform Sunday nights except for bona fide benefits in the New York district and "wherever Sunday performances are not customary." The latter phrase was designed to exclude western territory, where the week is on a nine-performance basis, but where actors receive one-eighth extra salary for Sunday performances.

It was on April 12, 1965, the Hippodrome first opened, under the management of Thompson & Dundas, with "A Yankee Circus on Mars" and the war drama "Andersonville" (afterward renamed "The Badlers") as the attractions. The idea of giving a circus on Mars as an attraction came about suddenly. The big house was nearing completion when one day Fred Thompson, talking to Arthur Voegtlin, wondered what sort of show should

be put in the house when it was finished. Voegtlin had just read an advertisement where a circus in the middle west was selling out. He showed the ad to Thompson and the little architect-showman took the next train west. He bought the entire outfit, brought it to New York and then looked for an excuse to present it at the Hip.

The excuse was furnished by the pen of Sidney Rosenfeld, who took the actual facts as his basis and instead of having the Yankee showman bringing the show to New York he incorporated, perhaps for Thompson's sentimental side because of "A Trip to the Moon," the idea of taking it to Mars. Carroll Fleming wrote the story for "Andersonville" and E. P. Temple was the stage director, with both of the entertainment features having been devised by Voegtlin. Manuel Klein furnished the score.

Early in the spring of 1906 the second show under the management of Thompson & Dundy was offered. It was "A Society Circus" with "The Golden Fountains" as the secondary feature. The same staff that furnished the first show provided the second. In the early summer of 1906 Thompson & Dundy retired from the management of the Hip.

The Shubert-Anderson Co. took over the building from the 44th Street Operating Co. under a lease, they, however, getting but a 50 per cent. interest in the house and production under the agreement. The U. S. Realty Co. retained 25 per cent., while a group of other stockholders, including among others E. C. Potter and Mrs. Hermann Oelrichs, held the remaining 25.

During the period Thompson & Dundy managed the house W. C. "Bill" Thompson was the first press agent and later his assistant, George Lynch, succeeded him when Thompson went out with one of the tent shows. With the advent of the Shuberts, Wells Hawks was the first publicity promoter.

The Shuberts reopened the Hip in the fall of 1906, with "Neptune's Daughter" and "Pioneer Days" as the bill, and they retained their management of the house until the end of the season of '14-'15.

The attractions offered under their management were '06-'07, "Neptune's Daughter" and "Pioneer Days"; '07-'08, "The Auto Race"; '08-'09, "Sporting Days" and "The Battle in the Skies"; '09-'10, "A Trip to Japan" and "Inside the Earth"; '10-'11, "The International Cup" and "The Ballet of Niagara"; '11-'12, "Around the World" and "The Ballet of Butterflies" with "The Forest Fire"; '12-'13, "Under Many Flags" and "The Ballet of Flowers of the Nations"; '13-'14, "America" and "The Ballet of Sports," while in the spring of 1914 in addition the all-water production of "Pinafore" was offered; '14-'15, "Wars of the World" and "The Ballet of the Elements." In the spring of 1915 a circus entertainment was presented and later this was followed by an attempt to present feature motion pictures at the house on a large scale but this failed to attract and the plan was passed up after a few weeks.

All of the shows presented during the Shubert regime, with the exception of the circus and picture entertainment devised in the spring of 1915, were conceived by Arthur Voegtlin, who in the early spring of each year would take a trip to the Claremont restaurant with Lee Shubert and lay out the show to him. On these occasions Shubert exhibited the utmost superstition. He would insist on sitting at the same table that they had when the first show was laid out and also that the identical menu of food be served. In his execution of the shows during the time the Shuberts had the house Voegtlin in the staging had the aid of first E. P. Temple, later R. H. Burnside and finally William J. Wilson, who remained at the Hip until the fateful evening in 1915 when both he and Voegtlin left the theatre after a row with the Shuberts. It was about a few months later the Shuberts themselves lost the house.

When it is realized that each of the shows presented was laid out months and months before the regular season opened, usually about the middle of August, Voegtlin must be conceded something of a seer in view that in August of 1914 the "Wars of the World" was presented at the Hip and within a few days the world was involved

in the most gigantic war of all times. Also about six years previously Voegtlin had conceived and executed "The Battle in the Skies" and the press dubbed him a second Jules Verne, but at the same time stated there was a great doubt if his conception of an aerial battle would ever be realized, yet within

six years it was an actuality.

Following Wells Hawks as publicity promoter for the house came Anna Marble (Mrs. Channing Follock), Arthur Ryan, A. Toxin Worm and Ben Atwill.

In the nine years the Shuberts managed the house the Hip showed a profit of over \$1,000,000 with the biggest money maker "Around the World," a winner to the extent of something slightly in excess of \$300,000, the usual profit on a season showing anywhere from \$100,000 to \$130,000.

The late spring of 1915 found Charles Dillingham taking over the management of the Hip under a guarantee to him of \$25,000 annually and a percentage of the profits as his share. Later his guarantee was reduced to \$15,000 and R. H. Burnside returned to the house as a general stage director, remaining there since. Mark A. Luescher was the first publicity promoter for the Dillingham management and afterward also combined the duties of managing the house. On his retirement to join the Keith forces, Murdock Pemberton succeeded him.

Under the Dillingham management the attractions that have been presented at the house are:

The house opened under the Dillingham management Sept. 30, 1915, the attraction being "Hip, Hip, Ho!" for the season of 15-16; 16-17, "The Big Show"; 17-18, "Cheer-Up"; 18-19, "Everything," which had the record run under this management, playing 461 performances; 19-20, "Happy Days"; 20-21, "Good Times"; 21-22, "Get Together," and the current season, "Better Times."

R. H. Burnside has been the producing stage director at the house for the entire period that it has been under the Dillingham direction, and he also has been co-author of all of the shows.

Many anecdotes are told in connection with the big house. The greater number told around the house itself by the old attaches have to do with the animals, either the elephants, or the big cats, lions and tigers. Elephants play an important part in the history of the Hip. Fred Thompson looked on the elephant as an omen of good luck. His desk at all times held a profusion of small carved elephants, either in single figures or in herds, and the Hip lobby decoration ran almost wholly to heads of tuskers.

On the night before the opening, at the final dress rehearsal, that good luck omen almost counted for naught. There was an accident. Very little was known about it outside of those who were in the building at the time. In the "Andersonville" battle scene plunging horses were used. After the dress rehearsal the riders were held for additional work with the horses. The first time they tried it men and horses went into the tank in a jumble and some never came to the top. When the tank was drained almost immediately afterward seven of the horses and one man were found at the bottom. "Skip" Dundy fainted when the accident occurred. Thompson stood and looked on until the tank was drained and then threw up his hands and walked from the building.

Voegtlin stuck on the job and had the tank refilled and started rehearsing all over again, with the result that by eight o'clock on the morning the house was to open the horses were plunging and no one was being hurt.

Then the elephant stampede. At that time, in addition to the Powers' elephant, the Lockhart herd was at the Hip. It was the latter that started the "bust." They went through the back door and out on the street. Powers, who was in the run to the street door at the time the first elephant passed, thought it was one of his, and grabbed a fire hook from the wall and hooked in. Later when the jam was calmed he discovered it wasn't one of his elephants at all, but one of Lockhart's "killers." Powers later said that if he had known which animal it was he never would have tried to stop him.

W. C. Thompson was then the press agent at the Hip. The managers tried to get him to go to Park Row and use his good influence to keep the story out of the papers. "Bill" knew that if he went on the Row and tried to kill the yarn it would be sure to get into print, for it was too good to lose, but he figured that if he sat down and ground out a most blood-curdling history of the happening in most flamboyant manner it might do the trick. That is what happened. "Bill" ground out the yarn, sending it to every city desk. Those on the desk read it, laughed and consigned it to the

waste basket, figuring the press agent was just trying to put one over.

There is another about the lion that got loose one night. A colored fireman was employed in the boiler room, and his older companions on the job warned him that anytime that he saw a paw coming through the door he had best make sure to start going and not stop. A few nights later one of the boys got hold of a lion skin prop. He invaded the fire room with the result the darky went cuckoo. A couple of weeks later one night, while the fireman was on duty alone, there was a recurrence of a lion's paw coming through the door. Thinking it was a repeat of the former hoax, he got behind the door with a chair. When the head came through, he crashed down on it, then he saw it was a real lion.

A special scaffolding had to be built by the house carpenters to get the fireman from the space between the boilers and the ceiling of the sub-cellar. No one ever found out how he got up there.

During the time the Shuberts had the house and Wells Hawks was at the head of its publicity, Hawks conceived the idea of giving a birthday party to "Lena," one of the oldest of the Powers elephants. A buffet supper was served on a Sunday night. The leading lights of the social, Broadway and newspaper sets were invited. Everything was going well until J. J. Shubert showed on the scene and took one flash. Even the elephant was having champagne. When J. J. saw that he put the lights out and let the whole party get out the best they could.

If the old Hip does go there will be a great deal of sorrow to a horde of people to whom the house has in reality been a home. Some of the attaches in various departments, who were at the house when it opened, are still there. Without the Hip they'll be lost. It isn't going to be as a great many expect—that the chorus girls in the Hip's first show are still there, and there'll be no place left for them except the old ladies' home. A couple of season's ago, when the ballet was put on, toe dancers were needed and the old Hip chorus was almost entirely weeded out.

Back stage there'll be many a broken heart when the last light flickers out on the Hip stage. Out in front in the audience will be many a one with a wet eye, for a lot of old timers say that they are certainly going to be in at the death if the close of this season is to mark it.

CHINESE OPERA

(Continued from page 1)

curtain or lowering lights. Settings are simple, leaving much to the imagination.

Attendance is largely Chinese at \$2 top, with a sprinkling of whites through curiosity in the cheaper seats. Business fairly good here. It is not an attraction for the regular theatre-going population.

An orchestra of five musicians on the stage do not play from score but interpret the motions of the singers in music incidental to the action. The original length of the operas is five days, but they have been boiled down for over here.

The company carries 31 people, each of whom has over \$5 of the most magnificent and elaborate costumes ever seen here.

Mar Sam Yuen, of Vancouver, brought the troupe to this country. Yuen Chin Moy, one of China's greatest artists, takes most of the leading roles. She would rank over here with Geraldine Farrar.

This is not the Chinese company touring Canada last season and later coming into the States.

MUSIC MEN

(Continued from page 9)

ness department under one roof. It was not known that Edward B. Marks bought his present site on West 46th street (Navex building) adjoining the N. V. A. on the theory that the club will some day require its use for expansion. At one time the N. V. A. could have had the site for something around \$70,000, but was not tempted sufficiently, although considering it.

The illustrated advertisements of Watson, Berlin & Snyder appearing of late frequently and in quantity in variety have attracted the attention of music publishers. It has been surmised Joe Miller, the professional manager for the firm, was responsible for them. Mr. Miller besides sketched out each illustration, following his own design. Miller was manager of the W. B. & S. branch in Pittsburgh before called to the home office to succeed Maurice Abrahams in charge of the firm's professional department.

The American Society of Com-

WOMEN AND CLOTHES

Agnes Ayres in "Racing Hearts" has several stunning motor coats but looks most attractive in her mechanic's jeans as she works in her father's automobile shop. First in a smart tweed motor coat with sable collar, with sable tails on the sleeve and on the waist at the back. She later wears a chic serge suit with grey fur and small turban and is quite bewitching in her tweed business dress.

Betty Compson in "The White Flower" as Konia Markham, the pretty daughter of an American-Hawaiian marriage, has simple costumes—mostly of soft chiffons, some printed and some plain made on straight lines with flowing sleeves. At the dance given for her lover's fiancé her soft, fluffy hair was piled high on her head and she wore two large white combs—one at the upper right side and the other at the lower left. Her linen riding habit was smart, and in her boyish bathing suit she was enough to make most any man break his engagement.

"Down to the Sea in Ships" is a picture of extraordinary beauty. However, in a play where the heroine who, on her wedding day, wears a severely plain white satin dress with a fringed shawl over her shoulders is told by her austere father, "the fringe on the shawl is too gay," one can not expect much in the way of modish and elaborate costumes. But Margaret Courtot as Patience Morgan added weight to the saying that "beauty unadorned is most adorned" for it is difficult to imagine her any more pleasing than she is in her simple Quaker dresses with her dark hair parted in the middle and drawn loosely back over the ears. The switch back showing the young lovers when they were children is particularly entrancing. The remarkable photograph of this picture got Dame Nature in some of her most becoming moods—sunrise and moonlight at sea and storm clouds. And the graceful "four riggers" with her white wide spread sails is so much a "character" in the story a word goes in for the beauty of her "costume."

At the top of the Palace bill this week the Duncan Sisters are a delight. With their straight legs and dimpled knees and socks hanging loosely around their ankles they do the "kid stuff" like real kids, instead of the usual "grown up ladies actin' like babies." The tomboy sister wears red checked gingham with ruffled panties showing beneath and the shy, sweet little sister wears blue checked gingham. In the amusing Spanish song the tomboy wears a green torador jacket and a green hat while "Juanita" (wan-a-eat-a) creates the Spanish effect with a red table cloth—exactly like two youngsters playing "make believe."

The Ben Ali Haggin Tableaux are enchanting in their exquisite coloring and grouping. The artistic lighting adds a finer shading to the pictures. The medieval costumes of rich brocades usually in soft shades, the tall cone shaped hats with flowing veils worn by the ladies-in-waiting, the red hat and gloves of the priest, the gray of the nuns, the olive green of the artist's costume, the marble whiteness and perfection of the model's body—all conspire to create a series of fetching episodes that will surely linger long in one's memory of beautiful things.

At the Riverside this week Minnie Marlin is first a vivacious, conventional bride, then a Chinese girl in red and blue. It might be suggested she take a few lessons from Leatrice Joy of "Java Head" in the proper Chinese walk for women. The curtain for this act is a pleasing back ground—French blue with a band of silver running across it.

The Spanish setting and costumes in the Allyn Mann act were especially praiseworthy. The eternal vamp wore a dance costume consisting of a gold cloth bodice and a full, wide skirt of some stiff, shiny material lined with gold; gold stockings and red shoes. It is a dashing effect.

WOMEN AND CLOTHES A M.A.A.—

Poll Negri has an unfailing instinct for clothes. She is never a mere clotheshorse covered with expensive gowns. Everything she wears seems to have been created for her. She knows exactly what material and what lines most become her and she dares to be herself. She doesn't attempt a dressy, fashionable coiffure—her bobbed hair is allowed to grow long—almost to her shoulders and she wears it drawn loosely back from her high white forehead. She has exquisitely modeled arms and her deepest, heavy-lidded eyes are most beautiful and expressive. Negri has that vibrant quality of "aliveness" that, while it is quite her own especial charm, reminding one of Nazimova.

In "Mad Love" at the Capitol this week she is particularly fascinating in an evening gown of brocade, made with a tight-fitting basque, a draped skirt and a long train. It is extremely décolleté, which is decidedly to her advantage. When she wears satin it is of the heaviest, clingiest kind. Once she appears in a dinner gown of white and again in a black street costume of black, the latter being a simple afternoon dress with a long cape.

In the rather homesome play, "Rita Coventry" at the Bijou, where the wiles and charms and beauty of the prima donna are discussed at considerable length before Coventry (the prima donna) makes her appearance, the laurels should go to the creators of Dorothy Francis' costumes, quite the smartest and cleverest of this season. Miss Francis is not convincing as a wicked siren, but she is a handsome woman and does know how to wear clothes. She returns from the opera to vamp her Virginia lover in a décolleté gown of green chiffon made extremely long with loose silver panels. She was not her "best" here, as she wore a wide bandeau completely covering her hair, which is beautiful. In the second act a stunning traveling suit of taupe broad cloth made with a basque and deep cuffs of seal with a collar to match. A small black turban with a long streamer of black tulle, which she fastens under her chin and lets flow down one side, is a fetching climax to the costume. She dashes out of her dressing room to berate her manager and former teacher in a gorgeous black and white brocade house robe.

posers. Authors and Publishers held their annual "get-together" dinner last Thursday at Keen's chop house, New York, at which 117 members were present. The same officers were re-elected with George Maxwell, head of G. Ricordi, continuing as president. Mr. Maxwell said Wednesday to represent the society on various international royalty contracts with the French and Italian authors and composers' organizations.

Test cases, whether or not the radio people are violating the copyright law by broadcasting copyrighted music without license, will shortly be instituted by the American Society of Composers, Authors and Publishers against those offending. Many of the radio stations are paying license fees to the society for the privilege, but others have not. Repeated mail notifications were mailed Tuesday to those who have been heard allegedly violating the copyright law.

YORKVILLE'S TWO RIOT CALLS

The Yorkville, on East 86th street, New York, sent out a couple of riot calls Sunday, following disturb-

ances at the matinee and night shows by boisterous galleries. The house plays pictures and vaudeville on Sunday and Columbia burlesque shows during the week. Hurlic & Seaton control it. As a result of the matinee disturbance, Wm. Leonard was ordered to leave the house by Benedict d. Gesu, the special cop. A rumpus started, as I during the make another house special was stabbed and Leonard clubbed, it is said. Then the riot call was sent in and a squad of cops from the 10 th street station responded. In the Night Court, de Gesu, who had been placed under arrest and charged with felonious assault, was dismissed. Leonard was reprimanded by Magistrate McAndrews. Another fracas started just after the night show got underway at the Yorkville, and another riot call was sent in for the police. Dennis O'Connor, as a result of the second call was placed under arrest, and on Monday was sent to the charge of rioting to riot, resulting in officer and assault.

ALL AMUSEMENT STOCKS HOLD FIRM IN QUIET TRADING WEEK

Signs Famous Players Being Groomed for Advance—Orpheum and Loew Maintained at Level of 20—Goldwyn Above 7

All the amusement stocks gave a good account of themselves during the week. Prices remained at or above established levels, although trading was extremely quiet. The total turnover for six days of Famous Players was under 5,000 shares, compared to an average volume of around 20,000.

Perhaps the most interesting development was the narrow price movement of the film leader, which gave renewed evidence of being under further accumulation. The extremes for the entire six sessions were 90 top and 83 1/2 bottom, and the stock crossed and recrossed that limited zone continuously. Market observers take this as a sign that clique operators are merely marking time, seeking to tire out small margin holders and take up the stock squeezed out. Such a maneuver would appear to indicate a policy of grooming the issue for a further advance when the "deadwood" of small speculative followers had been cleaned up.

On Wednesday Famous got somewhat above the upward limits of its trading zone, but the movement was not sharp enough, and the turnover was not sufficiently large to furnish an index of what was going on.

Goldwyn continued to change hands in considerable proportions, but the motive power behind the trading remained obscure. Apparently it was inspired by the Goldwyn-Cosmopolitan deal, but behind that single transaction there is a growing opinion that the company's expansion promises a good deal. But the big block of stock held by Samuel Goldwyn will for a long time stand as a weight over the issue and traders will continue to regard its possibilities pessimistically until this cloud has been removed.

There was a renewal of brisk trading in the Boston market for Orpheum, prices keeping pace with the New York market. Boston business in this stock has always been regarded as a hint of developments. The sinking spell of ten days ago was more than cancelled by steady improvement. Offerings were small and were taken up at steady prices.

Loew appears to be taking the same course as Famous Players, being kept within a narrow range of less than one point. Inside theatrical speculators persist in confidence in the ultimate recovery of the stock and count its refusal to get out of a narrow zone as the best evidence that it is concentrated in strong hands and will move up at the time appointed by its sponsors.

Nothing happened on the Curb, D. W. Griffith being the only issue to come out. This stock ran according to form. Every time a Griffith picture approaches its time of release the market expresses optimism. When the picture has been shown and another production is about to be undertaken traders begin to worry about financing it. This week Griffith stock got above 4 from fractionally under 3.

The summary of transactions March 1 to 5 inclusive:

STOCK EXCHANGE						
Thursday—	Sales	High	Low	Last	Chg	
Fam. Play. Inc.	1,900	90	83 1/2	89 1/2	+	Do. pfd.
Goldwyn	700	65	45	45 1/2	+	Loew, Inc.
Loew	700	20 1/2	19 1/2	19 1/2	+	Orpheum
Orpheum	400	19 1/2	19 1/2	19 1/2	+	
Friday—						
Fam. Play. Inc.	1,900	90 1/2	89	89 1/2	+	Do. pfd.
Goldwyn	3,700	65 1/2	45 1/2	45 1/2	+	Loew, Inc.
Loew, Inc.	1,700	19 1/2	19 1/2	19 1/2	+	Orpheum
Orpheum	2,400	20 1/2	19 1/2	19 1/2	+	Boston sold 750 Orpheum at 19 1/2
Saturday—						
Fam. Play. Inc.	300	90 1/2	88 1/2	88 1/2	+	Do. pfd.
Goldwyn	2,200	65 1/2	45 1/2	45 1/2	+	Loew, Inc.
Loew, Inc.	700	19 1/2	19 1/2	19 1/2	+	Orpheum
Orpheum	700	20 1/2	20	20	+	
Monday—						
Fam. Play. Inc.	700	89 1/2	88 1/2	89	+	Do. pfd.
Goldwyn	2,000	65 1/2	45 1/2	45 1/2	+	Loew, Inc.
Loew, Inc.	2,400	19 1/2	19 1/2	19 1/2	+	Orpheum
Orpheum	200	20 1/2	20	20	+	Boston sold 425 Orpheum at 20
Tuesday—						
Fam. Play. Inc.	900	89 1/2	88 1/2	88 1/2	+	Do. pfd.
Goldwyn	2,400	65 1/2	45 1/2	45 1/2	+	Loew, Inc.
Loew, Inc.	2,400	19 1/2	19 1/2	19 1/2	+	Orpheum
Orpheum	400	20 1/2	20	20	+	Boston sold 100 Orpheum at 20
Wednesday—						
Fam. Play. Inc.	6,000	90 1/2	88 1/2	89 1/2	+	Do. pfd.
Goldwyn	18,500	75 1/2	45 1/2	45 1/2	+	Loew, Inc.
Loew, Inc.	2,700	20	19 1/2	19 1/2	+	Orpheum
Orpheum	200	20 1/2	19 1/2	19 1/2	+	
THE CURB						
Thursday—	Sales	High	Low	Last	Chg	
Griffith	100	3 1/2	3 1/2	3 1/2	+	Do. pfd.
Griffith	200	4 1/2	4 1/2	4 1/2	+	Griffith
Griffith	100	5	5	5	+	Griffith
Griffith	1,000	17 1/2	17	17	+	Griffith

• Cents & sixths

• Cents a share.

GOLDWYN'S DIRECTORS ON CULVER CITY LOT

Cosmopolitan To Add Others—Goldwyn Releasing 12 Cosmopolitans Yearly

It looks as though the Goldwyn outfit was out to corner the market on directors. Within the last week the signing by that corporation of both Tod Browning, whom they weaned away from Universal, and Emmett J. Flynn, who left the Fox lot after a row with Winfield R. Sheehan, gives it a list of 11 directors on the Culver City lot without counting the directorial staff Cosmopolitan productions will have there.

At present there are seven productions under way at Goldwyn's with Erich von Stroheim directing "McTeague"; Rupert Hughes finishing "Souls for Sale"; Marshall Neilan making "The Eternal Three"; Lambert Hillyer behind the megaphone for the Jesse D. Hampton production of "The Spoilers"; King Vidor working on "Three Wise Fools"; and Clarence Badger starting on "Red Lights." Within a few days Charles Brabin will be at work on the Elinor Glyn story "6 Days," a number of scenes for which have already been shot abroad.

Hugo Ballin, Victor Seastrom, Emmett Flynn and Tod Browning are on the waiting list. Ballin has just finished "Vanity Fair" and Seastrom, but recently arrived from Sweden has not yet laid out his first production to be made in America.

In addition to the activity for Goldwyn productions things are already stirring in the matter of Cosmopolitan production, for Anita Stewart is on the lot and with Robt. Frazier opposite, is under the direction of E. Mason Hopper in "The Love Piker." A second Cosmopolitan unit is to begin work shortly with Frances Marion, scenario writer, who will co-direct the production of "Mother Maginn" with George Hill. Miss Marion is now on her way from New York.

In all Goldwyn is to release 12 Cosmopolitan productions annually under the contract which W. R. Hearst recently signed with the organization.

STILL SUING SELZNICK

Four More Actions Added to Legal Series

Lewis J. Selznick and the Select Pictures Corp. are involved in a new quartet of suits. Samuel Levy has been granted judgment for \$3,055.22 by default against Selznick, Select Pictures and Mrs. Florence A. Selznick, on a \$5,000 note dated Jan. 11, 1923 and maturing 11 days later. The note was made out by the Selznicks payable to themselves and assigned to Levy for value received. Levy has been granted permission to sever proceedings against Lewis J. Selznick and the corporation and proceed individually against Mrs. Selznick for recovery.

Another note action is that by the Bank of America on three \$500 notes which have not been satisfied and judgment for which, totaling \$1,531.27, has been taken in the city court. In this action the bank has elected to proceed against the Select Pictures Corp. and not the endorsers.

The Republic Laboratories, Inc., according to papers filed in the city court, held a three months' note dated from Oct. 25 last for \$1,189.40 which has not been paid and judgment for which taken last week against Selznick individually.

Another suit is pending in the New York supreme court by the same plaintiff against Mr. and Mrs. Selznick and the Select Pictures Corp.

ARREST MINISTER'S SON; MANN ACT CHARGE

Geo. L. Clark of Films and Celeste Zimlich in Trouble in New Orleans

New Orleans, March 7. George L. Clark, motion picture actor, and Celeste Zimlich, who played opposite him in films, jumped into the limelight here today when Clark was arrested by Government authorities and held under \$3,000 bond for violation of the Mann act.

Clark and Miss Zimlich, who have been featured in Paragon Comedies, made by Reelcraft Picture Corporation, left California several days ago, coming to this city and registered at local hotel under names of Mr. and Mrs. Gilbert. Miss Zimlich is a divorcee; Clark has a wife and three children in California. To make the trip here, Miss Zimlich sold a Russian wolfhound for \$950, receiving \$100 in cash and two diamonds, which the purchaser told her were worth \$400 each. Adding to their mishap the couple found the diamonds were worthless.

Upon leaving, Clark told his family he was going to Mexico, while his companion advised her parents she was making a trip to New York on a shopping tour. Driven to desperation through lack of money, Miss Zimlich wired her parents for funds to return home. They sent money and at the same time notified local federal authorities which immediately caused the arrest of Clark. Clark is the son of a minister, and studied for the ministry. His theory of life is somewhat removed from the conventional. He said in an interview here today:

"I am a believer in dual love. I love my wife and I love Miss Zimlich. I cannot decide which I love better but my affection for each is sincere." He added, "It is in the movies more than anywhere else that familiarity breeds contempt. Mixing as I have with women I have more of that high regard for womanhood which I might have had as a minister. I have come to look on a woman from the modern standpoint, and to believe it is not natural for a man to confine his love to a single object."

NO PROBE

City Attorney of Hollywood Stops Inquiring Ministers

Los Angeles, March 7. "Thou shalt not investigate Hollywood" might have been the language of the City Attorney when he handed down his decision ruling that the City Council had no legal authority to appoint a board to investigate conditions in the Hollywood film colony. The ministers of Los Angeles asked the City Council for a probing committee to make an investigation of all that territory that lies beyond the circle where Fulton Market is, Hollywood boulevard begins and the Beverly Hills section, but the City Attorney cried halt.

Just what started the cry for an investigation at this time is a question. A year or so ago, with the breaking of the Taylor murder hard on the heels of the Arbuckle scandal, or even a few weeks ago, upon the death of Wallace Reid, there might have been some reason for it, but at this time there doesn't seem to be anything in the wind that would seem the underlying reason for an investigation.

It looks as if it is a case of too many small town people getting together in one place and creating a big town without realizing it, or that a big town cannot be run on a small town scale that is the motive behind all the cry for investigations and probes.

BATHING BEAUTY SHOT

Los Angeles, March 7. Arline Zimlery, one of the film bathing beauties, was found shot through the head in her apartment at Venice, the beach resort adjacent to Los Angeles and Hollywood.

Ban Bojarguez, her sweetheart, was with her at the time of the shooting, and is being held by the police.

JOE McDERMOTT A SUICIDE

Los Angeles, March 7. Joe McDermott, age 33, a film actor, committed suicide by gas here yesterday. He left a note stating that he was taking the gas route because he could not make the grade.

PARENT-TEACHERS' ASS'N SELECTING GOOD FILMS

Managers Taking Advantage of Movement by Advertising Their Selections—26 Named in Latest Bulletin

ELECTION CONTESTS IN T. O. C. C. NOMINATIONS

Charles O'Reilly for President Without Opposition—Election March 27

There is to be no contest in regard to the election of the President of the Theatre Owners Chamber of Commerce of New York City for the ensuing year. When the nominations were made Thursday of last week, Charles O'Reilly was chosen to head the ticket, with Wm. Brandt declining to accept the nomination when his name was brought up on the floor. The election is to be held on March 27, the final meeting of the month for the organization.

While there is no fight over the highest post of honor in the Chamber there is something of a contest all the way down the line as far as other officers are concerned. For the office of 1st vice-president, Charles Steiner and Harmon Jaffa are named; for 2nd vice-president, Abraham Jaffe and Max Miller.

For Executive Committee there will be contests for representation from all of the divisions with one exception, the Borough of Richmond its only nomination being Charles Moses. Manhattan with a representation of two on the board has three candidates in Leo Brecher, David Weinstein and Wm. Landau, the latter the retiring president; Brooklyn with two to name also has three candidates in Brandt, Rudy Sanders and A. H. Schwartz; the Bronx with one has two named, Bernard Edlebert and Bernard Grob; Queens with one has also two on the ticket, Hy Gainsboro and Sam Schwartz. For the North New Jersey representation there is to be the biggest contest. The territory has the right to name two members, but five are in the race, namely, Leon Rosenblatt, Louis Blumenthal, Dave Snaper, Jos. Stern and Louis Rosenthal.

The Finance Committee will also mean a fight, for the three posts that are open the following are candidates, A. H. Schwartz, Saul Raives, Jack Schwartz, Harry Brandt, B. Rossasy, Samuel Schwartz and E. H. Behrend.

GRAUMAN SATISFIED

No Break With Zukor—In On New Hollywood Theatre

Los Angeles, March 7. Sid Grauman denies any possibility of a break in his business relationship with Adolph Zukor, despite he is becoming interested with Joseph M. Schenck, Sol Lesser, Adolph Ramish and other members of the West Coast Theatres, Inc., in a new house to be built in Hollywood.

Grauman states that Zukor's treatment of him in business is more than he could wish for and that their association in the new Metropolitan theatre here, jointly owned by Grauman and Famous Players-Lasky, means that house will always be the home of Paramount pictures.

From the West Coast offices the information comes that Grauman is to be associated with it in the building of a new \$1,000,000 house in Hollywood, to seat between 1,500 and 2,000 and that the house is to be in readiness for occupancy within eight months. Grauman already has a theatre in the same territory, the Egyptian, which has been playing "Robin Hood."

Kuriose Injured in Stampede

Los Angeles, March 7. Gilbert Kuriose, assistant director, was seriously injured with a number of others in a stampede of horses at Universal City.

Kuriose was assisting in the direction of a scene when the stampede came.

Kansas City, March 7. The enthusiasts of the "better film" movement are greatly pleased at the interest being shown by the theatre managers in offering "approved" pictures in the local theatres.

That the managers are not slow in taking advantage of these films is shown in the advertisements calling attention to the fact that the programs have the approval of the reviewing committee.

The latest list of films to be approved by the committee from the Parent-Teachers' Association is: "Pride of Palomar" (Marjorie Daw), "The Headless Horseman" (Will Rogers), "Racing Hearts" (Agnes Ayers), "The Bishop of the Ozarks," "The Flame of Life" (Priscilla Dean), "Young and Dumb" (Al St. John), "Love Letters" (Gladys Walton), "The Pilgrim" (Charlie Chaplin), "Truxton King" (John Gilbert), "Wise Cracker," "Second Childhood" (Bobby Vernon), "Howling Success," "Bethlehem," "Lantern Light," "A Spooky Romance" (Charles Cooke), "The Artist" (Clyde Cook), "A Sham Battle," "At the Zoo," "Sweetie" (Baby Peggy), "Hoboes de Luxe," "Spuds" (Lewis Sargent), "The Four Orphans," "The Cobbler," "The Counter Jumper" (Larry Simon), "Safety Last" (Harold Lloyd), "Thirty Days" (Wallace Reid).

F. P. ANSWERS VITA

Returns Lengthy Reply in Federal Action

A lengthy answer has been filed in the Federal District Court by the Famous Players-Lasky Corp. to the charges preferred by the Vitegraph Co. of America, which claims \$6,000,000 damages because of the defendant's alleged violations of the Sherman Anti-Trust law. F. P. is being represented by the law firm of Cravath, Henderson, Lefingwell & De Gersdorff. Elek John Ludvig is the picture company's regular counsel and secretary.

In addition to the usual general denial the answer goes into the first run question, stating that the reason F. P. interested itself in various theatre properties throughout the United States is to insure for itself adequate representation in the important "key cities" for F. P. productions. The answer sets forth Vitegraph at one time did the same thing F. P. did, specifically mentioning it had the Criterion, New York, in 1916 for the same purpose.

F. P. mentions also that in 1916 its profits were one-sixth those earned in 1913.

The cause for Vita's drop in gross film sales is ascribed by the defendant to inferior productions, pointing out that of the 10 best pictures of 1922 not one was a Vita.

"The Little Minister" question is gone into in detail. Vita made a screen version of Sir James Barrie's play in 1913, and later tried to sell it to Famous for \$60,000 when the latter announced its intention of also filming it. Later Vita is said to have reduced its price to \$10,000. The production is alleged to have cost the producers \$3,000 originally. When F. P. would not buy, the defendant says Vita rushed its prints into the market in competition with the newer version, announcing in the trade press that no other version was authorized. As a matter of fact Barrie's play is not protected by copyright in this country, F. P. says, however, that it paid the playwright a royalty, while Vita did not.

MONTAGUE LOVE RECOVERS

After eight weeks in the Lexington Hospital, New York, with the grippe, Montague Love returned to work last Thursday in the filming of "Little Old New York."

RAFFLES HIMSELF ROBS K. C. THEATRE OF \$8,400

Forces Treasurer at Gun Point
to Carry Money Through
Crowded Lobby

Kansas City, March 7.

A single bandit secured \$8,400 from the office of the Newman theatre last Sunday evening, and compelled Gus Eysell, the treasurer, to carry the money and accompany him in his flight.

The closing performance was on when a youthful and good looking robber entered the manager's private office upstairs. Seated in the office were Manager Milton Feld, Dr. Carlos De Mandel, conductor of the Royal orchestra; Gregory Kreschover, his assistant, and a young woman telephone operator. Gus Eysell, treasurer, was in an adjoining room counting up for the Newman and Royal. The robber ordered "hands up" and covered the crowd with an automatic. Mr. Feld instructed Eysell to get the money ready and hand it over. The treasurer quickly dumped some \$2,500 into a sack and handed it to the bandit who asked, "Is this today's receipts?" When informed it was he asked for Saturday's money and was given \$6,000 more. Testing the weight of the money sack the youth declared he could not carry it and informed Eysell that he would have to go along and carry the sack. Manager Feld objected to this, claiming he needed his treasurer, but the robber was firm and promised to have him back in an hour. The two departed with this parting from the chief actor, "I'll promise upon my word of honor that nothing will happen to him unless something happens to me."

Down the stairs and through the lobby the pair walked unmolested. The moment they left the office the operator called the box-office and notified one of the door men who stopped Mr. Eysell and asked if he should call an officer. He was informed to get away as the bandit's pistol was pressing against the treasurer's back. The two walked a couple of blocks where the robber hired a taxi, instructed the driver to immediately take them to Prospect street, three miles away. Arriving there they entered a drug store, where the robber ordered a drink for his victim, gave him \$5 to pay for the drink and his fare back to the theatre, re-entered the taxi and was driven to another part of town, where he paid the driver and coolly walked away with the loot. After the affair Manager Feld stated that Sunday was the best in point of receipts the Newman had ever had.

PARAMOUNT'S TERMS TO HOUSES THAT KICK

Bronx Exhibitors Reach Percentage Agreement for
"Red List"

Around New York where the kicks of the exhibitors are getting too strong on the prices Paramount is asking for its bigger productions, as those on the red list are referred to, it is making arrangements to take over houses and play the pictures on a percentage arrangement.

One group of exhibitors in the Bronx section concluded an arrangement this week where Paramount is to take over their house for the days the bigger pictures are booked and pay the overhead and advertising and take out a rental price for the picture agreed upon, giving the house anything over that as a profit.

The house management does not reimburse the exchange in the event the gross after the overhead has been deducted falls below the rental price set by the exchange.

Old Minstrel Tried Suicide

Los Angeles, March 7. George Marion, age 66, at one time a minstrel with Haverly and Primrose & West's Minstrels, attempted suicide in the hall-bedroom where he was stopping. He had been despondent for some time because of ill-health. His last part was that of the Minister in "Main Street" for the Warner Bros.

When found he had slashed his wrists badly, and although he had bled profusely, it is believed that he will recover.

DEFEAT OF N. Y. CENSOR APPEAL LIKELY IN PARTISAN STRIFE

Albany View Is That Assembly Will Pigeon-hole
Measure—To Be Reported Out for Senate Vote—
Public Hearing Brings Spirited Tilt

Albany, N. Y., March 7.

The administration measure to repeal the state motion picture censorship law will be reported out on the floor of the Senate, but probably will meet its death at the hands of the Republican majority in the Assembly, it was freely predicted at the state capitol today following a hearing on the proposal before the senate finance and assembly means and means committees in the senate chamber yesterday afternoon.

The hearing on the repeal measure, which was introduced by Senator James J. Walker, majority leader of the senate, and Assemblyman John J. O'Connor, representative of Charles F. Murphy's district in the assembly, in their respective houses and which embodies the recommendation made by Governor Smith in his message to the legislature on Jan. 3, drew an immense throng to the Capitol, the crowds being so large that it was necessary to conduct it in the senate chamber instead of the senate finance committee room, where it was originally scheduled.

A bitter personal clash between Senator Walker and Canon William Sheafe Chase of Brooklyn, representative of the International Reform Movement of Washington, D. C., brought about as the result of a charge by the latter that the Senator was in the employ of the "motion picture trust," and another charge that the Massachusetts citizens were "bought" when they voted against screen censorship at the polls; and an attack on Dwight Hilles, successor of Henry Ward Beecher to the pulpit of Plymouth Church of Brooklyn, who is known as the "highest paid pastor in America," marked the hearing.

When Canon Chase charged Senator Walker with being in the employ of the "motion picture trust" and working for their interests when he introduced the repealer in the Senate, the reformer bit off more than he could chew.

"Senator Walker told me it was none of the public's business how much he got from the picture trust," Canon Chase said. He was about to continue when the crowds in the balconies shouted their disapproval and, amid cries of "Go after him, Jimmie," and "Shut him up, Jimmie," the majority leader jumped to his feet and let go at the reformer.

"He doesn't have to shut up," Senator Walker shouted above the hub-bub. "He's self-destructive! But I will say that some of you gentlemen (meaning the opposing clergymen) would get further if you'd practice some of the Christian charity you talk so much about."

"I would suggest," Senator Walker continued, "that if there are any other gentlemen who wish to advertise themselves here they be allowed to speak at regular advertising rates." This remark occasioned laughter from the crowds, who seemed to be with the Senator.

"I have never told you it was none of the public's business. I said it was none of yours. And it isn't—any more than it is my business how much you get in your church collections. I have freely admitted that I was engaged by a motion picture association. But I never got any money for it. I have been trying for nine months and am trying yet."

Previous to this clash, Canon Chase and Senator Walker had crossed lances when the former declared that the motion picture producers had spent hundreds of thousands of dollars in defeating censorship in Massachusetts.

"The representatives of the motion picture industry now are before the courts because they admitted three or four men controlled the industry," Canon Chase asserted. "After the censorship law had been passed in Massachusetts, a referendum was taken and the motion picture industry spent \$150,000 for speakers, for newspaper advertising, to pay telephone girls, to help circulate their propaganda and

to have workers at the polls to help kill censorship."

"The vote cast against censorship marked a new era in American politics; an era in which this motion picture trust entered politics to spend money against the passage of laws."

The Rev. H. L. Bowlby of the Lord's Day Alliance, Rabbi Herbert S. Goldstein of New York, Mrs. Ella A. Boole, president of the W. C. T. U.; Mrs. Clarence Waterman of New York, who was mainly responsible for winning over former Governor Miller to censorship; Mrs. Ernest Hamilton of New York, Mrs. Chauncey Hamilton of Buffalo, Mrs. Ellen O'Grady, formerly deputy police commissioner of New York, and former Senator George H. Cobb of Watertown, chairman of the Motion Picture Commission, were the principal aides of Canon Chase in his attack on the repeal bill.

Those lined up with Senator Walker in warding off the attacks of the reformers and denouncing censorship, in addition to the Rev. Dr. Hilles, were Mrs. Alice Duer Miller, the noted writer, as the representative of the Authors' League; Peter J. Brady, representing the New York State Federation of Labor, and Charles O'Reilly and Charles Pettijohn, representing motion picture producers, distributors and exhibitors.

Basing his remarks on the contention that censorship results in weakening of morale and that "good souls are made from storm-swept timber left to shift for itself," the Rev. Dr. Hilles spoke in favor of repeal.

"No three men ever were so constituted that they could tell another 9,000,097 what to do," Dr. Hilles declared. "The tendency in the United States today is to too much censorship. This is evasion. Last year the people passed thousands of laws to evade personal responsibility. Of such is censorship."

"God Almighty put Adam and Eve and the Garden of Eden with a fence around them to protect them. They failed to thrive and he put them out in the world and they brought out a race of men and women."

"Innocence is good; character is better. All life is a fight, and every soldier who succeeds is carried home on his shield. Hothouse plants are slain through too much shelter. Would you have oak for ship timber? Search out the trees grown on storm-swept hills. Let us have full freedom for editors, teachers, actors, producers, artists. Let us also have stern and just laws. But let us leave our children to decide and to wrestle with the problems of life, and with wrestling grow great."

Mr. Brady declared the censorship commission had cut "Cardigan," a historical film, at the same time it released "Foolish Wives," called back, he said, only after the press had protested against it.

Mr. Pettijohn told of the work of the motion pictures during the war; of President Wilson's message to the industry to send films to show that the Americans were coming.

"When you declare war," he asserted, "the first ammunition you send isn't bullets. It's pictures. Our men went into the trenches. And they're still there. For in every hospital pictures are being shown free of charge to every man who can sit up and see them; and for those who can't sit up they're shown on the ceilings of the hospital ward."

"HOOD" BUT ONE WEEK

Syracuse—House—Unsuccessfully
Tried It Second Week

Syracuse, N. Y., March 7.

The Robins-Baker abruptly terminated today the run of "Robin Hood" on its second week's try.

Picture did so well last week the house thought it could hold over.

HAYS SURE POLITICS

CAN'T BALK REPEAL

Will H. Hays stated yesterday (Wednesday) that in his opinion the Republican party, while making a show of resistance against the passing of the measure for the repeal of censorship, could not afford as a political organization to make their stand against 't a party issue in face of the decisive manner in which the people of Massachusetts expressed themselves against censorship at the polls last year.

Hays' statement was made after he had been informed that H. E. Machold, Republican Speaker of the Assembly, was against the repeal of censorship and if driven to the extreme would use the party whip to beat it in the Assembly.

F. I. L. M. AND T. O. C. C. ARBITRATION REVIVED

Disrupted Several Months Ago;
19 Points in New
Rules

The arbitration board arrangement which was existent between the F. I. L. M. Club of New York and the T. O. C. C. for a period of more than a year, was disrupted several months ago because the former organization, composed of the exchange managers in the New York territory, insisted that they alone should have the power of naming the chairman, was resumed this week.

The F. I. L. M. made peace with the T. O. C. C. when the latter body refused to be a party to the arbitration proceedings unless an equal power of naming the chair was conferred.

A new set of arbitration rules were adopted at the series of conferences which brought about the peace pact, and the first joint hearing under the new arrangement was held yesterday (Wednesday) at the rooms in the New York Theatre building.

The new set of arbitration rules as set forth contain 19 points under which the hearings are held, and were drawn with a view to the existence of a new code necessitated by the adoption of the uniform contract which was approved several weeks ago.

"LIVING DEAD" STARTED

Mrs. Reid Starts Dope Film—No
Demand for Drub Pictures

Just how far the "dope" films are going to get is a question at this time. Reports from various parts indicate there is not a great demand on the part of either exchanges or exhibitors for any of the pictures. In the sections where there are censorship boards in action none of the pictures have been shown, with the possible exception of New York.

However, the grinding out on the Coast of "dope" films continues. It was reported this week that Dorothy Davenport (Mrs. Wallace Reid) had started work behind closed doors at the Ince studios on her picture entitled "The Living Dead." In the cast, in addition to the widow of the late star, are Besie Love, George Hackathorne, Claire McDowell, Victory Bateman and Eric Mayne. The story is by C. Gardner Sullivan and John Wray Griffith is directing.

In New York the censors are reported to have jumped on one of the drug pictures and refused to grant a license for the exposition. In the Philadelphia territory not a single one of the drug films has been offered to the censor boards for their approval.

Lasky Returning to Hollywood

Jesse L. Lasky will leave New York March 18 for his return trip to Hollywood

MAIL ORDER CATALOG TAKEN AS ADMISSION

Federal Commission Terms It
Unfair Practice and Warns
Missoula, Mont., Theatre

Washington, March 7.

A new use for a picture theatre has been discovered in Montana, that of hindering interstate commerce and to such an extent that the Federal Trade Commission condemned the practice.

The Northwest Theatres Company of Missoula, Mont., with the approval and aid of the Chamber of Commerce in that city, according to the finding of the commission attempting to eliminate or lessen competition by collecting and destroying mail order catalogs of out-of-town concerns that has been securing considerable business through mail order channels, their orders being received from the catalog the theatre company and the Chamber of Commerce were attempting to destroy.

The commission found that catalogs were being accepted from children as payments for admittance to picture shows in a theatre controlled and operated by the company. These catalogs so collected were subsequently destroyed by the theatre company. This act, the commission states, "removed from the hands of many of the residents in and around Missoula mail order catalogs from which they had been in the habit of ordering goods, thus reducing materially the probability and competition with the concerns whose catalog had been so destroyed."

The theatre company was ordered to "cease and desist" from inducing persons in possession of catalogs of mail order houses to divert these catalogs from their original purpose, and to use them for a medium of exchange for admittance to a moving picture theatre for the purpose of eliminating or hindering competition between such mail order houses and local merchants. The company was also ordered to desist from destroying catalogs and from collecting them from any outside points, as it was a hindrance to interstate commerce.

NO POLITICS NOR FILM MAKING FOR HAYS

When Leaving Picture Job Will
Return to Private Life and
Profession

Will H. Hays denies the report from the coast he contemplates entering the business of producing pictures at the termination of his term of office at the head of the Motion Picture Producers and Distributors' of America. The report was current on the coast as Hays has two men there representing his organization. It was inferred that they were making an investigation of the business for Hays personally.

At the same time Hays stated that under no circumstances whatever could he be prevailed upon to again head the Republican National Committee as its chairman. Hays says that he devoted 10 years of his life to the Republican cause and that from now on for all time he was out of public life. When he finishes with the picture industry, if he does finish he will return to the practice of his profession.

The fact that Hays at the head of the Republican machine rolled up a majority of 7,000,000 for the party in electing President Harding is a record he is willing to stand on and let the party take care of itself from that point on. He figures that he more than did his bit for them with the victory of two years ago.

A BIDDLE IN FILMS

Heir of Phifty Biddies Lionized by
Film Colony

Los Angeles, March 7. Craig Biddle, youthful heir to the millions of the Philadelphia Biddies, is here working in pictures on a small allowance from his family estate. He says he came West to show his kin that he could make good. The film colony is lionizing him, and he is the guest of a number of affairs given by some of the leaders among the professionals here.

PHILLY, WITH GOOD WEATHER, FELT DECLINE LAST WEEK

Stanley Only House to Show Gain Over Previous Week's Gross—"Salome" in Second Week Did Quite Well, Notices Helping

Philadelphia, March 7. Business in the downtown film houses suffered a sharp decline last week, although the weather, on the whole, was better than it had been for two or three weeks previous. "Robin Hood," at the Stanton (4th week), showed its first real slump, but still continued at high enough figure to warrant two or three weeks' continuance. It has been definitely decided to keep this special in for a six week's engagement, thus setting a record for the season, but whether it continues later than March 17 is, right now, very doubtful. "Adam's Rib" is being held as the successor to "Robin Hood," and on the strength of "Manslaughter's" business this new De Mille feature ought to stick around about four weeks.

The Stanley climbed back a couple of thousand dollars in gross last week, with a combination of "Java Head" and the Ben Ali Haggis tableau, "The Passing of Simonetta." The latter, a real novelty for a local film house, was given more than passing attention, and probably was as big a drawing card as the feature, which, although well spoken of by the critics, was not universally liked, possibly because of tragic ending.

The house, possibly because of several weeks of business below standard, has resumed its policy of featuring added attractions. This week, in connection with "The Christian," the Clavilux color organ is being advertised heavily for a return engagement. Next week "The Voice from the Minaret," with Coue's Message as an added starter, and following that a combination of "Peg o' My Heart" and Keaton's "Bailonatic." It has been found that the clientele of this big house goes there expecting something unusual in the line of surrounding bills, musical and otherwise.

The Stanley seems to be getting away from its policy of rotating certain stars (about five or six in number), and for the last month and for the next two weeks the only star formerly on Stanley bills is Norma Talmadge. The result has been that many of these stars' pictures have been shifted to other houses, notably the Aldine and the Kariton, and has helped business at these two houses.

The Aldine had considerable success with a second week of "Salome." Quite a lot of discussion was stirred up on the subject of this picture in the "Question and Answer" column of one of the dailies, and the highly laudatory comment of some of the regular dramatic critics resulted in a string of curious, which fell off considerably as the week wore on. Even at that "Salome" did about \$11,000 in its second week.

The Kariton did not have so much success with "Nobody's Money," the fans not seeming to care for Jack Holt in the role of comedian. The papers were not overly kind either. With considerable advance advertising and touting "The Flirt" opened at this house Monday for what was advertised as a limited run. The expectation evidently was to keep this Universal special in for at least a couple of weeks, but something happened before Monday came, and it was announced for one weekly only. The not more than fair business Monday apparently justified the new decision. It won some splendid notices, however.

In addition to "The Flirt" and "The Christian," this week's openings included "The White Flower," with Betty Bronson, at the Aldine, the first time, by the way, that a feature with this star has been booked at this theatre.

The lower Market street houses continued off in business, though not so noticeably as the previous week, probably due to the nature of the attractions.

Estimates for last week: **Stanley**—"Java Head" (Paramount) and "Passing of Simonetta," Ned Wayburn, starring Ben Ali Haggis tableau. Combination popular and week's gross went to around \$22,000 gain over past two weeks. Capacity, 4,000; scale, 50-75 evenings.

Stanton—"Robin Hood" (United Artists). Dropped considerably last week, which may have meant end of big demand, and may not. This week will tell tale. Grossed around \$15,000. Capacity, 1,700; scale, 50-75 evenings.

Aldine—"Salome" (United Artists). Second week. Held up nicely considering usual fate of second weeks on films here. Grossed about \$11,000, thus completing two highly successful weeks. Capacity, 1,500; scale, 50.

Kariton—"Nobody's Money" (Paramount). Not very successful here especially in regard to evening trade. About \$7,000. Capacity, 1,100; scale, 50.

BUFFALO DROPS OFF

Previous Week's High Gross Didn't Hold Up

Buffalo, March 7. Business dropped off somewhat last week from the previous week's high peaks, settling down to about a normal level.

Lafayette Square celebrated its first anniversary with a heavy vaudeville card and excellent feature film. The other downtown theatres are running nip and tuck, with Loew's having the edge for the past month. This house has truck a fast stride, and high grosses are turned in weekly.

Rumor says Universal is desirous of disposing of its lease on the Olympic, with no bidders in evidence.

Last week's estimates:

Loew's State—"Jazzmania" and vaudeville. (Capacity, 3,400. Scale, nights, 50-50.) Another fine week, although takings dropped off somewhat from previous week. Between \$15,000 and \$16,000.

Lafayette Square—"The Hottentot" and vaudeville. (Capacity, 3,400. Scale, nights, 35-55.) Sized up as one of best in long time. Business picked up somewhat over previous fortnight. Special anniversary program. Something under \$15,000.

Mipp—"Java Head" first half; "Shadows" second half. (Capacity, 2,500. Scale, nights, 35-50.) Business dropped several thousand dollars under preceding week's high gross record. First half feature failed to excite much return. "Head" was at least two reels too long. Second half picked up fairly well, bringing the week's average up to about the normal for the house. Around \$12,000.

Olympic—"The Headless Horseman." (Capacity, 1,500. Scale, nights, 20-25.) Still limping badly, with much talk along local radio as to future disposition of lease. Universal's tenure at the house has been far from satisfactory, although excellent run of pictures offered. Result seems to indicate there is sufficient picture offerings in field at present, and makes it clear that ventures along line of straight pictures are hazardous here at this time. The house will somewhat under its previous figure despite the revised price scale. Estimated around \$2,000.

DETROIT'S BIG WEEK

All the First-Run Houses Drew Heavily

Detroit, March 7. All the first-run houses did unusual business last week. Several big pictures, and this stimulated business. "The Pilgrim," with Chaplin, proved biggest drawing card, and "Third Alarm" also did its part.

Capitol—"The Pilgrim" (First National), "On the High Seas" (Paramount). Big double bill, powerful magnet. Around \$25,000.

Madison—"Third Alarm." Clever exploitation helped. Held up well during week, hitting very high mark Saturday. Approximately \$14,000.

Broadway Strand—"Jazzmania," Mae Murray. Close to \$10,000.

Washington—"Lights of New York." Good business. Around \$7,000.

CONN. HOUSE ATTACHED

Hartford, Conn., March 7. An attachment of \$9,000 has been placed upon the Grand Hartford, in the case of Ernest W. Michelfelder of New York City against Abraham D. and Isadore E. Goldberg and Charles Finberg of Hartford. Michelfelder seeks damages of \$9,800. He alleges that Finberg represented to him during February that he (Finberg) was in full control and possession of the Grand and all its furnishings, and that the Goldbergs, who own the building, also made the same representations.

Michelfelder says he thereupon entered into a contract with Finberg for the lease of the theatre. He says he gave \$2,000 in cash and notes for \$1,000. He later learned, he says, that Finberg did not control the Grand and that he therefore was unable to go ahead with his plans. The Grand previously was under the control of Max Spiegel, now in a Connecticut sanatorium.

GOOD SHOWS; BAD BIZ IN K. C. LAST WEEK

Nothing Drew Crowds—Spring Weather May Have Hurt Box Offices

Kansas City, March 7. Last week the picture shows were widely diversified and from the offices of some of the leading distributors, while the various casts contained the names of the most prominent artists of the film world, yet the business failed to show in what might be considered paying quantities. It was fine spring weather.

The managers did not rely upon the pictures for a draw but strengthened their programs with extra features. Nothing seemed to be just what the public wanted. Probably the most important added feature at any of the big downtown houses was the introduction of Dr. Carlos Demandil, violinist and conductor, at the Newman, for a week's engagement before his taking over the orchestra at the Royal under a year's contract. The doctor was given much publicity and attracted many of the city musicians. For the current week he is given practically all of the space in the Royal's newspaper matter, the name of the feature picture "Fury" being just mentioned.

Last week's estimates: **Newman**—"Java Head" (George Milford production). Seats 1,930; scale, nights, 50-75. Lentrlee Joy. Also Coue film, comedy and news reel, two orchestras, and a harp quartet of four girls. Despite excellent reports of critics on entire bill, takings not up to standard; disappointment; around \$11,000.

Liberty—"The Girl I Loved" (United Artists). Seats 1,000; scale, 35-50. Charles Ray. Regulars liked picture but business off. Around \$6,000.

Royal—"The Stranger's Banquet" (Goldwyn). Seats 890; scale, 35-50. Hobart Bosworth and Claire Windsor. Cast contains many other familiar names. As added feature, "Via Radio." Interesting to radio fans. Around \$6,000.

Twelfth St.—"All the Brothers Were Valiant" (Metro). Seats 1,100; scale 30. Lon Chaney. New policy for next 12 weeks, management started first showing of serial "Fighting Blood." About \$2,000.

Opposition pictures at the vaudeville houses: "The Ninety and Nine," Mainstreet; "The Woman Conquers," Pantages; "The Prisoner," Globe.

BOSTON FALLS OFF

Business Last Week Was Under Normal

Boston, March 7. Business at the picture houses around town last week was a bit below normal. While some of the effect of the causes of the slump in the legitimate houses was noted in the picture theatres there was not enough decrease at any of them to cause alarm.

"The Christian" left the Park after two weeks of not very satisfactory business and "Brass" came in to the house. A big advertising campaign was carried on in advance for the showing of the latest picture, the "ads" taking a mystery form in the first issues and winding up with a splash in the Sunday papers. It created considerable interest and was a good introduction for the film.

Estimates for last week: **Loew's State** (capacity, 2,400; scale, 25-50). Gross for last week with "Java Head" and Chaplin, \$16,000; same as preceding week. "The Famous Mrs. Fair" this week. **Park** (capacity, 1,100; scale, 50-51). "Christian" in last week did \$6,000. "Brass" this week with big advance advertising splash.

Modern (capacity, 800; scale, 23-40). Did \$6,000 last week with Chaplin's "Pilgrim" and "Vildet Jordan." "The Village Blacksmith" this week.

Beacon (capacity, scale, attraction and gross same as Modern.)

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INSIDE STUFF

ON PICTURES

The Cosmopolitan, formerly Park on Columbus Circle, will be a new theatre when William R. Hearst is through with it. Hearst has appointed Joseph Urban art director of the theatre, and Urban will design as well as supervise the renovation. That will likely include the outside besides the interior. No limit has been placed on the expense of redecorating which permits Urban to go at top speed.

The unlimited expense account for bringing the Park into light again is not altogether a theatre project with Mr. Hearst. He has been a large purchaser in recent years of realty in the 59th street section. Adjoining in the rear and all around the Park's location Hearst owns Circle property. His holdings also extend along the side streets of that neighborhood. The reighting of the Park is quite apt to make Columbus Circle look like another place with the probability it will at the same time enhance property values.

What is the real million dollar picture? That is a question that is the cause of much discussion from time to time in film circles. The answer is "The one that does \$1,000,000 at the box office." William Fox has just come to realize that in "The Fast Mail" he has one of those million dollar finds, for the picture has grossed that in rentals up to this time for his organization. These are only the occasional hits, but as against it there are any number of pictures made on which a heavy bank roll is shot and more than a million dollar sales quota loaded on its shoulders that never reach the "hit" mark. Still the exhibitor in these cases is asked to carry a million dollar quota on them as far as his theatre is concerned. The one that is made for a nickle like "Fast Mail" and develops into a million dollar hit is far better than the \$1,000,000 picture that plays to a nickle.

A situation has developed over the "Hunting Big Game in Africa" pictures that may have some developments before the matter is finally adjusted. About a week ago Eugene Roth, who first obtained the rights to the pictures and who made a deal with J. J. McCarthy to put the film over after it had been turned down by all of the big releasing companies, arranged to become one of the executive staff of Universal, a sort of an executive secretary to Carl Laemmle and a confidential advisor from the exhibition end of the business. Almost immediately afterward came the news that Universal had secured the distribution of the "Big Game" pictures. On trying to check up in New York this week on the accuracy of the deal with U., one could not get any confirmation from Universal's offices. J. J. McCarthy refused to make any statement, except that he was not aware any arrangement for the distribution of the picture could have been completed.

Whether the show business ever blames Syracuse or not, that up-state city has loosed many who entered it to more or less fame. For a while the Shuberts were in the lead but it's doubtful if they have either the fame or public recognition Jackie Coogan has received and gets. Jackie visited the home town of his folks last week, the city where his father entertained the other kinds by jig-stepping on the corner while his grandfather operated one of the best soda water fountains a Syracuse drug store ever ran on the level. In Syracuse last week also were Dan Mason, the "Plum Center" fellow of pictures and Yvonne Logan, another Syracusean who is in pictures. Mason said he is dropping the one-reel comies for the present to start a five reel feature.

An all star screen version of "Uncle Tom's Cabin" is to be made by the Principal Pictures, of which Sol Lesser is the head. Originally the famous Harriet Beecher Stowe story was filmed about 10 years ago by World Film, but Lesser figures that a real all star combination in the picture will make it possible to turn out a production that will be big enough to road show before general release. Less than a year ago when a group of actors undertook to organize an all-star stock company for the presentation of famous plays on Broadway they had practically decided that their initial bill would be a revival of "Tom." Later they switched to "Trilby" with the result that they did not remain together long enough to present a second play, which would have been "Uncle Tom."

"Wild Oats" played 26 successive weeks in Detroit. That's a record for a picture the authorities tried to ban. The "Oats" film is a health educational. When departmental heads in Detroit saw it they so emphatically endorsed the feature it was able to make the record run. Sam Cummins is behind the film, which has been running about three years. It will probably gross close to \$1,000,000 before ending its career, if it ever does that. In addition Cummins has published a set of paper covered books in seven volumes called "Sex Facts." They also advertise the film with the set selling at \$1. So far Cummins has disposed of 30,000. The idea suggested itself through the demands by those who saw the picture for more facts in connection with the subject.

Mrs. Rodolph Valentino, the first, professionally Jean Acker, is threatening to write a serial story of her married life with "The Shiek." Miss Acker is reported to have said she would not have thought of it had not her former spouse attempted to deprive her of the use of the Valentino name. Miss Acker believes her story if written will make surprisingly interesting reading to the admirers of the screen star.

HART TO PRODUCE

Plans to Return to Screen After Divorce Is Over

William S. Hart is planning to return to the screen under his own auspices as soon as his wife's suit for divorce has been finished. The case is scheduled for trial in about a month.

The understanding is that Hart, who has been away from the studio for more than a year, will organize his own producing company which he will finance himself. Hart is reputed to be worth around a half a million dollars.

JUDGMENT AFFIRMED

The Appellate Division has affirmed the \$6,149.74 judgment awarded Guy Crosswell Smith against Isaac W. Chadwick on a verdict for alleged fraud in the making of a contract for the foreign exhibition rights of the picture, "The Unchastened Woman." The transaction took place May 9, 1919. Chadwick doing business as the "Rialto de Luxe Productions," which was later found to be a non-existent corporation, and accordingly invalidated any contract and money exchange.

NEW "SPITE" HOUSE

Trionan Proprietor Building—Two Others Proposed

Chicago, March 7. Andrew Karzas, who has Trionan, the big South Side dancing palace and the Woodlawn Theatre, is planning a 5,000-seat picture house on the site of the Woodlawn, in the building of which the element of spite is said to enter a bit. Karzas had the Woodlawn Theatre, which prospered until Balaban & Katz opened the Tivoli in that section. The Trionan dance hall has cut into the Tivoli considerably. Encouraged by the assault being directed on the Tivoli, Karzas is now planning this big picture house.

A new picture theatre with a seating capacity of 2,000 is to be erected at 42nd and Halsted, and another one with 1,500 seating capacity is to be erected at 63rd and Kedzie.

Robbers Held Up Ruth Clifford

Los Angeles, March 7. Ruth Clifford, the serial star, was held up by bandits who stopped her car.

Her sister threw a jewel case from the machine and the hold-up men overlooked it. It was recovered by the film star after they left.

"PILGRIM," \$49,500, FIRST WEEK; CAMEO AMAZES WITH \$11,980

Forty-second Street's Small Theatre Did Extraordinary Business With "Down to the Sea"—"Othello" Moving to Rivoli

Two big film features, in the plot of advertising at least, were the contenders along Broadway last week. The Chaplin final picture for First National, "The Pilgrim," at the Strand, was the center of interest, and the Strand is a consequence did the business of the week on Broadway, getting \$19,900. The other attraction was "Adam's Rib" at the Rivoli, which played to capacity.

At the Capitol "Minnie," another First National release, got \$34,000, far for that house and just along the usual business without any particular interest in the picture. This week, however, it looks as though the house will do around \$50,000 on the strength of the Sunday record broken by Pola Negri in "Mad Love," which pulled \$11,980 on the day.

"The White Flower" at the Rialto failed to cause any stir, and "Othello" at the Criterion did not get the business the tremendous notices that the daily papers gave the attraction should have brought it. An educational interest in the picture is, however, apparent, and next week for the first time in history Famous Players is taking an independently made production in this one, and placing it in the Rivoli following the two weeks at the Criterion.

One of the surprises of the street is that the little Cameo, on 42d street, which heretofore has been looked on as a house that could possibly hold \$7,500 on the week by stretching the walls a little, should have grossed over \$11,000 two weeks ago with "Down to the Sea in Ships" and to have come back on its second week with a gross of \$8,100. At the Lyric the "Hunting Big Game" pictures still have a few weeks to run, with business remaining at a pretty even level and the interest in the pictures still holding. The picture finishes at the house this week of March 25.

An unusual feature was recorded at the Strand with the Chaplin business. The picture on Sunday, its first day, broke the record for Chaplin's at the house which "The Kid" created. Monday's business was also good, then a slight falling off, with the result that Wednesday night the picture was \$2,500 behind "Kid" figures. Thursday and Friday there was another slight decline, but Saturday came back with a bang, and the business on the day was terrific. Sunday, the beginning of the second week of the picture, was also big.

Estimate for last week:
Cameo—"Down to the Sea in Ships" (Hodkinson). Seats 539; scale 55-75; third week. Erroneously reported last week this Hodkinson production only got \$8,100 its first week at this house. The picture drew \$11,490.75, breaking every existing record for the little house from the first day it started. Giving a schedule of eight shows daily now as against six and seven a day, the regular policy. Last week, the second of the same picture, the gross was \$8,197. No doubt the picture is a draw, but the surprise to all concerned, particularly the house management of the Cameo itself, is that the little theatre could play to so great a gross as it did for the initial week of its production.

Capitol—"Minnie" (First National). Seats 530; scale 55-85-110. Did good week's business, although hardly above average of what Capitol does with great regularity. Gross there never falls below \$35,000, no matter what picture, and as soon as there is anything unusual on screen jumps tremendously. As an instance, Sunday of this week the Goldwyn's Pola Negri "Mad Love" turned away tremendous crowds and broke existing house record for any Sunday, doing \$11,980 on the day exclusive of war tax. "Minnie" last week got \$38,000.

Criterion—"Othello" (Ben Blumenthal). Seats 608; scale, Mats. \$1 top; Eves. \$1.50 2nd week. Got tremendously strong notices in daily papers on opening and helped business considerably. First week finished with \$6,000 with demand from school teachers strong. Goes into Rivoli next week.

Lyric—"Hunting Big Game in Africa" (J. J. McCarthy-Eugene Roth). Seats 1,400; scale Mats. \$1 top; Eves. \$1.50. (Rth. w. g.) Will remain here until March 35, week although intimated at present it will finish week previous. Last week it pulled \$8,500.

Rialto—"The White Flower" (Paramount). Seats 1,960; scale 55-85-99. Betty Compson star. Although this was the pre-release showing on Broadway for this production business dropped off about \$6,000 against that done the week

GENERAL SLUMP HITS FRISCO FILM HOUSES

Business Of Along Line—Slight Improvement at Week-End

San Francisco, March 7. Business slumped from the preceding week at all of the picture houses last week. The falling off can be attributed to both the nice weather and the quality of the pictures which were below the average. At the Portola "The Message of Emile Coue" showing for the first time here, was featured in all advertising the early part of the week, but when it failed to make the desired impression on the box office, Ben Turpin in "The Shiriek of Araby" was given the prominence in the billing after the first couple days and a slight improvement, noticeable in attendance, "The Dangerous Age" at the Tivoli got a poor start but picked up later in the week.

Loew's Warfield with "The Famous Mrs. Fair" and Adolpheus, and his company of dancers heavily advertised held up best of the bigger houses. The Imperial had "Adam's Rib" which moved over from the Granada across the street and the experiment was unsuccessful. This feature did big at the Granada the preceding week, but got practically nothing here. "Poor Men's Wives" at the California, and Priscilla Dean in "The Flame of Life" at the Granada feature got only fair returns.

An estimate of last week's business shows:

California—"Poor Men's Wives" (All Lichtman). (Seats 2,700; scale 55-90). Got only a fair return with the box office showing \$16,000 on the week.

Granada—"The Flame of Life" (Universal). (Seats 2,840; scale 55-90). Priscilla Dean. Business also down here with \$17,000.

Imperial—"Adam's Rib" (Paramount). (Seats 1,425; scale 35-75). This feature moved across from the Granada where it did record business last week, took a big flop here. Got \$5,000.

Portola—"The Shiriek of Araby" (Sennett). (Seats 1,000; scale 50-75). The latter was depended upon for the draw but the Turpin feature was featured later in week. Played to \$6,000.

Loew's Warfield—"Famous Mrs. Fair" (Metro). (Seats 2,800; scale 55-75). Adolpheus Dancers was a heavily advertised added attraction. Got \$14,000.

Tivoli—"The Dangerous Age" (First National). (Seats 1,800; scale 10-75). (Second week). Got a poor start but picked up later in the week, getting \$5,000.

Strand—"Little Church Around the Corner." (Seats 1,700; scale 50-75). Has not had a winning week since returning as a first run house. Got \$2,500.

Frolic—"The First Degree" (Universal). (Seats 1,000; scale 10-30). Frank Mayo. Its usual \$2,500.

"Covered Wagon" at Criterion

"The Covered Wagon," Famous Players, will open March 15 at the Criterion, New York, with a presentation by Dr. Riesenfeld.

April 2 the picture, for its only other pre-release date, will go in the Egyptian theatre, Hollywood, where it will supplant the long run of "Robin Hood" in that house.

Previously when "Adam and Eva" played its second week on Broadway at this house, last week the Compson picture grossed \$17,900.

Rivoli—"Adam's Rib" (Paramount). Seats 2,200; scale 55-85-99. An all star DeMille directed production. Pulled corking week's business with the gross just topping \$28,000 on the week, the picture holding over for the second week with a third to be played at the Rialto.

Strand—"The Pilgrim" (First National). Seats 2,900; scale 30-50-85. Final Chaplin for First National, and opening Sunday at Strand broke Chaplin record held by "The Kid," business on Monday also held up fairly well but Tuesday and Wednesday were off on what expected. It did get enough by Wednesday night, however, to hold over for second week, although booking arranged in advance of opening date. Gross on first week \$49,500.

FEAR DENVER FANS ARE FED UP ON FILMS

One House Installs Musical Stock—Business Good at Others

Denver, March 7. At least two pictures shown here last week surprised everybody who had seen the pre-releases, including the respective house managers, by pulling excellent business. They were "White Flower" with Betty Compson, at the Rialto, and "Java Head" at the Princess, both Paramount houses.

A quiet week was looked for with the two releases, regarded locally as mediocre stuff. To the astonishment of all concerned, "White Flower" did around \$7,500 at the Rialto, and "Java Head" close to \$6,500 at the Princess.

It all goes to show, according to the managers, that exhibitors are not always capable of accurate judging of what the public wants.

Charlie Chaplin in "The Pilgrim" at the Colorado (Bishop-Cass) opened Saturday last, in the face of managerial qualms as to the advisability of putting the film on of a minister, it is feared, may bring wide-spread criticism. However, advance indications are for a good week's business.

The Iris is abandoning pictures for a time, and substituting musical comedy in stock. Billy Maine and his company put on "Up in the Air" last week with fairly satisfactory business, at 25 cents matinee, and 50 cents top, nights, including tax. The company is essaying "Twenty-four Hours of Truth" this week. As the same angles, it's an adaptation of "Nothing but the Truth." The experiment is still too much in the trial stage to gauge accurately, but Orson Adams, house manager, talks optimistically of the future. He is proceeding on the theory that people are getting fed up on pictures. The Iris specialized on second run films.

Last week's estimates:
Rialto (Paramount). Seats 1,050. Prices, matinees, 25 and 35, nights, 40. Betty Compson in "White Flower." Around \$7,500.

Princess (Paramount). Seats 1,250. Prices, 25 and 35; matinees, 40 cents nights. Beatrice Joy and Raymond Hutton in "Java Head." \$6,500.

Colorado (Bishop-Cass). Seats 2,447. Prices, matinees, 30; nights, 40. Mae Murray in "Jazzmania." Reception given this film indicates fans are getting a bit tired of the pulchritudinous Mae. General verdict in Denver is that the star's acting is more than a little off in the production. Business about \$1,800 gross.

America (Bishop-Cass). Seats 1,530. Two film groups during week. Saturday, Sunday, Monday and Tuesday. Colleen Moore in "Look Your Best," by Rupert Hughes, with Antonio Moreno in cast; also, "Headhunters of the South Seas." Business so mild that both were pulled in middle of week. Wesley Barry and Katherine MacDonald in "Stranger Than Fiction" filling out. Business for the first group below \$2,000. The Barry-MacDonald film drew around \$2,500. Total of \$4,500 for week.

Iris (Fox). Seats 1,776. Prices, matinees, 25; nights, 30. Special showing of "The Town That Forgot God" under auspices of local El Jebel temple, Shriners, at 50 cents top. The film was ballyhooed with a big parade, Monday, participated in by Shriners and a thousand automobiles. Business around \$12,000 for the week.

TWO FILM MEN MISSING

Los Angeles, March 7. It is believed that William F. Alder, scientist and film man, and his cameraman, John Boyle, have met with either death or accident in New Guinea. They left here some time ago for the South Pacific to shoot pictures of cannibals and the wilds of Dutch New Guinea. They were last heard from on Christmas Day and are now overdue one month.

The Dutch Government has informed the local consul that it is not responsible for any personal injuries the two Americans may have sustained.

Madge Bellamy Goes with Ince

Thomas H. Ince has placed Madge Bellamy under contract for three years at the conclusion of her present contract with his organization. Under the new agreement she is to be starred or featured in a series of pictures, including at least one special a year, to be directed by Ince personally.

"Lorna Doone" and "The Hot-Tent" were her two last pictures to be released, with "Ten-Ton Love" in which she is starred, her next production.

L. A. BUSINESS "SO-SO"

Neither Good Nor Bad—Holdovers Draw as Well as New Films

Los Angeles, March 7. The week, so far as concerned the pictures and the box office receipts therefrom, was passively quiet. There was no outstanding feature. The repeaters appeared to draw as well as the new ones. Patronage wasn't big, nor could it be characterized as small. It was just so-so. The estimates:

California—"Lost and Found on a South Sea Island" (Goldwyn). Seats 2,000. Prices, nights, 35-75; matinees, 25-55. Raoul Walsh, director; Elmore, conductor; heavily featured. Took \$12,250.

Kinema—"Minnie" (A. F. N.). Seats 1,800. Prices, nights, 35-75; matinees, 15-55; Marshall Neilan production. Supplementary features strongly billed. Grossed \$11,100.

Gramma's—"The Power of a Lie" (Paramount). Seats 2,200. Prices, nights, 40-55; matinees, 25-35. Stubby Julienne Scott in lead, with none else billed. Fashion Revue halt for feminine draw. Took \$12,000 on week.

Metropolitan—"The White Flower" (Paramount). Seats 3,700. Prices, nights, 40-55; matinees, 30. Betty Compson and Hawaiian setting proved big draw. Vaudeville and musical attractions given play. Got \$23,000.

Grayman's Rialto—"Adam's Rib" (Paramount). Seats 800. Prices, nights 55-85; matinees, 35-55. C. B. De Mille's name in bigger type than title. Receipts, \$10,500.

Crauman's Hollywood—"Robin Hood" (Fairbanks). Seats 1,800. Prices, nights, 75-11; matinees, 50-75. Swan song still unsung. Took \$8,900.

Mission—"One Exciting Night" (Griffith). Seats 900. Prices, nights, 55-110; matinees, 35-80. In third week. Netted \$8,000.

Loew's State—"Toll of the Sea" (Metro). Seats 2,300. Prices, nights, 55-75; matinees, 35-55. Bull Montana's "Rob 'Em Good" and Ciolellini, singer, featured besides Max Fisher orchestra. Estimated box, \$17,200.

HOT IN WASHINGTON

New Murray Film Fell Down Last Week

Washington, March 7. Unexpected spring weather at the end of the week made inroads into what started off to be a big winner for the local picture houses. From Friday on the mercury climbed higher and higher and even the neighborhood houses showed a decreased patronage.

From all indications Mae Murray in her latest picture "Jazzmania" staged what proved to be the closest to a real "flop" the Columbia has had. Much adverse criticism from the old byways of "word of mouth" went the rounds and although the admirers of this star proved loyal and gave the house some play the week all together must be classed as rather unsatisfactory.

Estimates of the week:
Crandall's Metropolitan—(Capacity, 1,700; scale, 35-50, evening). Richard Barthelmess and Dorothy Gish in "Fury." (First National). Showed more even drawing powers on week than others which apparently brought to it greatest gross on week. Close to \$10,000.

Loew's Columbia—(Capacity 1,200; scale, 35-50 evenings). Mae Murray in "Jazzmania." (Metro). Did not hold up to usual business at this house, not getting over \$9,000.

Moore's Rialto—(Capacity, 1,900; scale 50 evenings). Double bill. "The Message of Emile Coue" and "Kick In" (George Fitzmaurice). Hitting very timely with Coue film, end of week slump held grand total down considerably, possibly hitting about \$9,000.

Loew's Palace—(Capacity 2,500; scale 35-50 evenings). Jack Holt in "Making a Man." Story was excellently done and star is developing very rapidly here large male following. About \$8,500.

NEGRI HAS VALENTINO SCRIPT

Pola Negri is at work on a re-making of "The Cheat," the picture which did so much for Fannie Ward and Sessue Hayakawa. When that is completed she is to begin work on another for Famous Players, a film version of "Don Caesar de Bazan," written in the middle of the last century by Adolphe d'Ennery, author of "The Two Orphans."

Originally it was planned by F. P. to utilize this tale as a starring vehicle for Randolph Valentino under the title of "The Spanish Cavalier," and June Mathis prepared the script. But with Valentino out the script was redone and the woman's role strengthened for Pola Negri.

Hamilton May Vote on "Sundays"

Hamilton, N. Y., March 7. Petitions are being circulated for and against Sunday picture showings. It may go to a vote March 20.

This town is celebrated for having Colgate College in it.

CHI THEATRES STRESS BIG ATTRACTION WEEK

Advertising Space Neglects Film Feature—"Coue" Film Failed to Draw

Chicago, March 7.

The Chicago theatre has fallen down so far on its pictures for the last four weeks; it is currently pushing "Syncopeation Week" instead of its feature picture. In Monday morning's "Tribune" less than one-twentieth of the big advertising space of the Chicago was devoted to the picture, which is Thomas L. Ince's production of Douglas MacLean in "Bell Boy 13."

The bulk of the advertisement is given to "Syncopeation Week" and the claim is made in the advertisement that it rivals "the funniest, girliest, and most spectacular musical comedy production." The principals in the stage production are Arnold Johnson and his orchestra, Irving and Jack Kaufman, Egbert Van Alstyne, Misses Georgia Ingram and Jean Ribera at the head of the Abbott "Dancing Girls" and "The Dancing Forest," an important stage effect. In addition Jesse Crawford, who is the Chicago's biggest single attraction regularly, is playing a number on the organ.

The Chicago generally tries to bolster up the MacLean films with a big program like this and the features for the last four weeks have been so far from satisfactory that A. J. Balaban recently made a trip east with a view of obtaining some big stage material. "The Stranger's Banquet," last week's feature at the Chicago, was nothing worthy of big boosting and the fact that the features offered at that house have been falling off is so noticeable that even friendly critics like Mae Tinee of the "Tribune" have emphasized the mediocrity of the long subjects. "The Message of Coue," which was the most widely advertised feature at the Balaban & Katz houses last week, brought some business owing to Coue's popularity, though it is suspected by the general public as propaganda.

The Roosevelt, the other downtown house of Balaban & Katz, started Chaplin in "The Pilgrim" Monday and the new film opened nicely. McVicker's has "Adam's Rib," which is receiving extra big newspaper advertising in what looks like a strong bid for business against the Balaban & Katz houses. Barbee's has "The Midnight Guest," which opened Sunday, getting away from the formal Monday openings. Barbee's has "Secrets of Paris." Harold Lloyd in "Dr. Jack" continues at the Orpheum for a second week. Gloria Swanson in "My American Wife" is at the Castle.

Last week's estimates:
Chicago—"The Stranger's Banquet" (First National) and "The Message of Coue" failed to draw as it should to what is perhaps the most expensively operated picture house in the world; gross in neighborhood, \$32,000.

McVicker's—Jack Holt in "Nobody's Money" (Paramount); very good picture offered with splendid stage features.

Roosevelt—"Robin Hood" (United Artists); sixth and last week; \$15,500.

Randolph—"Women Men Marry" (Universal); \$5,000.

VITA'S FINAL DUNCAN

Though Under Contract to U. Ordered to Make "Terrible Terry"

Los Angeles, March 7.

Despite that William Duncan and Edith Johnson are under contract to Carl Laemmle and Universal they are still working at Vitagraph. On the occasion of the return to the coast of the two stars from New York, where they completed arrangements with Universal, the latter organization made overtures to Vitagraph regarding their taking over the balance of the contract they still held with Vita. Vita balked at the arrangement and immediately on the return of the pair to their home here, Albert E. Smith informed them that they were wanted on the lot to make a western story.

The picture is now under way and the present title is "Terrible Terry." It will be the final production that the serial couple will make for Vitagraph and as soon as completed they will move over to Universal City to begin work there.

CLIFTON PRODUCING

Elmer Clifton, who produced the winning picture, "Down to the Sea in Ships," now playing at the Cameo, New York, where it has three more weeks to run on its six-week engagement, is about to start on his next special.

Subject and other details are withheld.

"IF WINTER COMES"

The William Fox illustration of the novel of the same name by A. S. M. Hutchinson. Scenario by Paul H. Sloane. Directed by Harry Millarde. Announced length, 11 reels. Photographed by Joe Rittenberg. Mark Sabre.....Percy Marmont
Hagwood.....Arthur Hodge
Twynning.....Sydney Herbert
Held Tybar.....John T. Brown
Rev. Sebastian Fortune.....Robt. Rev. Sebastian Fortune.....Robt.

Springfield, Mass., March 7. "Over-direction" is one of the faults of "If Winter Comes." Hutchinson's novel has its good and its weak spots. The same is true of the film version. Perhaps this is because the story has been treated respectfully in placing it in celluloid form. There is no question as to the fidelity of detail and plot being transplanted from words to the screen.

Percy Marmont plays Mark Sabre, the quixotic hero of the story; a man upon whom the temptation of an affair with the women he loves, the discouragement of unfriendly business partners, and the odium of scandal fall, and who still has the mettle fine enough to meet his troubles manfully. Returning to "over-direction," it is well evidenced in the acting of Mr. Marmont. His forced smile—at time when it seemingly is uncalled for—actually becomes a bore. If heaving chest and labored sighs are the means of expressing emotion, especially in a man, on the screen, then Mr. Marmont is graphic. His motions in dramatic scenes caused giggles at one viewing of the picture. In the lighter moments the work of Mr. Marmont is pleasing. One of his biggest dramatic scenes is in the coroner's court at a hearing concerning the death of Effie and her baby. But here the words of the hero are substituted right out of the book and the frequent flashing of the words "look-here" become monotonous and spoil an otherwise effective climax.

Ann Forrest is a splendid Lady Tybar. Her confessing to Sabre of her husband's infidelity and her own unhappiness is a splendidly done passage. Her restraint from making the character "weepy" and hysterical and her pantomimic force are deserving of high praise.

The big emotional scene is that of the death of Mrs. Perch. Upon hearing the news of her son being killed in the war, she is seen dying. The son, by means of double exposure, appears and beckons to the spirit of his dying mother, which joins him. The most cold-hearted feminine contingent will be moved to tears. Mr. Millarde, by the way, has not "over-directed" this scene. He has made the most of it in every way.

In picture form, the story lacks comedy. Thin Jinks and low Jinks, the maids in Sabre's home, get a few laughs in two or three scenes, but that really is the only comedy relief throughout the picture.

William Riley Hatch, as the Rev. Sebastian Fortune, makes a unique character. Mabel, the wife of Sabre, is most unlikeable. She keeps well within the bounds of the calling of her character. Raymond Bloomer portrays a husband who delimits in tormenting his wife, but Mr. Hutchinson has redeemed him through his service in the war. Effie is portrayed by Gladys Elsie in a satisfactory manner.

The scheming, selfish Twynning, is adequately enacted by Sydney Herbert. The other minor characters are played in satisfactory manner.

The shots of the trenches are brief, another item worthy of commendation for Mr. Millarde. Some of the scenes in the little English town will give American theatre patrons some conception of how the announcement of war was received.

In one scene Sabre is seated on a bench overlooking the water. He throws a straw hat he has been wearing into the water. There is a brief flash to another scene. When Sabre is again shown he rises from the bench and places a soft hat on his head. Another is where Sabre is given a letter by a postman as he arrives in front of his home. He reads the letter and places it in one of the outside pockets of his coat. He enters the house and meets his wife, who asks for the letter. He thereupon withdraws the letter from an inner pocket of the coat.

The film had its world premier at Mr. Fox's theatre in Springfield and it will not be shown again until September, it is said, when it will open in a New York theatre, *Chiff.*

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

MAD LOVE

Goldwyn presentation of U. F. A. picture featuring Pola Negri, made in Germany. Film has been reedited for America by Katherine A. Hilliker and H. H. Caldwell. Originally titled "Sappho" in Europe. Directed by Dimitri Buchowetzki. Shown at the Capitol, New York, week March 4. Cast not published.

Without the publicity built up about Pola Negri's presence in the United States and the engagement of the star to marry Charlie Chaplin "Mad Love" would have been set down as "another of those imported clucks." But, thanks to the press agenting, they crowded into the Capitol Sunday night. Goldwyn scores a neat bit of showmanship; but what will be the kickback on Famous Players' forthcoming Negri production?

The picture, in design and appeal, is about the grade of a Universal program with Ivan Abramson trimmings; in technical quality it is below the grade of American pictures of 10 years ago. It is just a trashy sex angle, crude in idea and absurd in execution. The only thing the picture has is some massive settings and a few mob scenes. Its drama belongs in the Family Story Paper class, which is two steps below the ten-twenty-third grade.

If you can imagine a thoroughly vulgarized version of Daudet's "Sappho" that is the brutal sex angle alone and devoid of the literary elements that mark that novel, you get some idea of the picture. They dress up a sordid Parisian gold digger in phoney romance and try in vain to engage your sympathies in her fictional love affairs and final destruction. The net result is they achieve the realistic atmosphere of New York's old Haymarket, but the romance is sadly lacking in conviction. It is all heavy-handed, melodramatic, and at no point do you get an illusion of real people and real events.

Nothing is quite so cheap as pretentious vulgarity, and this picture abounds in that commodity. Its appeal is to the feeble-minded who can get a thrill out of stagey suggestiveness. The scenes in which the wicked adventures "vamps" the millionaire are designed to furnish a spicily kick; but they are so badly overdone they provoke derision and amusement instead. Pola Negri, with her atrocious German make-up on, may be the Berlin idea of an irresistible siren, but her work is too coarse for Broadway. All she does is to reproduce the Theda Bara type that America grinned off the screen some years ago. These "spicy" episodes never would get by any one with the sophistication of a schoolgirl.

The story is rather muddled and unnecessarily complicated. Liane (Miss Negri) vamps a young engineer, then double crosses him in favor of a rich manufacturer. The engineer thereupon goes insane and has to be put in a padded cell. Pierre, his cousin, comes to Paris to attend to the lunatic's affairs and meets Liane, supposing that it was another woman who had ruined his kinsman. Liane falls violently in love with the young man and they are married. During the honeymoon at some French watering place the manufacturer runs them down and acquaints Pierre with the real history.

Pierre casts Liane off and returns to Paris; but, still infatuated, seeks out the girl, who is trying to forget in the gaieties of the Odéon. The mad engineer makes a timely escape from the asylum, and all three come together in a private room of the amusement place. Pierre is thrown outside by his mad cousin. He summons the crowd from the dancing floor and they break in, to find that the madman has strangled Liane. The mob scenes at the end of the picture are at times effective, and some of the marine backgrounds have a good deal of scenic beauty. *Rush.*

MR. BILLINGS SPENDS DIME

Paramount release presented by Jesse L. Lasky with Walter Hiers starred and Jacqueline Logan featured. A. S. Levine adaptation of the Dana Burnet story. Directed by Wesley Ruggles. Shown at the Rialto, New York, week Mar. 4, 1923.

John Percival Billings.....Walter Hiers
Escapade Juarez.....Jacqueline Logan
Gen. Paolo Blanco.....George Fawcett
Captain Gomez.....Robert McKim
Pascella Parker.....Patricia Palmer
Eustachio Juarez.....Joseph Swickard
John D. Starlock.....Guy Oliver
White.....Edward Patrick
Digger.....Charles Burton
Manuel.....George Field
Marlin Green.....Lucien Littlefield

This is the first starring production for Walter Hiers, groomed by Jesse Lasky to replace Roscoe Arbuckle as the funny fat man of the screen. "Mr. Billings Spends His Dime" does get a few laughs here and there, the best one coming just before the finish of the picture, which while intended as broad comedy is really a romantic little tale, well done on the screen and a type of picture that is going to eventually bring Hiers a great measure of popularity. He has been in pictures for a great many years and is fairly popular, but not a star.

To make him a star it looks like Paramount will have to flood the country with his pictures and they won't be able to do that very well as long as they hold him at Wallace Reid prices. He isn't at this time the draw Reid was and as long as the producers are looking to the exhibitor to build a star for them they should give the theatre men some slight opportunity to get a little the best of it for the time being until

Hiers is established as having a definite box office value.

In casting this picture the producer surrounded Hiers with players that have names, in fact, there are one or two who are as well if not better known than the star. The list includes George Fawcett, Jacqueline Logan, Robert McKim and Joseph Swickard. That quartet acquitted themselves most creditably.

"Mr. Billings Spends His Dime" was originally intended to be a Reid starring production, but at the time of his illness the production plans were changed and Hiers was selected to replace him. One can readily see how this would have been an ideal story for the late star, but it still played in the broader comedy vein is equally suited to the somewhat heavier Hiers.

Hiers is a picture fan according to the screen version of the "Mr. Billings" tale and in a news weekly sees the daughter of a Central American republic on the occasion of the celebration of the failure of the latest revolution. How he loses his job that same week because he is overstaying his lunch hour time to get an extra peek at the girl on the screen, and finally he becomes involved with the conspirators through the spending of his last dime to buy a cigar that has the girl's picture on the band is set forth in interesting if not extremely comical fashion in the feature. He steps into affluence through spending the dime to make it possible for him to take a trip to the Republic and on the same steamer again runs into the conspirators. In the end he acts as an agent for them and unwittingly is the means of frustrating their attempt to gain control of the little nation. Of course he wins the hands of the President's daughter and then comes back to the old store and buys it out, making the floor walker who fired him the manager. This final touch is the best laugh wallop of the entire picture.

Miss Logan as the President's daughter makes a charming picture while Mr. Swickard as the father is an imposing figure. Messrs. Fawcett and McKim as the principal conspirators have a couple of clever pieces of business that they might have worked out a little more effectively, especially the little money bit which they repeat three times. That should have been a bigger howl on each repeat, but it didn't seem to get over.

Perhaps Wesley Ruggles, who directed might be to blame for this to some extent, but on the whole his direction of the picture was good, for the unfoldment did hold the interest. *Fred.*

THE WHITE FLOWER

Paramount production starring Betty Compton, presented by Adolph Zukor. Written and directed by Julia Crawford Ives. Five reels. Shown at the Rialto, New York, week Feb. 23, 1923.

Konia Markham.....Betty Compton
Bob Rutherford.....Edmund Lowe
John Marchand.....Charles Martin
Ethel Granville.....Arlene Pretty
Mrs. Gregory Bolton.....Sybil Ashton
Mr. Gregory Bolton.....Arthur Hoyt
David Penumbah.....Leon Barry
Bernice Martin.....Lily Phillips
Edward Graeme.....Reginald Carter
Sorceress.....Kubana.....Native Hawaiians

The novelty, if it can any longer be counted as such, is that the picture for the greater part was made in Hawaii. It is a story that has its locale laid there and deals with the superstitions of the natives of the island. As a feature film it is atmospheric in one extreme, while actionless to the other. It is far from the type that can be counted on in the fullest sense of money getters in the pre-release houses. As a program picture of ordinary calibre it will get by but that is all; it won't pull any extra business anywhere.

While not particularly interested in the cause of its lack of punch from the box office angle, it might be well to state in passing this is an author directed picture. That may account for it, and again it may not. It is true, however, that about two reels at the opening of the feature are spent in laying the atmosphere of the islands as the background to the story.

The punches counted on to put the picture over are a couple of Hula-Hula dance scenes with Betty Compton as the dancer and a surf boat riding bit. Neither new to the regulars at picture houses, nor done particularly well in this picture. Miss Compton does some of the best work she has more recently shown and scores as the little half-blooded heroine of the story. She has the character of the daughter of a wealthy American planter, whose wife was a native islander. Possessed of all the superstitions of the native half of her blood she believes that the priests and sorceresses of the island have the powers to foretell the future, and to cause death by their prayers. At the opening of the picture she has just been informed by a seeress that she is to wed one who is to come to her and present her with a white flower. The plot thus far has been laid by a wealthy native who has the seeress in his pay and figures as appearing on the scene with the floral gift. However, a young American who has just arrived on the island to manage a plantation befalls him to the present-

ation and the girl accepts him as her fate.

Their love progresses until the fateful day when the man's fiancée accompanied by her aunt and uncle arrive from the states. The little islander's heart is broken. However, in the working out of the tale she manages to get the man she loves with the American girl renouncing him.

One remarkable thing about Edmund Lowe's lead opposite was his resemblance to John Barrymore in some of the pictures that he did some years back. Lowe incidentally gave a really clever performance and one that registered with the audience. The heavy contributed by Leon Barry was also effective. Arlene Pretty played the American fiancée, getting past nicely, but putting on a very bad make up in her illness scenes. This showed particularly in the close-ups. *Fred.*

PLAYING DOUBLE

Independent western melodrama by Prairie Productions, also described as a Dick Hatton production after the star. Billing carries the name of the Western Picture Exposition Co. Story by J. Stewart Woodhouse and direction by Dick Rush. At Loew's Circle March 5, hat of double feature bill, the other half being a Select release with Constance Tammage.

A rank outside independent bearing many marks of the amateur. None of the people in the cast have screen reputations and their work indicates they may be amateurs. The leading woman is Ethel Shannon, and she alone gives promise. She has at least a large endowment of beauty and some natural camera knack.

Dick Hatton has no special qualifications for stardom. He is just a nice-looking young man without any particular distinction and no gift for acting at all.

The picture probably represents the absolute minimum of expenditure. It has only one interior showing, a lawyer's office. The rest of the action takes place out of doors. The item of setting represents a

row of goose eggs in cost, and they are not particularly impressive at that, being mostly flat prairie lands, occasionally broken by an economical hill. So horse and actor hire represent the negative cost.

The story probably was made up on the lot as they went along. It has not the slightest pretensions to dramatic form. There are no climaxes and no surprises. There was a time they could have framed up a situation, but they missed the opportunity. This was where the lone hero was creeping upon the bandits who had abducted the heroine (no special reason for the abduction—just a whim on the part of the boss outlaw). At the same instant the sheriff's posse was riding pell mell for the same spot. Of course, any movie fan knows that the hero should have fallen into the bandits' power just in time for the posse to turn the tables, the action leading up to the climax by alternate shots of the hero in desperate straits and the galloping posse.

Instead of that the sheriff arrives only after the hero has knocked all five desperadoes senseless, although the hero is unarmed and all five bandits have pistols. It took a lot of screen hand-to-hand fighting, but the blows were not convincing. The fighters just pushed each other around. So the sheriff's posse just stood around looking foolish as any lot of cowboy actors would busting in like that on an anti-climax. That was only one sample of an unusually inept picture production. *Rush.*

TIRES OF GUARDIAN AS HUBBY

Los Angeles, March 7. Yvonne Gardelle, who recently married Carlton Gardelle, who she thought was her father for years but learned was her guardian, is to seek a divorce.

The girl had been posing for Gardelle, an artist. They are now separated.

PLAYING FOURTH WEEK!

Read this telegram:

Associated First National Pictures

New York

The Dangerous Age a triumph in this city. Starting Sunday it plays fourth week at Tallys Broadway theatre second run downtown in Los Angeles and is still going strong. The picture has certainly set all Los Angeles talking and thinking

Charles R. Condon

Louis B. Mayer

presents the

John M. Stahl

production

"THE DANGEROUS AGE"

Directed by JOHN M. STAHL;
By KIRKPATRICK BOONE;
Scenario by L. H. HAWKS and
BESS MEREDITH; Photo-
graphed by JACKSON J. ROSE;
Asst. Director, SIDNEY ALGER



A HIT EVERYWHERE

KINDLING COURAGE

Universal comedy-drama featuring Hot Gibson. Story by Lee Rennie Brown; direction by William Worthington. At the New York Stanley, March 3.

Hot Gibson is being supplied with a first-rate line of comedy-dramatic stories lately. This one fits him splendidly and makes good light entertainment. It has another virtue in that its cost must have been inconceivable, probably representing the very minimum. But the story value is there. It starts briskly, develops character clearly and immediately engages the sympathies of the spectator for the meekest hero. The action is simple and straightforward, with good comedy and a variety of surprise situations that register for full force.

The feminine interest is a little pale, although there is a thread of romantic adventure running neatly through the narrative, but the heroine is passive throughout.

Gibson has another of those amusing roles where he is the hard luck victim most of the time and only wins his vindication at the climax. This is rather an unusual formula for a film plot but it is capable of infinite elaboration and works out most satisfactorily. A hero who is introduced by means of a series of situations in which he plays anything but a heroic role catches the interest. You can't help but like a well meaning bungler who always gets the worst of it, as this one does from the outset.

He is made the butt of a practical joke and loses his job therefore. He drops into the small town billiard parlor and the local bully picks on him, plastering his face with an ice cream cone and chasing him out of town on a freight train. The boy is terror struck at the prospect of a fight and avoids it rather cravenly. Taking refuge in a box car, he runs into a pair of bank robbers making their getaway, and without meaning to do so is instrumental in bringing about their capture. In recognition of his supposed bravery the sheriff of a distant town makes him a deputy and dispatches him to round up a desperate gang of outlaws. The sister of one of the bandits, knowing nothing of her brother's criminal business, asks the hero's aid in locating him.

The deputy blunders into a lone-house where the bandits are hiding and in a series of skillfully managed thrills and surprises kills them all off and delivers their bodies to the authorities, all by dumb luck and a sort of desperate courage, inspired by the presence of the girl with whom he has fallen in love. The situation is much the same as the genial but bonehead hero of "The Cat and the Canary," who shivers but goes ahead nevertheless.

Having tasted the sweets of courage, the boy resolves to go back to his home town and square the account with the local bully who drove him away. This is a splendid bit of comedy, with a curious thrill of satisfaction to the sympathetic spectator. Our hero goes back to the billiard room and pays back the ice cream cone with a custard pie and then wipes the floor up with his former tormentor. Then he carries the heroine off to the nearest license clerk.

The picture is a succession of laughs and has several ingenious thrills.

Rush.

NIGHT LIFE IN HOLLYWOOD

P. E. Mescher production distributed for state rights through Arrow. Written and directed by Fred Caldwell. Shown at Loew's Circle, New York, on double feature bill March 6, 1923.

Pa Powell.....J. T. McComer
Joe Powell.....Frank Glendon
Carrie Powell.....Gale Henry
Ma Powell.....Elizabeth Rhodes
Wayne Elkins.....Jack Connelly
Leona Baxter.....Josephine Hill

Just a cheap attempt to "cash in" on the notoriety that Hollywood has received. The title is the best evidence of that.

Imagine what "Night Life in Hollywood" means in front of the theatre in Jasbo Center, Sap Crossing or Simpton.

In a word, this is an attempt to whitewash Hollywood and its motion picture colony. But it is not sponsored by anyone of note or standing in motion pictures. If the screen folk wanted any sort of vindication it would have paid them to have gotten together and had a good director make a picture from a probable yarn or excuse that would have shown Hollywood as it really is.

In this feature there is an attempt to handle the introduction as a comedy. The Powells are a family in Hickville, Ark., who have read of the wild doings in Hollywood. The son slips away to the coast, lured by lurid visions that his mind con-

jured up in dreams after reading the bunk about the fast life there; then the daughter does likewise, and finally Ma, Pa and a younger girl go west to seek out the erring one to return them to the fold.

There must be a thrill or two, so they permit the slick hero to go to sleep in the lobby of what is supposed to be the Hollywood Hotel and dream a couple of hundred feet of women dancing.

For the sister's contribution there is all the old hoke stuff of hearing a couple of professionals rehearsing a melodramatic scene in the next room and taking it on the level. That and a few more like it and you have an idea of what the picture is.

It's the bunk, all except the title. That is the only thing about the picture that is worth paying for.

The exhibitor using it will be lucky if his patrons don't demand the return of their money after seeing it.

Fred.

THE HERO

B. P. Schulberg production, directed by Louis Gasnier, released by Al Lichtman. Adapted by Eve Tussell from the play by Gilbert Emery. At 58th St., Feb. 26-28.

Oswald Lane.....Gaston Glass
Hester Lane.....Barbara LaMar
Andrew Lane.....John Sainpaulis
Sarah Lane.....Martha Mattox
Lee Lane.....Frankie Lee
Bill Waters.....David Butler
Martha.....Doris Pawn
Hilda Pierce.....Ethel Shannon

A corking picture that should have been put over on Broadway before it reached the circuit houses. It is an effective feature production based on a play still fresh in the memory of Broadway theatre goers, well directed, and acted by a capable cast.

It may not have any great big smash in any one particular scene, but if it wasn't for the censors there are a couple of scenes in it that they could have put an awful punch in, and leave it to Gasnier to do it, too, if he had the chance. The wallop of this feature picture is in its story which while not a tremendous outstanding success on the spoken stage when produced by Sam H. Harr's in New York still was sufficiently compelling at the box office to pull a lot of money.

The screen version, naturally, contains much more punch than did the spoken drama. It still seems that had "The Hero" been taken and wallowed over on Broadway, and by that we do not mean one of those casual two week affairs at the Criterion, but plugged with a purpose and a punch, its value would have been enhanced at least ten fold in the neighborhood houses.

As it stands now it is just a good program picture unless the unusual is attempted for it in any first run house that it plays. It means work for the exhibitor, but he can feel pretty certain that his audience will be thankful to him for the exhibition of the picture. It is a pretty human tale after all and that is what the public does want.

In casting it one has to give Ben Schulberg credit for having placed the various roles in capable hands, although it looks as though Martha must have been cast by the director. Barbara LaMar as the wife of the plodding Andrew Lane, played to perfection by John Sainpaulis, was a delight. She was everything that anyone could have wanted on the screen or off of it for that matter and she managed to put of some very heavy emotional stuff without over acting it. Gaston Glass was the holder of the titular role for was the heavy cast for that role; there has always been a doubt in the writer's mind, feeling that Andrew was "The Hero" after all, but Glass did very well with it. He was the no good younger brother without sense of responsibility or attitude to perfection, a despoiler of women and a general cad, who acted in heroic manner on impulse only. Martha Mattox in a character role, as the mother of both boys, manages to register in one brief scene in the kitchen when she bawled out her daughter-in-law. Frankie Lee and the mixed breed Boston terrier also hit a responsive note, and Doris Pawn as the poor little ruin refugee from Belgium had a couple of moments in which she showed a real dramatic flash.

Fred.

THE PIPES OF PAN

London, Feb. 20. A long and wearying presentation did all in its power to kill this Hepworth feature. This was the work of the Margaret Morris school of dancing, and for something like half an hour the audience at the Alhambra was bored stiff by grotesque movement and immature semi-nudity. This type of art requires a special education, and a true show is not a good school. When we did get to the picture we found it like most other Hepworth features—a thin story well told, but conventional, set amid magnificently beautiful forest and rural scenes and perfectly photographed. Nobody in this country can beat this man's photography, and it almost seems that everything else in one of its pictures is subservient to the demands of the camera.

The story tells how the daughter of a traveling tinker meets a young widower who has become a recluse. The meeting is brought about by his

young son, who wanders into the woods to hunt for fairies. Love soon dawns. The tinker invents a metal polish which makes him rich, and he goes into society. Later the secretary of his company bolts with the profits, ruining him. He returns to his nomadic life, and the death of the little boy brings the girl and the recluse together.

The acting is excellent on the part of Alma Taylor as the girl and John McAndrews as the tinker. The rest of the cast is good. "The Pipes of Pan" is excellent as a technically perfect subject, but it has no drawing power whatever.

THE PRISONER

Universal, starring Herbert Rawlinson. Adapted from the George Barr McCutcheon novel, "Castle Cranyerow," by Edward T. Lowe, Jr. Directed by Jack Conway. Shown at Loew's, New York. Double feature bill March 2, 1923.

Philip Quentin.....Herbert Rawlinson
Dorothy Garrison.....Eileen Percy
Leon.....George Curran
Lady Francis.....June Elvidge
Dickey Savage.....Lincoln Steadman
Prince Ugo Riccardi.....Bertram Grassby

The real hoke in meller. Just another of those fiction tales with the scene laid in a mythical kingdom with the American hero saving one of his countrywomen from a marriage with a designing prince whom the mother is anxious to have for a son-in-law. It's just a flock of the regular formula incidents that go to make up a fair program picture.

Herbert Rawlinson is the hero, supposedly a globe-trotting American who has grown sour on the world because the girl he loved turned him down. Eileen Percy is the girl, and she is the one about to marry the Prince Ugo Riccardi. When they meet at a reception in the Prince's native land the girl tells the former admirer that she

has made up her mind to become one of the nobility. In the Prince the American recognizes one who under another name was mixed up in a scandal in South America, where a prima donna was slain by the angel who backed her opera tour. The Prince and the angel are the same. But the Prince smells a mice and frames to have a noted duelist at a stag party he is giving and to have him and the American clash so that there will be a legitimate excuse for knocking him off. The American sidesteps the duel stuff and the girl, who has heard of the row, brands him a coward.

At this point it seems about certain that the chances of the American are slim. But he comes back with a little kidnapping party and takes the girl out of the church just as she and the Prince are before the altar and about to hear the fateful words making them one pronounced, and in the end she consents to marry the American.

Rawlinson isn't at his best in the picture. His role should have been played with a laugh all the way to have gotten the most out of it. The balance of the cast fits well enough, but the direction of Jack Conway is such that the picture is extremely draggy. The sets also looked as though someone was trying to over-dress this one to get it by as a big production.

Fred.

GREAT EXPECTATIONS

Nordisk production made in Denmark of Charles Dickens' work. Presented in this country by Hopp Hadley. Shown at Loew's Circle, N. Y., double feature bill, March 6, 1923.

Little Pip.....Buddy Martin

Foreign made production of a Charles Dickens work. There is considerable effort made to class a youngster named Buddy Martin with Jackie Coogan. This might

well be possible if the Martin youngster ran all through this picture as Coogan does through "Oliver Twist." The kiddie is a born trouper, and when it comes to real pathos seems to have the edge on the Coogan offspring. Perhaps if he were brought to this country, where he would have the advantage of American direction, he might develop as a screen idol.

It is the foreign direction and acting that is the drawback to this picture. At least that would have to be the conclusion reached after witnessing the manner in which the Circle's fans accepted the picture. They howled with laughter at the most serious moments of the story. Each time that a murder or any other form of death was apparent on the screen it was the signal for another roar.

The editing and titling left the story very much up in the air. It was a disconnected effort at its best.

There was, however, some semblance of the Dickens tale left for those who want Dickens on the screen. The characters all bore the names of those in the original, and in spots the language of the titles was that of the author, but for the greater part it was simply motion picture titles inserted to fit the action.

All in all, this is just another reason why the American market flights shy of foreign-made pictures.

Fred.

STORIES SOLD THIS WEEK

Nalbro Bartley's story, "Paradise Auction," to M. C. Levee, of United Studios, for a Maurice Tournier production to be made for First National.

"Hazel Kirke," the famous old melodrama, to Cosmopolitan Productions by Jay Packard.

N.Y. TIMES
MONDAY
MAR. 5th
1923

When the Famous Players-Lasky Corporation, announced that Walter Hiers would be starred it was generally agreed that the last effort to re-establish Roscoe Arbuckle on the screen had been abandoned. Though not so large as Arbuckle, Mr. Hiers is physically ample, and his style of comedy is more or less taken for granted that he would be put forward as Arbuckle's successor. And now his first comedy has come to the Rialto. It is "Mr. Spende His Dime," an adaptation by Spende Shelby LeVino from the story of the same name by Dana Burnett, all of which is necessary and perhaps interesting information, but the first question is, Does Mr. Hiers land in Arbuckle's place? And the answer is, He does. Or rather, he does it for he goes beyond Arbuckle, higher or means whichever way you choose to measure this distance. Mr. Hiers is a real comedian, which means that he is an amusing clown with a foolish smile. Hiers, on the other hand, has that to go much further in which he makes his first starring appearance is a diverting piece. It is padded beyond its length and it is bright in the main, and at times scampers merrily along its places, but it is of a haberdashery of who falls in love with the picture of a South American beauty, spends his last dime for a cigar, and as a result of being late from lunch, finds himself catapulted into the band, and as a result of these incidents finds himself catapulted into the midst of a bloodless but very active revolution. Hiers in getting the fun out of the comedy's situations are Joe McKim and a number of others. Wesley Ruggles, the director, and Albert Shelby LeVino, the scenarist, also did their parts. The whole Rialto program is good this week. Hold its own with the feature

HIERS Has Arrived!

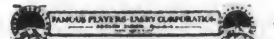
Read this review from the New York Times.

You seldom see a review so lavish in its praise.

You know what it means. It means that Walter Hiers has ARRIVED with his first picture—

—that he is already established as one of the foremost box-office stars in the business.

Adapted by Walter Shelby LeVino from the story by Dana Burnett. Directed by Wesley Ruggles.



JESSE L. LASKY PRESENTS

WALTER HIERS

in

"Mr. Billings' Spends His Dime"

WITH

JACQUELINE LOGAN

A Paramount Picture

Rothacker Prints

Utmost in Screen Brilliancy

BILLS NEXT WEEK (MARCH 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 act or their program positions.
*Before name denotes act in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
*Tinner
*Adeleide & Hughes
Negal & Carroll
Lonesome Manor
J. R. Johnson Co.
Van Cello & Mary
(Others to fill)
Keith's Riverside
Duncan Sis
H. & E. Sharrack
Sylvia Vance
Dorothea Sadler
Polly & Oz
B. Sherwood & Bro.
Eight Blue Demons
(Two to fill)
Keith's Royal
A. Friedland Co.
Emma Haig
Dooley & Morton
Mr. & Mrs. J. Harry
Weber & Ridner

CECILE HARRY D'ANDREA and WALTERS
Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Maureen Englin
Palermo's Dogs
Healy & Cross
(One to fill)
Keith's Colonial
Victor Moore Co.
Lillian Shaw
Franklin Ardell Co.
Will Mahoney
McFarlane & P'ice
Biltmore Band
Walters & Walters
L. & B. Dreyer
(One to fill)
Keith's Alhambra
Graham & McWhirter
Rooney-Bent Rev.
Davis & Pelle
Paul Decker Co.
Bernard & Garry
Claude & Marion
(Others to fill)
Moss' Broadway
Ernie Golden Co.
Mabel Burke Co.
Crawfords
Carter & Cornish
(Others to fill)
Moss' Coliseum
Trixie Frigiana
Joe Laurie Jr.
Fisher & Hurst
Rhodes & Watson
The Vanderbilts
Ten Eyck & Wiley
(Two to fill)
Hackett & Delmar
Bobby Pender Tr.
Helen Stover
(Others to fill)
Keith's Farham
Arthur West
California R'mbl's
Kellam & O'Dare
Geo. Moore & Girls
Ray Conlin
Manillo Bros.
(Two to fill)
Trixie Frigiana
Joe Laurie Jr.

4 DANCING MADCAPS

PLAYING KEITH CIRCUIT
Produced by Cissy Madcap.
Direction: JIMMY DUNEDIN

Claire Vincent Co.
Ten Eyck & Wiley
(Two to fill)
Moss' Franklin
Hackett & Delmar
Edwards & Edwards
Paramount Four
(Others to fill)
Clinton & Rooney
Kellam & O'Dare
Heras & Willis
Harry Brown
(Two to fill)
Keith's Hamilton
Gray Faces
Ellmore & Williams
Bower & Irwin
Dennis Thibet & C.
Homer Robinson
(One to fill)
Irving & Seabury
Lillian Lettice
Norwood & Hall
(Others to fill)
Keith's Jefferson
Clinton & Rooney
Harry Johnson Co.
Levine & Ritz
Three Richter Sis
Heras & Willis
(Others to fill)
P. Specht's Band
Al Shavens
The Vanderbilts
Chas. Keating Co.

TOMMY and VERNON

(Others to fill)

Moss' Regent
Harry Brown
London Steppers
Carroll & Sedley
King Bros.
(Two to fill)
Harry Johnson Co.
Gray Faces
Allen & Canfield
Paramount Four
Edwards & Edwards
Wanka
Keith's 8th St.
Hennle Barton Rev.
Vaughn Comfort Co.
Baldies Tra
Anderson & Gwynne

(Two to fill)
2d half (15-18)
*Harold Stern Co.
Hampson & Blake
*Irving Edwards
(Others to fill)
Keith's Prospect
2d half (8-11)
Collegians Orch.
Donovan & Lee
Shoune Shoune Co.
Paul & Goss
Gerard's Monkeys
(One to fill)
1st half (12-14)
E. Taliaferro Co.
Bobbe & Starke
Duke & Irwin
Nathan Bros.
(Two to fill)
2d half (15-18)
Corse Payton Co.
Bobby Jarvis Co.
Arthur Whitlow
Barnum Was Right
Texas Four
(One to fill)
Moss' Rivera
Irving & Seabury
Jack Little
Hampson & Blake
Rising City Four
Kuma Co.
(One to fill)
2d half
Irene Franklin
Tom Howard
London Steppers
Levine & Ritz
Three Richter Sis
Ray Conlin

ALBANY
Proctor's
Monroe Bros.
Margie Coates
Bobby Jarvis Co.
Tuna & Steps
Marino & Martin
(Two to fill)
*Victoria
Maek & Stanton
Newhoff & Phelps
Ben Welch
Rich Hayes
ALLENTOWN, PA.
Orpheum
Frank Shields

CINCINNATI
B. F. Keith's
Dezo Retter
R. & W. Roberts
Herbert Clifton
Wilton Sisters
Lyle & P. M. Hwy
Van & Schenk
Mrs. Sidney Drew Co.
CLEVELAND
Palace
Miller & Capman
Leavitt & Lackwood
Creole Fashion Pl.
2d half (15-18)
Ray Samuels
Leo Lewis Co.
Jimmy Carr Co.
10th Street
Three Whirlwinds
The Hartwells
Deagon & Mack
Joseph Diskay
Ted Lorraine

THE BRAMINOS

With their wonderful musical instrument
PLAYING LOW CIRCUIT
Direction: J. H. LUBIN

Anger & Packer
Mason & Shaw
Adams & Griffith
*Pagana & Enter
2d half
A. & G. Falls
Yorlie & Maybelle
Right or Wrong
Henry & Moore
Dolly Davis Rev.
AMSTERDAM, N.Y.
Rialto
Jennier Bros.
Frances Arms
Smythe & James
(Two to fill)
2d half
Valentine & Bell
Eddie White
B. J. Creighton
*World Make R'ive
(One to fill)

DETROIT

Temple
A. & E. Frable
Poilly & Le Roy
Harriet Rempel Co.
B. Baker
William Halligan
Chas. Hall
MacDonald Trio
EASTON, PA.
Able O. H.
A. & G. Falls
Yorlie & Maybelle
Right or Wrong
Henry & Moore
*Dolly Davis Rev.
2d half
Frank Shields
Anger & Packer

DENTIST

Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance W. Randolph St. CHICAGO

Loney Haskell
Ed Janis Rev.
AUBURN, N. Y.
Jefferson
LaFleur & Portia
The Diamonds
(Others to fill)
2d half
Ray Hamilton & Kay
Fields & Pink
Marge Coates
(Two to fill)
BALTIMORE
Maryland
Margaret Hassler
Rafayette's Dogs
John Burke
Meyers & Hanford
Oliver & Bergman
Oliver & Bergman
(Three to fill)

BATON ROUGE

Columbia
(Shreveport split)
1st half
Frank Work Co.
Roger Williams
Golden Gate Tr.
Sawyer & McNair
Golden Gate 1933
BIRMINGHAM
Lyric
(Atlanta split)
1st half
Van Arman's

BOSTON

B. F. Keith's
2d half (15-18)
*Harold Stern Co.
Hampson & Blake
*Irving Edwards
(Others to fill)
Keith's Prospect
2d half (8-11)
Collegians Orch.
Donovan & Lee
Shoune Shoune Co.
Paul & Goss
Gerard's Monkeys
(One to fill)
1st half (12-14)
E. Taliaferro Co.
Bobbe & Starke
Duke & Irwin
Nathan Bros.
(Two to fill)
2d half (15-18)
Corse Payton Co.
Bobby Jarvis Co.
Arthur Whitlow
Barnum Was Right
Texas Four
(One to fill)
Moss' Rivera
Irving & Seabury
Jack Little
Hampson & Blake
Rising City Four
Kuma Co.
(One to fill)
2d half
Irene Franklin
Tom Howard
London Steppers
Levine & Ritz
Three Richter Sis
Ray Conlin

*Robbins Family
Rockwell & Fox
(Two to fill)
GREENVILLE
Grand O. H.
(Augusta split)
1st half
Yee & Tully
Hallen & Day
Southern Revue
Howard & Lewis
Hanaoka Japs
HAMILTON, CAN.
Lyric
Ann Gray
Bostock's School
Swor & Conroy
Oaks & De Luse
Four Aces
HARRISBURG
Majestic
Jern & Partner
Magic Tablet
Shone & Squires
Ruloff & Elton

NASHVILLE
Princess
W. & G. Ahearn
Master Gabriel Co.
Betty Washington
Russell & Sambo
Three Renards
2d half
Newell & Most
Polly Moran
Pedestrianism
Glencoe Sisters

BUFFALO
Shea's
The Zeiglers
Wreth & Wynn
H. & H. Scholder
Penny & P. Scholder
Gua Edwards Co.
A. & F. Steidman
(Two to fill)
CHESTER, PA.
Admement
J. & E. James
White Smith
*Ingles & W. H. Water
Thornton Flynn Co.
Lane & Harper
Werner Amoros Co.
(One to fill)
Johnny Reynolds
K. & E. Kuhn
Jean LaGrass
Frank Wilcox Co.
Cahill & Romaine
M. Diamond Co.

I THINK THAT VARIETY

Is a Great Advertising Medium
That Is Why I Have Taken
This Space for Four Weeks

NEIL McKINLEY

The Fellow Who Never Stops.
This Week: Poli's Wilkesbarre, Scranton.

ALF T. WILTON

Direction:
ALF T. WILTON

INDIANAPOLIS

B. F. Keith's
Four Yellorons
Four Phillips
Senator Ford
Vincent O'Donnell
George Huff Co.
Edna Aug Co.
Marion Harris
JACKSONVILLE
Arcade
(Savannah split)
John Regis Co.
McCormick & W.
Four Terrace Girls
Pulito & Burt
Gordon & Day
KNOXVILLE
Bijou
(Chattanooga split)
1st half
Baggett & Sheldon

LOUISVILLE

National
Newell & Most
Polly Moran
Pedestrianism
(Two to fill)
2d half
G. & H. Ahearn
Master Gabriel
(Three to fill)
LOWELL
B. F. Keith's
Ruby Norton
H. H. Dayton Co.
*Zeno Moll & Carl
Holland & Odeon
Rogers & Donnelly
*Jahrl & George

NEW BRUNSWICK

State
Sherwin Kelly
Stillwell & Frazer
Wm. Edmonds Co.
*Alex & Elmore
(One to fill)
2d half
Mack & LaTune
Lee & Mann
*Breakin' in S'ciely
(Two to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Boudini & Benard
Hogge & Wells
McLellan & Carson
Lew Cooper
Pepita Granados Co.
NORFOLK
Academy
(Richmond split)
1st half
Mang & Snyder
McCormack & W.
Hall & Dexter
*Alex & Elmore
(One to fill)
PATERSON, N. J.
Majestic
2d half (8-11)
Valdare & Cook

TOM CALLAWAY

WITH
JOHN B. HYMER
Orpheum Circuit

LONG BRANCH

Broadway
Fridkin & Rhoda
Mercedith & Snozer
Dooley & Storey
*Young Wang Co.
2d half
Great Johnson
Chas. & South
Joe Stanley Co.
(One to fill)

LOUISVILLE

National
Newell & Most
Polly Moran
Pedestrianism
(Two to fill)
2d half
G. & H. Ahearn
Master Gabriel
(Three to fill)
LOWELL
B. F. Keith's
Ruby Norton
H. H. Dayton Co.
*Zeno Moll & Carl
Holland & Odeon
Rogers & Donnelly
*Jahrl & George

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Stillwell & Frazer
Wm. Edmonds Co.
*Alex & Elmore
(One to fill)
2d half
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Boudini & Benard
Hogge & Wells
McLellan & Carson
Lew Cooper
Pepita Granados Co.

NORFOLK

Academy
(Richmond split)
1st half
Mang & Snyder
McCormack & W.
Hall & Dexter
*Alex & Elmore
(One to fill)
PATERSON, N. J.
Majestic
2d half (8-11)
Valdare & Cook

LOUISVILLE

National
Newell & Most
Polly Moran
Pedestrianism
(Two to fill)
2d half
G. & H. Ahearn
Master Gabriel
(Three to fill)
LOWELL
B. F. Keith's
Ruby Norton
H. H. Dayton Co.
*Zeno Moll & Carl
Holland & Odeon
Rogers & Donnelly
*Jahrl & George

POTTER and GAMBLE

MOSS' COLISEUM, New York,
Now (March 8-11)
Direction: THOS. J. FITZPATRICK

Aileen Stanley
Julia Arthur Co.
Gry & Ford
R. & E. Dean
PHILADELPHIA
B. F. Keith's
DuFor Boys
Holmes & LaVere
Demarest & Col'te
Eva Shibley Co.
Marga Waldron
Santos & Hayes
(Two to fill)
Keystone
Clown Seal
Dixie Hamilton
Thorton & Squires
Penny & P. Scholder
*Mile Modiste
(One to fill)
Wm. Penn
Ergotti & Herman
Rolland & Rae
Cahill & Romaine
Heras's Ponies
(One to fill)
2d half
Stillwell & Frazer
Geo. Rolland Co.
Lane & Harper
Juvenile Follies
(One to fill)
PLAINFIELD, N.J.
Plainfield
Jack Sydney
Watts & Hawley
Edith Keller Co.
(Two to fill)
2d half
Sherwin Kelly
Ergotti & Herman
Rolland & Rae
*Way Kidde Rev.
(One to fill)
PORTLAND, ME.
B. F. Keith's
Lydel & Macy
Rose & Moon
Bob Albright
Maxine & Bobby
Brown Sis
Florence Brady
(Two to fill)
PROVIDENCE, R.I.
E. F. Albee
Ernest B. Ball
The Show OR
Leedum & Stamper
Pallenberg's Bears
(Others to fill)

TAMPA, FLA.

Victoria
2d half
(Same bill plays
St. Peters 14-15,
Orlando 16-17)
Van & Tyson
Dorothy Ramer
Princeton Five
Elliott & La Tour
Holman Bros.

TOLEDO

B. F. Keith's
Jessie Reed
Gautier & Pony
Bryant & Stewart
Anderson & Burt
Chief Causpolican
V. Lopez Orchestra
The Hartwells
(Two to fill)
Baal Bek
Moran & Mack
Van & Vernon
(Two to fill)
TORONTO
Shea's
Lime Trio
Dolson
Owen McGivney
Patricia
Marmen Sisters
B. & H. Wheeler
Wm. Joe Mandell
The Wager
TRENTON, N. J.
Capitol
Mack & Rue
Gilbert & Kenny
George Rolland Co.
Le & Mann
*B'ringing Society
*Edith Keller Co.
*Alexander & Elmore
Howard's Ponies
(Two to fill)
TROY, N. Y.
Proctor's
Victoria
Maek & Stanton
Newhoff & Phelps
Ben Welch
Rich Hayes
2d half
Monroe Bros.

INCOME TAX RETURNS

H. ELY GOLDSMITH
Certified Public Accountant. Tax Expert.
105 West 8th St., N. Y. Phone Penn. 5887.
I can prepare and file your return when you are not in New York. Write me about your circumstances and I will ask you for such details as I need.

HARTFORD

Capitol
Ruth & Allen, Fifer
W. C. Dornfield
A. & L. Barlow
*Press Nat. Tal. Tai
George Lemaire Co.
Mundine & Brady
Eric Phillips Co.
2d half
Nathan & Sully
Dorothy Taylor Co.
Kelsa & Tasso
De Lisle
Heath & Spelling
Son Dodgers
Palace
The Reuters
Byrd & De Vire
Reynolds & White
The Drug Clerk
Basil & Allen
Dancing Shoes
2d half
Pedrick & De Vere
Jones & Johnson
Claire Girls & D.
Grand Opera Five
Walmesley & Keat'g
UTICA, N. Y.
Colonial
Van Dyke & Vinc's
Ged & Bette Healy
(Three to fill)
2d half
Teak & Dean
Harley & Paterson
Traps
Moody & Duncan
(One to fill)
WASHINGTON
B. F. Keith's
Singer's Midgets
Patricia & Townes
Mrs. Gene Hughes
Mary Haynes
Little Driftwood
Joe Roberts
Rupert Ingales
(Two to fill)
WATROUN, N. Y.
Olympia
*Teak & Dean
Harley & Paterson
Traps
(Two to fill)
2d half
Van Dyke & Vinc's
The Diamonds
Ted & Bette Healy
(Two to fill)
W. PALM BEACH
Lynn (Miami split)
1st half (12-14)
Reynold & Mackay
McGill & Deeds
Movie Marquee
Combs & Nevins
Fred La Reine Co.
Leigins
Van & Corbett
William Ebs
Montana
The Sterlings
Jae Quon Tai
Fashion Show

DR. JULIAN SIEGEL

Official Dentist to the N. Y. A.
443 B'way (Putnam Bldg.) N. Y.

READING, PA.

Majestic
*Force & Williams
Moran & Mack
(Three to fill)
2d half
Jones & Ray
Jimmy Lucas Co.
Ruloff & Elton
(Two to fill)
RICHMOND
Lyric
(Norfolk split)
Ray Snow & N.
Carlton & Bellow
Frank Wilson
J. & W. Hennings
Dorothy Byron Rev.

ROANOK

Roanoke
(Same 1st half bill
plays Winston-
Salem 2d half)
Merritt & Coughlin
Bernard & Merritt
Dais & Santry
Elm City Four
The Longfields
2d half
Reege & Queues
W. & M. Rogers
Gilfoyle & Lange
Jack Sidney
*Burt & Holts'wrth
ROCHESTER
Temple
Harrison & Dakin
Hymack
Moore & Freed

MARGUERITE DeVON

with "The Sheik's Favorite"
ELLISLIVE DICKSON
WEBER & FRIEDLANDER

SAVANNAH

Bijou
(Jacksonville split)
1st half
Lynn & Thompson
Gene Morgan
Sampon & Dauglas
Phibbs & Lindauer
Princess Wahletka
SCHENECTADY
Proctor's
*Valentine & Bell
Eddie White
B. J. Creighton
*World Make Believe
(One to fill)
2d half
Jennier Bros.
Smythe & James
Francis Arns
(Two to fill)
SYRACUSE
B. F. Keith's
Van Horn & Inez
Rebbie Gordone
Jim Williams
Murray & Garrels
Ben Meroff Co.
Alfred & Harvey
(Two to fill)
Proctor's
*F. & C. La Tour
Harold Kennedy
*Mammy Jimmy Co.
Roya & Gascogne
Ray Hamilton & K.

WHITE PLAINS

Lynn
2d half (8-11)
*Irving & S. C.
Hampson & Blake
Roya & Gascogne
Franklin Ardell Co.
Edwards & Edwards
Lydia Barry
1st half (12-14)
Reynold & Mackay
McGill & Deeds
Movie Marquee
Combs & Nevins
Fred La Reine Co.
Leigins
Van & Corbett
William Ebs
Montana
The Sterlings
Jae Quon Tai
Fashion Show

WILMINGTON

Aldine
Johnny Reynolds
J. & E. James
Gilbert & Kenny
Ingles & W. H. Water
Thornton Flynn Co.

YONKERS, N. Y.

Proctor's
2d half (8-11)
Long Tack Sam Co.
Colvin & Wood

BRIDGEPORT

Pol
Weigan Troupe
Jones & Johnson
William Ebs
Walmesley & Keat'g
*Be Yourself
2d half
La Toy Models
Calvin & O'Connor
The Drug Clerk
William Ebs
Dancing Shoes
Palace
Pedrick & De Vere
Al Tucker
Martin & Courtney
Grand Opera Five
Joe Brown
Son Dodgers
2d half
The Reuters
W. C. Dornfield
Andy & L. Barlow
Ryan & De Vine
Stella Mayhaw

SCRANTON, PA.

Pol's
(W'kes-Barre split)
1st half
Ishikawa Jansy
Mason & Gwynne
Florence Hobson
Lee & Cranston
Al Wohlman
Fred Farnum Band
SPRINGFIELD, MASS.
Palace
John & Blondy Co.
Artie Learning
Stop Thief
Rome & Dunn
Stevens & Lowjoy
Foolies of 1933

YONKERS, N. Y.

Proctor's
2d half (8-11)
Long Tack Sam Co.
Colvin & Wood

POLI CIRCUIT

Calvin & O'Connor
P. Whitehead Band
2d half
Weigan Troupe
Jones & Johnson
William Ebs
Walmesley & Keat'g
*Be Yourself
2d half
La Toy Models
Calvin & O'Connor
The Drug Clerk
William Ebs
Dancing Shoes

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Weigan Troupe
Jones & Johnson
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Foolies of 1933

INCOME TAX RETURNS

H. ELY GOLDSMITH
Certified Public Accountant. Tax Expert.
105 West 8th St., N. Y. Phone Penn. 5887.
I can prepare and file your return when you are not in New York. Write me about your circumstances and I will ask you for such details as I need.

HARTFORD

Capitol
Ruth & Allen, Fifer
W. C. Dornfield
A. & L. Barlow
*Press Nat. Tal. Tai
George Lemaire Co.
Mundine & Brady
Eric Phillips Co.
2d half
Nathan & Sully
Dorothy Taylor Co.
Kelsa & Tasso
De Lisle
Heath & Spelling
Son Dodgers
Palace
The Reuters
Byrd & De Vire
Reynolds & White
The Drug Clerk
Basil & Allen
Dancing Shoes
2d half
Pedrick & De Vere
Jones & Johnson
Claire Girls & D.
Grand Opera Five
Walmesley & Keat'g
UTICA, N. Y.
Colonial
Van Dyke & Vinc's
Ged & Bette Healy
(Three to fill)
2d half
Teak & Dean
Harley & Paterson
Traps
Moody & Duncan
(One to fill)
WASHINGTON
B. F. Keith's
Singer's Midgets
Patricia & Townes
Mrs. Gene Hughes
Mary Haynes
Little Driftwood
Joe Roberts
Rupert Ingales
(Two to fill)
WATROUN, N. Y.
Olympia
*Teak & Dean
Harley & Paterson
Traps
(Two to fill)
2d half
Van Dyke & Vinc's
The Diamonds
Ted & Bette Healy
(Two to fill)
W. PALM BEACH
Lynn (Miami split)
1st half (12-14)
Reynold & Mackay
McGill & Deeds
Movie Marquee
Combs & Nevins
Fred La Reine Co.
Leigins
Van & Corbett
William Ebs
Montana
The Sterlings
Jae Quon Tai
Fashion Show

(One to fill)
2d half
Macabua
MacDevitt Kelly & Q
Salle & Robles
(Two to fill)
LEWISTON, ME.
Music Hall
Martinetto & M
Alf Grant
Francis & Day
Booth & Lowell
2d half
Fid Gordon & Klem
Emma Raymond Co

ibach's Entertainers
(One to fill)
MANCHESTER
Palace
Cooper & Lacey
Peele Duo
Salle & Robles
Sampel & Leont
Macabua Co
2d half
Hasele & Redfield
Three Odd Chaps
Clayton Drew Co
Mohr & Eldridge
Anderson & Yvel

JESSE FREEMAN AGENCY
CHARLES YATES, Manager
Central 654
Bookings Exclusively with W.V.M.A., E. F. Keith's
(Western) Exhibitors, Orpheum and Affiliates.

(Two to fill)
LYNN, MASS.
Olympia
Hasele & Redfield
Gordon & Randolph
Bob Hall
Phenomenal Pity's
2d half
Barrys & Wolfers
Marie & Ann Clark

NEW BEDFORD
Olympia
Kelly & Drake
Barrys & Wolfers
John Clark Co
(Two to fill)
2d half
Four Miners
Grace Valentine Co
Tracy & McBride
(Two to fill)

CHICAGO KEITH CIRCUIT

CINCINNATI
Palace
J. A. West
Hasey & Morgan
Ned Nestor Co
Favorites of Past
Hilbert & Malle
(One to fill)

Robinson & Pearce
(Two to fill)
2d half
Mason & Scholl
Let's Go
Christie & Bennett
Niobe

CLEVELAND
Hippodrome
Around the Map
Hasey & Morgan
Al Moore & Band
Martin Van Bergen
(Two to fill)

LANSING, MICH.
Regent
Driscoll Long & H
Elliot & West
Gladys Greene Co
Dunlay & Merrill
Snow & Sigworth
2d half

DAYTON
B. F. Keith's
Bert Levy
Beban & Mack
Al Herman
Hughes & Friends
Babcock & Dolly
2d half
Al Fields Co
Adams & Morin
Girl from Toyland
Shaw & Lee
Gus Fowler
Rubini Sisters

LEXINGTON, KY.
Ben All
Adams & Morin
Taylor & Bobbe
Girl from Toyland
Rodero & Brown
Comebacks
2d half
Bert Levy
Smith & B. Mason
Babcock & Dolly
(Two to fill)

DETROIT, MICH.
LaSalle Garden
Walman & Berry
Bobby Jaxon Co

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street New York
Telephone Bryant 1643

Creedon & Davis
Chas Ward Co
(One to fill)
2d half
Dallas Walker
Hysma & Evans
Rubini Sisters
(Two to fill)

LIMA, O.
Faurel O. H.
Dallas Walker
Hysma & Evans
Rubini Sisters
(Two to fill)

EVANSVILLE, IND.
Victory
R & E Tracy
Doree's Celebs
Williams & Clark
Ross Wyse Trio
2d half

PADUCAH, KY.
Sealo
Smiling B. Mason
Earl Rial Co
Foster & Foster
2d half

FLINT, MICH.
Palace
Songs & Scenes
Swift & Daley
Four Erratas
(One to fill)
2d half
Four Uehers
Gladys Greene Co
Chas Ward Co
(Two to fill)

RICHMOND, IND.
Murray
J. Alden Revue
Moore & Shy
Lester
(One to fill)

FT. WAYNE, IND.
Palace
Billy Beard
Gene & Mignon
Quinn & Caverly
Gordon & Spain
2d half
Bobby Jaxon Co
Creedon & Davis
Barrman & Saxton
(One to fill)

SAGINAW, MICH.
Jeffers' Strand
Olive & Mack
Four Uehers
Mason & Brown
Strand
2d half
Swift & Daley
Songs & Scenes
Four Erratas

INDIANAPOLIS
Palace
Jarvis & Harrison

NEW YORK CITY
State
Victor & Dupre
Kiddie & Grace
Wilson & Jerome
Mack's Montgomery
Barnes & Stremel
Hasey & Morgan
2d half
Russ Le Van & P
Lillian Faulkner Co
George Morton
(Two to fill)

TERRE HAUTE
Liberty
Lilletta
Pattie & Mills
Barry & Whitledge
DeWitt Bros
Robinson & Pearce

LOEW CIRCUIT
Cupid's Closures
"Grant Gardner"
Lincoln Square
Edwards & Allen
Evelyn Cunningham
Howard & Ross
Al H. Wilson
Roy & Arthur
2d half
Victoria & Dupre
Conroy & Howard
Jean Lane
(Two to fill)

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Eddie Leonard Co
E & J Connelly
Burke & Durkin
Mallia Bart
May Wirth Co
Doolley & Sales
Sylvia Clark
Quincy Four
Snow-Columbia
State Lake
Lou Tellegen
Alexandra
Pierce & Ryan
Hallen & Russell
Dance Fantasy
Wayne & Warren
Les Kellers

DENVER
Orpheum
(Sunday opening)
Hobbs Faversham Co
Hobby Henshaw
Eddie Miller
Zelda Ross
Ethel Parker
"Thirder & Madison"
O'Donnell & Brier

DEN MOINES
Orpheum
(Sunday opening)
Granville & Sanders
Frank Ward
Midgerton & S
Aunt Jimima Co

WINNIPEG
Orpheum
Little Cottage
Four Camerons
Gene Green
Vera Gordon Co
Cummins & White
Carl Emmys' Pets
Sargent & Marvin

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Walter C. Kelly
Roy Maye & E
Walton & Brandt
KANSAS CITY
Main Street
(Sunday opening)
La Palencia Trio
"Lloyd & Goode"
"Lloyd & Goode"
Frieda Charles Co
Frieda Charles Co
La Graciosa
(One to fill)

SACRAMENTO
Orpheum
(12-14)
(Same bill plays
Fresno 15-17)
Jessie Busley
Max & Morris
Bert Howard
A & M Havel
Whitefield & Irel
Aerial Valentines
Corrine Tilton Co

SAN FRANCISCO
Golden Gate
(Sunday opening)
Stars of Yesterday
Zelaya
Lloyd Nevada Co
Carlisle & Lamm
Ruddell & Donegan
Lew Brice

LOS ANGELES
Hill Street
Mina Doree Co
Valencia Gansbe
Berac's Circus
Crystal Bennett
Milt Collins
Orpheum
Davis & Darnell
Lukas & Ince
Alan Rogers & A
Jack Osterman
Four Fords Revue
Josephine Amoros
Francis & C
Jean Adair Co

SEATTLE
Orpheum
(Sunday opening)
Rath Bros
Fred Hughes
Wylie & Hartman
Farrell & Taylor
Ja Monte Trio
Rainbow's End
Yarmark

SIoux CITY
Orpheum
Clara Howard

MEMPHIS
Orpheum
Bessie Harriscall
Billy Arriscall
D D H
Pearson Newp't & P
Joe Melvin
Bramont's Sis
The Gellis

MILWAUKEE
Palace
(Sunday opening)
Henry J. Watson
Joseph K. Watson
Adelaide Bell Co
Jack Hanley
Adler & Ross
Roscoe Alla Co

MINNEAPOLIS
Hennepin
(Sunday opening)
Juggling Nelsons
Don Valerio Trio
Neal Abel
Mitty & Tillo
McKay & Ardine
Cord & Alness
Flin'n & Morrison

ST. LOUIS
Orpheum
(Sunday opening)
"Th'dora Roberts Co
Glen & Jenkins
V & E Stanton
Bevan & Flint
Roy & La Rosa
Autumn Trio
Stars of Past

ST. PAUL
Orpheum
(Sunday opening)
Florence
P & S Kelton
Dougal & Leary
Dance Creations
Billy Dale Co
Profiteering
Toto

VANCOUVER, B.C.
Orpheum
(14-17)
Land of Fantasy
Moore & Kendall
Wright & Dietrich
Royal Sidneys

ST. LOUIS
Orpheum
(Sunday opening)
Florence
P & S Kelton
Dougal & Leary
Dance Creations
Billy Dale Co
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Billy Dale Co
Profiteering
Toto

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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 show for this week is much better than the average seen there recently from a strict vaudeville standpoint, though it is a question whether or not the big names which bring through the theatre any greater pleasure than the "flash" and "hokum" which the bookers appear to be seeking when it comes any cheaper than real talent.

There were four acts on the show seen starting at 7 o'clock Sunday night which could have been drawn to the Palace without danger of letting down the bars of high-grade vaudeville. These acts are: Reddington and Grant, Three White Kahunas, "Birds of Paradise" and the Four Erettos. The dancing numbers on the biggest time are perhaps superior to that of the Chalfonte Sisters in some respects, but this one would make good.

Reddington and Grant opened with "Bounce Inn," which is the last word in trampolene accomplishment. Vernon, who is advertised as putting the "trill" in ventriloquism, offered half a dozen figures in entertainment that satisfied the audience. Morgan and Wooley and Mary Stockwell and company presented a farce-comedy which is always provocative of great laughter. It was quite as big a hit at the Rialto Sept. 25 week. There is a man who gains laughter by appearing in his nightshirt with bare legs, which somehow jars models of good taste and creates a riot of laughter. Wright and the Douglas Sisters is the coupling of a young man dancer with a sister act, using a hotel office idea as a reason for his comedy. The girls do creditable singing and dancing. The young man dances well enough. He is not a comedian, and there is no material for one. "Birds of Paradise" is a big flash, and it seems hardly possible for two girls to do all that is offered. Silver, Duval and Kirby have an amusing skit, which takes its greatest value from the unusual height of a gawky fellow playing a rube lad. The Erettos bring hand jumping to the pinnacle of accomplishment, providing rich comedy in connection with sensational feats.

At the first performance the Jack George Duo was witnessed. The blackface fun near to the tomb of "Kling Tut" is highly entertaining and the burlesque negro sermon in a special church set is equally worthy of enthusiasm. The lady in the combination is a little weak. "Nine o'clock," a departure in school acts, opened the first performance. There is a lady school teacher, and when the kids are expected, in come five old men. Four are members of the school board and the fifth just drops in. As there are no pupils the school board give the teacher notice, which she refuses to accept. To keep her busy they become her pupils. With this layout a trio sings frequently, which emphasizes the fact that the other two old men, supposed to be comedians, are not vocalists.

Harry Singer made a master stroke when he secured Theodore Roberts for the Orpheum circuit, for the name is not only the strongest draw outside of the very biggest

movie stars, but his appearance gives the theatre-going public a good idea of the histrionic ability of screen favorites. Theodore Roberts said in his curtain speech, which was by the way, the best part of his act, that he had not been seen on the stage of a Chicago theatre for nine years, and his talk connected the work on the stage with that before the screen in such a way as to couple interest, which is generally admitted to be the best propaganda for the amusement world generally. There have been many names known in picturedom presented in Chicago vaudeville in the last year or two, generally as headliners, but there has not been a single offering of this nature, which is worthy of comparison with Theodore Roberts. He is not only the screen's best known character actor but he is unquestionably the best one. In the second place, he

at 4:40 Sunday afternoon instead of holding the people until 5 or even 5:30 as is often the case. The performance got started at 2:25, ten minutes after schedule time, and ran just the allotted period. The show is similar to the one the week previous, inasmuch as it starts off perfectly and slows down a bit from a vaudeville standpoint in the last third. It ran: The Saytons, Bevan and Flint, The Caninos, Collins and Hart, Powers and Wallace, Theodore Roberts, Georges DuFrane and Hall, Erminie and Brice.

The first six acts are first-class vaudeville, framed to deadly advantage. Georges DuFrane sings nicely, but Palace audiences have come to expect a comedy act in "next to closing." Hall, Erminie and Brice, while possible of classification by a blind man as a bicycle act, is nothing of the sort in reality.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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is a stage actor of the first rank. His work 20 years ago in "Arizona" proved that and has accomplishments since both on the speaking stage and in pictures have not surprised those who took into consideration his talent.

In "The Man Higher Up," Roberts' vaudeville vehicle at present, he is assisted by Hardee Kirkland and the two men put over a sketch which is just as impressive as "Circumstantial Evidence," with its thirteen men. It is a William DeMille playlet, constructed in an unusual way, forceful at all times and ideal for its present purpose. The fact that Theodore Roberts is cast as a half-villain and that he is given a German character and assumes that dialect is evidence of how sure the framers of the playlet were of Theodore Roberts' appeal to audiences. The theme is not a cheerful one, but it is dramatic in the extreme and it held the audience for 25 minutes. When the curtain rises the star is disclosed on the stage in the way that a butler generally is where there are numerous players engaged in working out a plot. The picture favorite was instantly recognized and given a royal reception. At the conclusion of the act there was four additional minutes occupied in applause and a brief curtain speech. The applause was so insistent that curtain after curtain did not decrease its volume. In his little talk Mr. Roberts emphasized the enjoyment of applause and explained that picture work was unsatisfactory to the artist for the reason that by the time appreciation began to reach him the work itself had been dismissed from the mind. It is two or three months after the work before the picture is produced and quite as long a period before the photograph is distributed and this tends to take the sweet out of the words of praise. Mr. Roberts insisted that the deeply enjoyed the applause of the Palace audience and his manner made his statement easily believed.

The Palace show for this week has eight acts instead of the usual nine, permitting the show to let out

It is an odd combination, with two talented musicians, and a comedian who makes good before he brings on his wheel. The audience, following the lead of the booker, remained in their seats until the unicycle was brought on when some few began to move. The exchange of positions of Powers and Wallace and DuFrane might meet the requirements of what is customary in Palace bills.

The Saytons opened the show with entertaining pantomime and excellent acrobatic accomplishment. The giant head is worked to dandy comedy attainment by the lady, Ralph C. Bevan and Beatrice Flint, smart funsters, nutty but nifty, proved really too good for second place. The Casinos in "Fantasia Espanola," with George Hordlicka in the pit, offered just about all that could be expected of a Spanish dancing number. Collins and Hart, open in one with merry tomfoolery and then present things new to the reviewer in their parrot bit and in the use of the perch for the burlesque acrobatic stuff. The changes meet the demands for something new and are creditable to the team in every way. Maude Powers and Vernon Wallace in "Georgia on Broadway" have an artistic presentation of Southern types with just enough of a comedy touch to meet vaudeville requirements perfectly. Georges DuFrane, who formerly played minor parts with the Metropolitan Opera company, sang half a dozen songs, which made the ardent lovers of music grow quite enthusiastic. Carl Stelzell, at the piano, also drew the plaudits of those who appreciate the artist at that instrument.

Hall, Erminie and Brice, in "A Night on Broadway," have a setting which makes the title apropos and the trio is composed of Ray Hall, excellent comedian, clever unicyclist and all-round showman; Edith Erminie, pianist, and Louise Brice, violinist.

Not much variety on the Rialto bill this week, but the audiences, easily pleased as a rule, seemed to like the program. Nestor and Vincent opened with a juggling act in which many objects are employed. It is a very good act of its kind, but was not appreciated on this occasion. Rosa, a singing violinist, who changes from gypsy costume to short wardrobe and is strong on appearance, jazzed to success in second spot. Dobbs, Clark and Dare open a la Yorke and King and then enter upon a routine of knockabout acrobatics and tumbling. That has been seen before. Lavigne and Mayne, with a man who was formerly with Roy La Pearl, acting as plant for Harley Mayne, who opens at piano, finished to three boys after dialog which is entertaining and singing that is good. The medley of semi-classical numbers is perfect in its arrangement. Gans and Perkins, two colored girls, have a good first entrance, pushing two baby carriages. They have good voices and a rather amusing line of talk, though it could stand condensation. The girls received their full share of laughs.

Hal Johnson and Co. registered nicely. Marston and Manley walked away with the comedy honors of the bill. The man is silly to some at first, but he grows on those out front. The girl is attractive, but does little to put over the comedy. The material is smart. This act has been

seen several times and never fails to get over advantageously. "Broadway Snapshots," a regulation dancing act, was placed to close the show, though not strong enough for the position. It would probably do better in a less important spot. Herman Berrens, a fine pianist, seen at another show, presented a monolog which is entertaining. He has fine material. Ardell Brothers presented a fine ring act, but with the house filled left the stage with no applause, which makes it appear that there must be some sensational tricks or comedy value to an act of this kind for it to be appreciated.

Scene, Apollo theatre. Time, Sunday night. Participants, one of the Shuberts' female ushers at the Apollo, and one of Shuberts' Chicago auditors. Plot, just a razzing good argument, enrolled in considerable mystery, probably so engaged by participants that they would grasp the style of the town (mystery plays).

First climax: Threats of arrest by usher of auditor. Second climax: Vice versa threats by auditor of usher. Third climax: Spontaneous assault on auditor by usher with prop used in shape of vanity case, testing stability of auditor's forehead.

Scene 1 of Third climax: Auditor punctured considerably, followed by multitudinous threats of further puncturing by rapidly assembling friends of usher. Police, 2. Third climax: Arrival of police; no arrests, just threats. Curtain.

In passing out the crowd murmured: "It's tough enough to get into an argument with a female usher and get struck over the forehead, but, hully gee, what's the moral when a female usher has an army of brothers, who know a lot about shifting scenery?"

Just another loop mystery, that's all.

The Delaware building was put in an uproar the other day when Gerald McCormick, who is known as a fellow who is willing to provide a laugh, disguised himself with a "Doctor Jekyll and Mr. Hyde" teeth and eyes, which he used at one time with the Jack C. Taylor company through the south, and presented himself as a seeker for charity. He visited various offices. He called on Paul C. Goudron, Billy Diamond and Percy Moore, on Harry Marcum, Ed Morse, Otto Shafter and other agents in other offices of that building. Otto Shafter was knocked out for about five minutes. The other agents were "fooled." Ed Morse stood his ground and tried to throw the stranger out of his office, until the laughter of those about him put him wise.

There is so much illness at some points in the middle west that there is a possibility of theatres closing. It was estimated at one time that there were as many as 12,000 people ill in the city of Saginaw, Mich. Other points are complaining of the wide number of "flu" and other cases of illness. The widespread illness, which is attributed to the weather, has greatly inconvenienced vaudeville agents and managers, as there have been frequent substitutions of acts on account of illness. There has generally been two or three people sick on every big time bill presented in the mid-west theatres in the last two months, although the show folks have worked under conditions in which others would certainly seek their beds.

Eddie Cantor appeared at two matinees Sunday afternoon at the Stratford theatre, a picture house opposite the Englewood, which has recently changed from Shubert to Orpheum vaudeville. Cantor's appearance was at 3 and 5 o'clock in the afternoon and was made possible by the fact that there is no Sunday matinee of "Make It Snappy" at the Apollo. The Stratford obtained splendid publicity through big ads in the Saturday and Sunday papers announcing this special appearance. Cantor played the Stratford for single matinee last season. At that time he received \$400. This year he was paid \$750 for the two appearances.

Max Korshak, attorney, has sued Jacob Paley, manager of the Empire.

ZENO and MANDEL Say

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for \$2,500 in the circuit court. The amount is named as attorney's fees. Korshak claims to have kept Paley from going to the penitentiary when he was in trouble with the government regarding non-payment of war tax. Paley claims to have paid Korshak \$1,500. Paley's was the last case heard by Judge Landis before his retirement from the bench. In view of Paley's having paid all amounts due the government by the time the case came before Judge Landis he was discharged.

Tickets purchased in advance for the Blackstone theatre will be exchanged at box office "to secure rebate," says the advertisements of "The Last Warning" at that theatre, which claims that it is the "first" to restore "safe and sane prices," and announces tickets for every evening and Wednesday and Saturday matinees with \$2.50 on main floor with balcony \$1.50, \$1 and 50 cents.

Billy Jackson's advertisement in the mid-west edition of Variety last week caused a lot of comment over here. In his list of acts he included Big Tim Murphy, Tommy Maloy and Ralph O'Hara, three locally famous labor leaders. When Billy's friends asked what kind of an act they were to do he declared he was thinking of working the three in one act and calling it the Labor Trio.

Harry Santley, who has been an independent agent in Chicago for a number of years, is now associated with the Jack Fine agency.

Starting March 8, Benjamin H. Ehrlich, theatrical attorney, will be located at the Chicago office of Variety, 522 State-Lake building, and will help out actors with their income tax statements from 2 until 5 every afternoon until March 15. There will be no charge for this service.

The stock at the National, Chicago, will give way March 11 to "Saucy Baby," a tabloid-musical organization, which will play that theatre for four weeks and then goes on the Butterfield time in Michigan.

Frank A. P. Gazzolo has returned from New York. He had been east seeking an attraction to follow "For All of Us," at the Studebaker.

Frank Braden and Bob Hickey are in Chicago in advance of the Sells-Floto circus, which opens at the Coliseum April 7, and the first "press notice" of 1923 season has been planted.

PORTLAND, ORE.

By JOSEPH G. KELLEY

Nell Shipman begins a personal appearance tour over the Blue Mouse circuit of theatres, opening in Portland. At the conclusion of her tour which will be about five weeks, she will produce pictures in Idaho.

Joseph Singer, who has been living in Portland enjoying a distasteful period of work before the camera, has joined the Fritz Leibler Shakespearean company and will open with the latter at the Metropolitan, Seattle.

The Universal has taken possession of the Columbia, Portland's most beautiful picture house. It is reported Jensen & Von Herberg, who formerly had the theatre, will build a new house.

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SAN FRANCISCO, CALIF.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
FANTAGES THEATRE BUILDING

Business was light at the Orpheum Sunday afternoon. The show was minus a name and otherwise fell short in many respects. Edwin George, No. 5, produced the first real laugh of the entertainment, although returns were plentiful for the preceding acts. Rogers and Allen, who were held over, displayed a different routine, supplemented by new costumes, which took them across to more applause than their last week's offering gleaned. The Ford dancers grabbed off the major

share of honors during the entertainment. Jessie Busley and Co. labored strenuously with a none too clever travesty on "The Bat" that received but little appreciation. Steppe and O'Neal easily scored in the next to closing spot, and Dougal and Leary, two boys of appearance, did nicely when following the opener. The Bricklayers, dog act, terminated interestingly. Amoros and Nally secured attention in an opening.

Ackerman & Harris are preparing a new (white) revue to follow "Struttin' Along" at the Century. The colored show will close March 24, at which time it will end an eight weeks run and make a tour of the coast towns. Following three weeks to be spent in the valley cities "Strut" will enter Los Angeles for a scheduled four weeks' engagement to take place either at the Mason or the Auditorium. The title of the new show is to be the "Pepper Box Revue" and will have Fanchon and Marco responsible for the staging. George LeMaire is included in the cast for the production.

The A. & H. firm is negotiating for another Los Angeles house, with a view of alternating their productions between this city and the more southern locality. These two producers plan to continue to

turn out revues on an elaborate scale and, according to an announcement, will have theatres in all the important towns on the coast, in addition to their vaudeville houses, to play these revues independently of the regular booked legitimate theatres.

Seven acts comprise the current bill at the Pantages, considerably changed about from the intended running order. Philbrick and DeVeau were out, replaced by Aleko, mind reader, and Katherine Appleton. Miss Appleton offered a straight singing turn to fair returns, while Aleko met with his usual success. Ruth Budd headlined and scored tremendously. Sherman, Van and Hyman sailed in easily. Vallecita's animals made for a thrilling closer, being balanced by the Lumars, who opened. Untah Masterman, formerly with the Harry Lauder road show, supplied whistling impressions to satisfactory returns.

The Golden Gate held a well made out running order that had Frisco, the dancer, and Jack Osterman as the foundation upon which to build. These two acts followed one upon the other, with the dancer and his company setting a pace that made it tough for Osterman, who nevertheless met the situation and carried on for the individual honors of the performance.

Borzac's circus made a big flash in closing, while Val and Gamble were well received. The Love Twins, song and dancing, impressed favorably, and the Gabbarts opened to satisfactory results. Mme. Doree's Operadique failed to appear.

Cleo Ruffy, sparring partner for Crystal Bennett, who suffered a broken arm at the Orpheum, Oakland, last week, will travel with the act until she recovers. Meantime Miss Bennett is doing the act with Leo Dennis, the third member, Alla Bennett, who was originally with her sister, then the Bennett Sisters, will join the act upon her arrival from the east and remain with it until Miss Ruffy is able to resume.

The Strand theatre, which recently switched from a first-run picture house to musical comedy

stock, and within the last month returned to its former policy, has been unable to regain sufficient prestige for a successful continuance. This house will now try a combination vaudeville and picture policy, starting March 1, with five acts of Bert Levey vaudeville playing a full week.

Plans for a complete canvass on behalf of a series of eight operas to be given under the direction of Gaetano Merola in the Civic Auditorium Sept. 26-Oct. 11 was formulated at a meeting of the executives last week.

Mrs. Marjorie Prevost Burgren, sister of Marie Prevost and also in the movies, filed an answer and cross-complaint to her husband's suit for divorce here last week. Mrs. Burgren, now engaged in the San Mateo studios, made a general denial of the charges of laziness and cruelty brought by her spouse, and charged him with having beaten and pinched her and with

having refused to give her enough money to maintain herself. Her husband is a salesman.

The Orpheum, Salt Lake City, which was recently taken over by Ackerman & Harris, will be operated on a similar policy to that used in their other vaudeville theatres.

Ruby Lang (Mrs. Guido Deiro) returned from New York last week and joined the Jack Russell company at the Century in Oakland.

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"PASSING SHOW OF 1922"

BALTIMORE

By ROBERT F. SISK

FORD'S—"The Slavemaker."
AUDITORIUM—"Kempy."
ACADEMY—"Abie's Irish Rose,"
11th and last week.
LYCEUM—"Guilty," tryout of new
Woods' melodrama.
MARYLAND—Keith vaudeville.
PALACE—"Knick-Knacks."
GAYETY—Stock burlesque.
FOLLY—Mutual burlesque.
CENTURY—"Adam's Rib."
CENTURY ROOF—Cabaret.

Business was good last week, with "Blossom Time" coming back to the scene of its opening and play-

ing to big houses throughout the week. The fact that one or two carping critics, with whines about petty trifles, had their little say in the Tuesday papers didn't stop the crowds. Matinees held up well and business for the week went to about \$15,000. At Ford's, Porter Emerson's new play did a fair week's business and probably grossed about \$3,000, which wasn't bad for a new show with no starring name. "Abie's Irish Rose" at the Academy held to a profitable pace, as it costs but little to run, and secured around \$5,000 on the week, while "Up in Mable's Room" in its second week at the New Lyceum, went over that figure and played to fair business. This week, with a tryout of Edna Sherry's play, "Guilty," which A. H. Woods is sponsoring, and with Hazel Dawn, Fred Tiden and other names in the cast it is expected that good business should result, for the production is being widely heralded with press stuff.

Immediately following "Abie's Irish Rose" at the Academy comes "East Is West" in stock, and then "Six Cylinder Love." This latter show should do well here, as it has never been seen in Baltimore. But at the New Lyceum the average Baltimorean's idea of a great show will be run off again when "Getting Gertie's Garter" will make another attempt.

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BOSTON

By LEN LIBBEY

The nine-act bill at the Keith house this week is considerably out of the ordinary. Show opens with an animal act of a sort not seen here for many years on the big time, and in the lineup there were but two dancing acts, one on second, when the show was all but stopped, and the other closing. Due to the recent ruling of the Keith people about encores, the show clicked right along merrily and was all over and the pictures on at 4.30. This is something else that hasn't happened here lately and served to make the afternoon performance much brisker.

House was fair for Monday afternoon, only noticeable gaps being way back in the orchestra, with a fair percentage of the boxes filled. Nothing to indicate any substantial dropping off in business because of the Lenten season and house seems to have escaped the slump that is said to have struck the legitimate. It is reported that Keith house past two weeks has had a remarkable turn-away at end of the period, and this week's advance sale seemed to indicate a repetition of that condition.

Emil Pallenberg opened the show with his bears. Uses two large animals and two cubs. All four show signs of careful training, with the cubs supplying a good deal of comedy for the act. The bear riding different types of bicycles puts a punch into this act that gets it over with a smash. Woman with the act very attractive and shapely, and there does not appear to be any reason why she shouldn't be given program mention.

In second position was an act that stopped the show without the slightest doubt. Carter and Cornish, a couple of colored boys, who come on to dance with speed and do just that and make no pretense to do anything else. These boys uncorked more good stuff than any dancers, white or colored, have produced for some time, and the reception they got at the finish has only been equaled here in late years by the hit Dotson has registered at this same house.

Bezazian and White in third position did not get over very well, due

to the inability of Bezazian to get his singing over. He may not have been up to scratch at the Monday matinee, but whatever the reason his work was not suitable for big time. Miss White, on the other hand, was in right from the start. Her work with the cornet was better than anybody in the house had heard for quite a while, and she got an enthusiastic response from the house.

Hawthorne and Cooke brought forth another one of those nut acts that have been showing with such suffering lately. Boys doing this stuff have to be awfully good nowadays to kid the house into liking them, and this pair stood a fair chance of getting into the good graces of the patrons until they succumbed to the temptation of staying on too long. They lost ground by this, and if they would only snip about five minutes off their routine would get better results.

Enrico Restelli (New Acts) was on next, and he was followed by Stella Mayhew. She seemed to be suffering from a cold which affected her voice considerably, and her personality saved the day for her. She would undoubtedly have been justified in giving the house several more numbers if she could have stood the strain.

The act of Mrs. Rodolph Valentino seemed to be rather a disappointment. They were probably misled by the program stating it was to be a comedy playlet and were waiting for the comedy to show. The spreading of comedy was very thin and the act does not contain anything very interesting in the dramatic line. By the finish it had degenerated into a rather sloppy sob affair, with all the value being in the drawing power of the name of Mrs. Valentino.

Edna Leedom and Dave Stamper had things rather easy with their bit. Edna's work was of a type new to vaudeville here and she can certainly put it over to the limit. Stamper is a wonderful partner for her with his repressive work. Oakes and Delour, with their full-stage dancing act, which has much speed, closed the show.

SPOKANE, WASH.

By E. J. CROSBY

No professional shows will be awarded a lease on the American theatre here for the remainder of the season, according to the an-

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Suite 408, 1493 Broadway, New York City

nouncement of Lyman C. Reed of the Union Trust Co., agents for the owners.

"We have been negotiating with a number of shows, but have been unable to reach any satisfactory arrangements which would permit us to put over the American theatre as it ought to be put over," said Mr. Reed. "I have requests for a number of local shows, lectures and other entertainments, and I think these will keep the theatre well in use throughout the spring. In the fall I am quite sure we will be able to lease or rent the theatre to responsible parties who will give it a place among Spokane's leading show houses."

Harry Stone, representative for the Alhambra Musical Comedy Co. of California, declares the company will enter Spokane next fall to show regularly at popular prices.

May Robson March 7-8 in "Mother's Millions" at Auditorium.

Fritz Leibler has been booked by the Auditorium about March 15 for four days.

SMITH BROS.

cough drops

tickle your

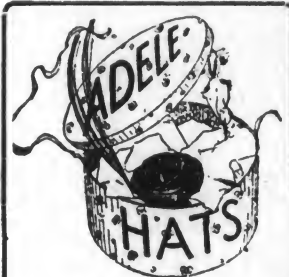
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TO PROTECT THE ORIGINATOR

The Facts

Conlin and Glass

THEIR ACT

- 1st SCENE: SPRING. THEY MEET.
2nd SCENE: SUMMER. ENGAGED.
3rd SCENE: AUTUMN. HE GIVES HER A RING.
4th SCENE: WINTER. THEY PART.

Sophie Tucker's

NEW SONG

- 1st VERSE: SPRING. THEY MEET.
2nd VERSE: SUMMER. ENGAGED.
3rd VERSE: AUTUMN. HE GIVES HER A RING.
4th VERSE: WINTER. THEY PART.

AS I AM PLAYING ON THE SAME BILL WITH MISS TUCKER AT PROCTOR'S NEWARK THIS WEEK (MARCH 5), AND AS I WROTE THE CONLIN AND GLASS ACT WITH MR. CONLIN, I TOLD MISS TUCKER OF THE FACT THAT HER SONG WAS A STEAL FROM MR. CONLIN'S ACT. SHE SAID, "OH, I DO IT DIFFERENT; I SING A PUBLISHED SONG AT THE FINISH. YOU BETTER TAKE IT UP WITH THE N. V. A." I SAID I WOULD AND I WILL.

P. S.—MISS TUCKER'S VERSION IS NOT AS FUNNY AS MINE; STILL, IT IS FUNNY.

(Signed) HARRY BREEN

HERK'S COLORED CIRCUIT

(Continued from page 1)

News, Va., all of the latter controlled by Levy. Other houses in negotiation for are the Lafayette, New York; Avenue, Chicago; Koppin, Detroit; Dunbar, Philadelphia; Globe, Cleveland, and houses in Kansas City, Boston, St. Louis, Pittsburgh and a couple of southern cities.

The policy will be colored shows, dramatic and musical, but principally musical on the order of "Shuffle Along," etc., at an admission of about \$1 top, although the scale has not been decided. There will be an allotment of franchises shortly. The booking office will charge a fee to the shows and houses booked. The shows are to play on percentage sharing terms. The splits will be determined later.

The houses controlled by Levy in the east have played their shows on a sort of rotating arrangement at times in the last couple of years. Heretofore the colored show business has not been generally organized,

each producer working independently. The new organization will become active about June 1, the colored houses usually doing business in the summer the same as winter.

REAL ALASKAN FILMS

(Continued from page 1)

rector, Joseph G. Kelley, who was to have taken an active part in the production, could not go because of other motion picture contracts in force.

With the party preparing to leave for the North is George A. Lewis, a "sourdough," who, as production manager and representative of the Alaska Pictures Co., selected the Portland concern to take charge. The producers are formed as a stock company with over 500 stockholders, representing, according to Lewis, just that many of Alaska's most prominent people.

They are tired, up North, of Alaska pictures made in California, and have organized to give the world at least one real Alaska picture, involving the expenditure of the company's entire capital and the employment of many of the Northland's historic characters, scenes and activities.

Under the working title of "The Great White Silence," the proposed picture will have a two-reel prolog picturing Alaska's marvels, and a seven-reel feature based upon a story that will carry Alaska from the palmy days of the gold rush to the present. The cast, assembling here and at Seattle prior to today, includes as its principals Eve Jordan, Alexis B. Luce, Albert Van Antwerp, Howard Webster, William Hills and Gladys Johnston.

Lewis declares profit is not the object of the expedition, financed entirely within Alaska, but that business men, from the Governor down, are concerned on the plan to present a real Alaska picture. The company has created a studio unit at Anchorage, and for several

weeks technical men from Portland studio have been installing equipment. The payroll starts March 12.

Harry B. Kelleck, special officer and door man at Gordon's Olympia, Lynn, Mass., has been appointed a member of the newly revived Lynn license commission.

The Saxe Amusement Co. has started the erection of a 1,500 seat theatre, in Janesville, Wisconsin.

The Franklin, Bronx, New York, vaudeville, is playing this week a local "Cabaretland," employing about 35 locals.

William McDonald, assistant manager of the Hippodrome, Baltimore, has been transferred to the Loew office in New York.

Nat Smith, has resigned as manager of the Strand, Bayonne, N. J., to accept a similar position at the Lincoln, Union Hill, N. J.

HEAR YE ONE—HEAR YE ALL

Having been embarrassed by performers insinuating to us that we are doing an act similar to McLaughlin and Evans, we are taking this space to stop further embarrassment. Can't understand said insinuations, as we are doing the same act we did when we followed McLaughlin and Evans on the same bill at the Central Square Theatre, Cambridge, Mass., Feb. 21, 22, and 23, 1921, and had there been anything in our act similar to their act the matter would have been adjusted then and there. As it was, McLaughlin and Evans, Mr. Carle and myself chummed together the three days and we four would sit in my room at the hotel and chat after the night shows, and they enthused over our act and told us how very much they liked our idea of the slow curtain up, moonlight effect, boy and girl discovered sitting on the steps of girl's house, the boy sitting out the night and not taking girl's hint to go home, and girl afraid boy will awaken father, who is trying to sleep. McLaughlin and Evans opened in Chinese costumes. Miss Evans did an Irish number and both finished with a bowery number. Both of our acts were entirely different. We did not see the act mentioned again until about four months later when I met them in our mutual agent's office. Here again they spoke highly of our idea and asked me how high our steps were. We have not seen them since. We have been away from New York now nearly a year. From mutual friends I have learned that Mr. McLaughlin is very much opposed to one act taking another act's material or idea, so to forestall anyone giving McLaughlin and Evans the impression that we would infringe on their act, especially after being pals for the three days, let me state right here that we are not doing a Chinese number, a costumed Irish number, or a bowery number. We are still doing the act we did when we worked with McLaughlin and Evans, so I hope from now on performers will stop insinuating that we are doing an act similar to McLaughlin and Evans, as it embarrasses us very much and if those performers will ask McLaughlin and Evans they will verify the above.

Signed DOLLY INEZ

of CARLE and INEZ

in a "DOOR-STEP-ROMEO"

Direction I. KAUFMAN

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Direction W. T. KIRKEBY and A. C. Hand

PAT CASEY AGENCY

"PARTNERS AGAIN" SCORES

Mediocre Support and Slovenly Adaptation.

London, March 7. The English production of the American comedy, "Partners Again," decidedly scored when presented at the Garrick last week. This, despite a mediocre supporting company and slovenly adaptation for London.

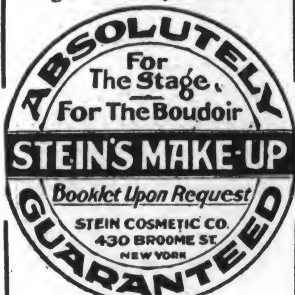
The dialog retained its references to the Elmira Reformatory and Atlanta Penitentiary among other slights. While not understood, they did not seem to affect the result.

Phil White, as one of the partners, drew down the outstanding hit. Bobby Leonard, in the opposite role, indulged in mugging.

Reviews were fulsome and the piece has been doing capacity since opening.

"Great Broxopp" Goes Mildly London, March 7. The "Great Broxopp" scored mildly, opening at Saint Martins, March 6.

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AMERICANS IN EUROPE

Paris, Feb. 24. In Paris last week: Mr. and Mrs. Arch Selwyn, Mrs. Sam Harris, Mrs. Nigel Barrie, wife of Los Angeles motion picture actor; E. L. Ludvig, New York attorney attending official meeting of Famous Players-Lasky Corporation European agents being held here; Was-sip Leps, composer, en route to Italy; John Barrymore.

Ann Irish, playwright, is visiting William Locke, the author, at his villa in the South of France, with her husband, Norman W. Kerngood, New York attorney.

Arthur Somers Roche, novelist, sailed last week on the George Washington for his home at Darien, Conn.

ACTORS' SHOW MAY WORK IN

London, March 7. At the court last Friday "Certe Blanche" was given. It's the usual type of revue with six principals and 10 chorus girls.

Odette Myrtil and Tubby Edlin are of the principals, and they are financing the venture.

The show's material is alternately good and indifferent. It may work in.

IDEAL FILMING "GREAT WELL"

London, March 7. The English rights to "The Great Well" have been secured by Ideal. It will picture the story with Tom Moore for the star role, the concern especially bringing over Moore. Henry Kolker arrived on the Celtic Monday to direct for Ideal.

"Young Idea" Will Be Taken Off London, March 7. Business at the Savoy has been dropping with "The Young Idea." It will be replaced next month by "Polly," current at the Kingsway.

Lloyd Garrett is in London. London, March 7. Lloyd Garrett arrived this week on the "Berengaria" to appear in the "Music Box Revue."

JESSICA BROWN ENGAGED

Ill' with Appendicitis and Reported Engaged to English Lord

London, March 7. Ill with appendicitis, not believed serious, Jessica Brown, the American dancer, is reported engaged to marry Lord Northesk.

The marriage will occur, it is said, in June or July next.

"ANNA CHRISTIE" SET

London, March 7. "Anna Christie" definitely has been set for London with the initial performance scheduled for next month. The name of the theatre where the premiere will take place has been withheld, though it is presumed the location will be close to Shaftesbury avenue and Rupert street.

ORPHANS FOR POP AUDIENCES

London, March 7. When the revival of "The Two Orphans" started last week at the Lyceum, it was enthusiastically received by a popular price audience.

ITALIAN OPERA AT MAGADOR

Paris, March 7. An Italian Opera troupe will occupy the Magador for a month, commencing May 22. Romolo Zannoni will be with it.

GLADYS COOPER'S NEXT PLAY

London, March 7. "Magda" will be the first appearance of Gladys Cooper since her return from the States. It will be staged by Gerarid DuMaurier at the Playhouse, with Miss Cooper producing.

\$47,000 FOR "MASTER OF MAN"

London, March 7. The picture rights to Hall Caine's "Master of Man," purchased by Sam Goldwyn, cost £10,000.

PROPAGANDA PLAY

London, March 7. Madison Corey, who recently arrived here, is negotiating to produce an anti-prohibition play.

Eugene Bertin Dies Eugene Bertin, former French vaudeville performer aged 74 years.

"Radios" Is Palladium Revue

London, March 7. "Radios" is another Harry Day revue, playing thrice daily at the Palladium. It's of average quality.

Green With Hoffman Monolog

London, March 7. At the Victoria Monday Harry Green, in a "Wedding" monolog, by Aaron Hoffman (New York), seemed to get it over.

Novelty Clintons Are Successful

London, March 7. The Novelty Clintons, an American high jumping and kicking act, were nicely received when opening Monday at the Pilsbury.

Alex Aarons With London Plan.

London, March 7. Alex Aarons is endeavoring to arrange for a production of "Two Little Girls in Blue" in London.

Nora Bayes at Coliseum

London, March 7. Nora Bayes has been booked to open next month at the Coliseum, Sir Oswald Stoll's London vaudeville house. The Bayes engagement is for four weeks with an option.

Owen Nares Bolsters Up Show.

London, March 7. The announcement that Owen Nares would appear at the Coliseum has given "If Winter Comes" a new lease of life at the St. James. It will continue there for three more weeks.

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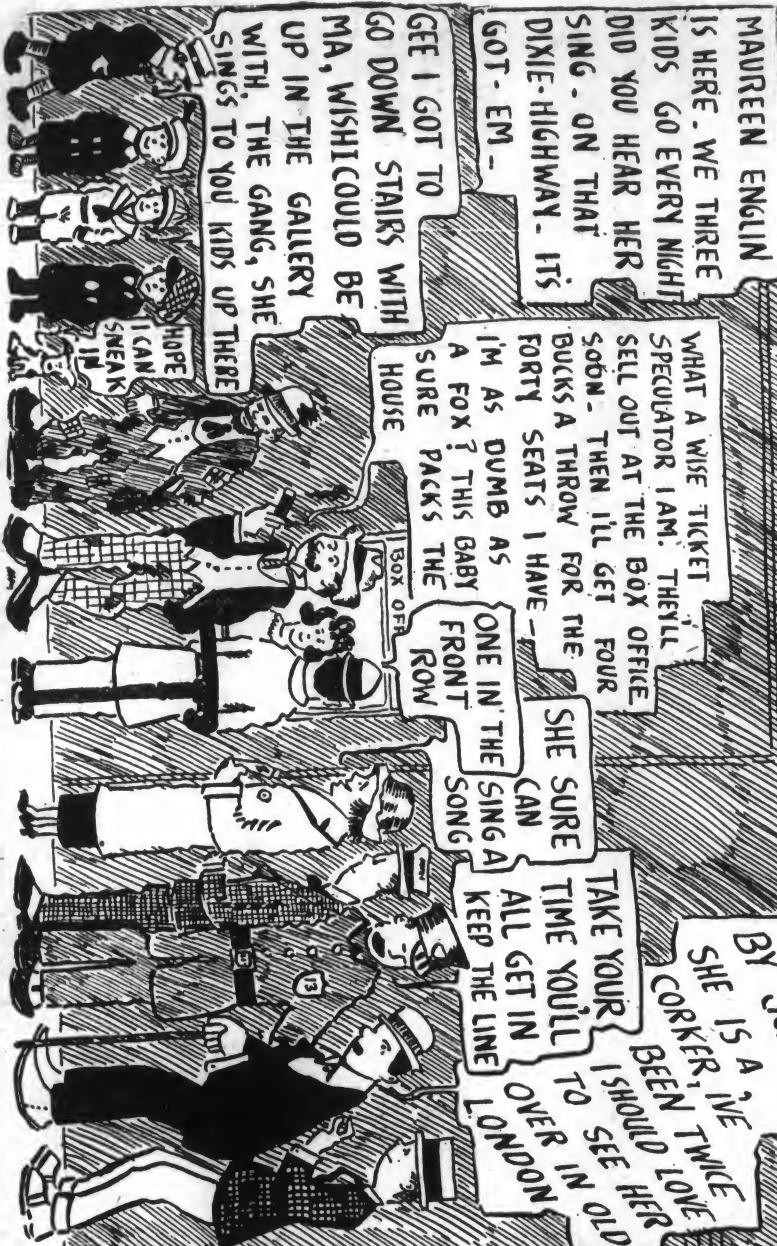
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SEASON'S BIGGEST HIT.
**MAUREEN
ENGLIN**
SINGING THE
LATEST SONGS
IN THE LATEST
WAY. A SWEET
LITTLE MISS
FROM THE WEST.

DRAWN BY
Sunny Bennett



Direction: Charles Biehn.

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BALLAD

WONDERFUL
JAZZ
BALLAD

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FOX TROT
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15 YEARS AGO

(Continued from page 10)

booked for the 125th Street theatre objected to being followed by Miss Hoffmann, who was doing a Tanguay imitation. In the deadlock Miss Hoffmann stepped out of the bill, being booked for another Keith house. Instead she signed for the following week for Percy G. Williams' Alhambra, near rival of the 125th Street, although both circuits were booked from the U. B. O. Miss Tanguay declared her intention of doing an impersonation of "my idea of Gertrude Hoffmann's impersonation of me," but was dissuaded.

Willie Hammerstein cabled he would sail from London in a few days for home, bringing with him a group of authentic English barmalids. Willie came home on time, but left the barmalids behind.

Vaudeville departed from the Union Square in favor of pictures.

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This eliminated Pastor's opposition. The result was curious. Tony Pastor ordered the price of the front rows reduced from 50 to 30 cents, making the entire lower floor uniform. Pastor's was then the only continuous vaudeville show in New York.

Yonkers was the center of a flurry. Jesse L. Lasky had recently taken a lease on the Orpheum (before that the Doric) from Henry Myers. Henry B. Harris furnished Lasky the capital. J. Austin Fynes tried to get the lease from Lasky, but did not succeed.

B. A. Rolfe, sometime Lasky's partner, had just produced a new feature, the Six Musical Nosses in "In Seville," immediately booked in vaudeville for six months. The standard musical turn of the time was the Musical Cuttys. They left that week for London.

Williams and Walker opened at the Park in an all-colored musical show called "Bandanaland," which was doing capacity. . . . Willie Sells, adopted son of Allen Sells, pioneer circus man, was found dead in

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New York under suspicious circumstances. He had \$2,500 in his possession and was alone when stricken. . . . May Howard, who had retired, returned to the Rentz-Santley burlesquers for the remainder of the season.

Supreme Court Justice Vernon Davis declared Sunday pictures legal in New York city, and the authorities appealed. In Buffalo another Supreme Court justice had declared Sunday screen shows illegal. The angle was referred to the appellate division.

The \$100,000 damage suit of the Sparrow Co. of Canada against members of the old Traveling Managers' Association was declared a mistrial when the jury in New York failed to agree.

Virginia Earl was appearing in a new act at Keeney's, Brooklyn. . . . Sidney Wilmer was taken ill in the absence of his partner, Walter Vincent. A young man named Frank O'Brien took charge of booking the circuit. . . . Nance O'Neill and McKee Rankin were booked to play a new sketch at the 5th Avenue the following week. . . . Aubrey Boucalt was on the cards with a condensed version of "Divorcees" at the Colonial.

The Ringings and "Gov." John Robinson appeared together before the Cincinnati common council for a permit to use the Hunt Street Park lot. Robinson got it. . . . Annie Oakley was giving exhibitions and competing in rifle contests in the interest of an arms and ammunition maker.

The "Fishman Show" (burlesque) broke all records at the Star and Garter, Chicago. The gross was \$6,154.95 at a scale from 15-75. . . . "The Merry Widow" was at the height of its engagement at the New Amsterdam, New York. Washington's Birthday it did \$6,100 in two performances.

Yarke and Adams had closed in "Playing the Ponies" and took a vaudeville route. . . . George Evans had signed to lead Cohan & Harris' "Honey Boy" Minstrels, beginning the following August. Meantime he would appear at Gus Edward's Circle Music Hall.

Charles Garrett, a member of Chennette's Syncopators, has started suit against the Martin Band Company, of Elkhart, Ind., for \$500 salary for services rendered with the organization, which attempted to frame up for the big vaudeville time but could not meet the requirements of Mort Singer in Chicago. Garrett told his attorneys, Lowenthal & Munns, of that city, there were fifteen other men with claims for salary. The Martin Band Instrument Co., has an act on the Keith time, it is said, and finances musical organization using its instruments with a double purpose of making money and getting advertising. Chennette is a well known band leader and the new act promised well for a time. When the Elkhart company withdrew from the

organization, Chennette changed it into a jazz band and put in violins, etc., to meet popular requirements. The act in its new form was at the Covent Garden Saturday and Sunday.

Ike Bloom's mother died and his "Midnite Frolics," a favorite entertainment in Chicago was closed from Tuesday until Thursday of last week.

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MORRIS SEES CHANGES

(Continued from page 2)
entertainment are going up in such rapid succession.

While in Los Angeles, I felt as though I were on Broadway. I visited Doug Fairbanks, and he is looking better than ever. Charlie Chaplin, since his engagement, wears a broad smile, and he told me the engagement is on the level.

Joe Schenck In On Everything

I met Joe Schenck. Joe has caused quite a stir in all branches of enterprises that are foremost in Los Angeles, including real estate, and oil wells in Long Beach. He has taken over the United Studios

where Buster Keaton was very busy making his latest comedy under the supervision of Lou Anger. He also has the Buster Keaton Studio where Buster's father, Joe Keaton, under the direction of Arbuckle, is very busy. Joe has also bought one-fifth interest in the West Coast Theaters that just recently, in addition to their 70 theatres, have taken over the Turner & Dahnken chain of theatres, and they now have over one hundred theatres on the Pacific Coast. Joe, I also understand, is a director of the Bank of Italy. In fact, you cannot think of a thing that there is \$1 or 50c. in, that Joe is not in on. Some hustling kid.

Our genial friend, Fred Niblo and his beautiful wife, Enid Bennett, are both very busy. Fred is now spoken of as one of the big four of movie directors.

I was invited to dinner by Mrs. Loughboro, the society editor of the Los Angeles "Examiner," at the Am-

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assador Hotel where Mrs. Castle was dancing. My meeting with the society editor does not mean that I was budding out into society, but Mrs. Loughboro is an old friend who once supervised the social activities of my "Jardin de Danse," and she wanted to show me that Los Angeles was taking the place of Broadway in that line of entertainment. Mrs. Castle was a tremendous success. The place was crowded, and again Joe Schenck was very prominent. He had a table of about twenty-five friends who were there to cheer along Mr. and Mrs. Harold Lloyd.

In Los Angeles the Sir Harry Company played the Auditorium, and the last engagement was the biggest of all; that city holds the record of Lauder business in the United States. Sir Harry was entertained by Mayor Cryer and the Rotary Club. Lady Lauder also has developed into quite a speaker; having given several talks to Woman organizations during the week.

Mrs. Morris and I spent several pleasant evenings with Mr. and Mrs. Alex. Pantages and family, and he taught me the game of Mah Jong. Pantages is a great man. You will find him at his office the entire day, personally directing the booking and management of his theatres throughout his circuit. In my time I met many managers and I think two of the brightest men in vaudeville show business are Alexander Pantages and S. Z. Poli. They can take their coats off and run every branch of their business. Pantages has built up a powerful circuit.

I also met Harry Singer, of the Orpheum circuit, and he is a very busy little fellow between his Coast houses. While visiting the Los Angeles offices with him, I ran into Manager Raymond of that theatre, whom I had not seen in years, and we talked over old times. Harry Singer also brought me in to see the Junior Orpheum house in Los Angeles; it is a great theatre, and is doing a terrific business.

While I was in Los Angeles I received a hurried wire from Julian Eltinge saying he was held up on the border because of a charge of his carrying illicit cough medicine. He asked if I would not come up to the border and help remove the congestion. Sir Harry and I sent back a wire we would hold consultation and do whatever we could for him. Within twenty-four hours time we received the cheery news that he had complied with all the

necessary laws, and was on his way to the United States.

The tour finished in San Francisco, where we played the New Curran, one of the finest theatres in the United States playing legitimate attractions, and that week's business was also the biggest we ever did in San Francisco. There to Sir Harry was entertained by Mayor Rolph. The Rotary Club was also invited by Mayor Rolph to supervise a meeting, and Sir Harry was asked by one of the members of supervision to sing a song. He said if Sir Harry would sing a song, he would sing one himself, and with a fine Irish brogue, followed Sir Harry Lauder in the "Wearing of the Green."

The night before Sir Harry and Lady Lauder's sailing, they both gave a dinner in honor of Lady Lauder's parents' wedding to a little family gathering. Among the guests were Mayor and Mrs. Rolph, Mr. and Mrs. William Morris, Mr. and Mrs. Thomas Vallance, Mr. and Mrs. David Duncan, Mrs. Weinberg, Mr. and Mrs. Gustave Brenner. Mr. Brenner was interested in the William Morris, Inc. Western, and still is managing director of what was known as the American and now running under the name of Century, subleased by Ackerman & Harris, playing musical stock.

Miss Ruth Brenner, their daughter, was also present. She is the young lady who started the Little Theatre movement in San Francisco two years ago, and is meeting with fine success. Miss Brenner has just a few things on Elsie Janis; she does everything in connection with her theatre: playing the star part, coaching all of the amateur actors and actresses, designing and making costumes, writing the plays and staging them, and also designing and painting all of her own scenery. Some enterprising movie concern will do well to watch this young lady's movements.

We then again returned to Los Angeles, as I was beginning to route my return tour for Sir Harry Lauder, beginning Oct. 15, returning to San Francisco, again visiting Los Angeles.

"Variety" Everywhere

"Variety" is seen everywhere and read by all. This may sound to you like telling the Los Angeles people about their climate; but as it is true, it is alright.

When we go to our train, we found the room filled literally with flowers, fruit and candies sent by Joe Schenck, Norma Talmadge, Buster Keaton, Sid Grauman and his wonderful Mother, and the Brenners. Returning to Chicago I again

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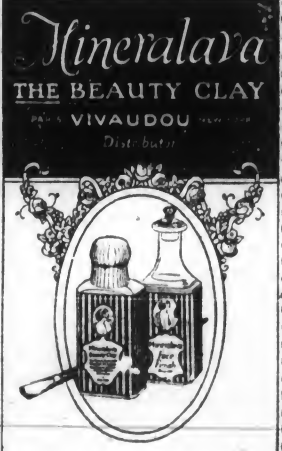
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visited the offices of the "Three Musketeers," where Aaron Jones showed me remarkable advertising ideas he had for Nora Bayes' engagement there in two weeks.

This shows the trend of the Movie Theatre, and as I have mentioned they are not theatres, but will be "Palaces of Entertainment."

The first word I received when I returned to the city was a wire from Sid Grauman saying that the Lee Children who are appearing under my management at his theatres, were received very warmly by the picture colony, and an unusual success at his theatre.

The general impression that I got in travelling through the country was the radical change in entertainment brought about by the picture houses.

The capable showmen in back of all these theatres have gone into every branch of the profession to secure suitable talent and programmes.

SPORTS

(Cont'd from page 22)

teeth and although Scotty is seen occasionally in the Dundee corner at his important bouts, Johnny has been handling his own affairs. Dundee admits Georgie is an acquaintance but not his manager, so that's that.

Mike McGigue, a second class American middleweight, is matched to box Battling Siki in Dublin within the next two weeks. It's dollars to matches McGigue will smack the brawler on the chin and grab himself the light-heavy world's title which Siki won from Gorgeous Georges Carpentier in their last Parisian waltz. McGigue was formerly under the management of Joe Jacobs, who brought him right up to the top of the middleweight heap. Mike is a powerful puncher and a good boxer but always lacked one or two other qualifications that go with a champion. He has beaten

Jeff Smith and other good middles. He hopped abroad about a year ago and has been cleaning up the European light-heavies, having put on enough poundage to lift himself into that class. The fight with Siki will mean much coin if McGigue can grab that title and it will eventually mean the title will return to this country unless Mike elects to hide abroad. Tom Gibbons, Harry Greb, Gene Tunney or any of our crack light-heavies would be two to one to outpoint or stop Mike in a title clash in this country.

The National Roller Polo league, comprised of New England cities, disbanded after the Providence-Lowell game at Lowell last Tuesday night. Poor attendance brought about the early closing. The pennant was awarded to Worcester, captained by Fred Jean. Jean played center on the Schenectady team in the old State league and was the most disliked man in the

circuit, largely because of his rough tactics. Kid Williams, another old Schenectady player, passed Steve Pierce and Bill Duggan in the race for scoring honors and finished first for the third consecutive year. Pierce and Duggan battled for the top position a long time, only to have Williams nose them out in the final week.

NEWS OF THE DAILIES

The building erected and occupied by M. Witmark & Co., the music publishers, at 144 West 57th street was purchased last week by Samuel Brenner. The new owner takes possession Jan. 1.

Due to the illness of Maurice, the dancer, who is reported seriously ill with consumption in Switzerland, the divorce action of Tom Furness in London was adjourned last week to allow the dancer's evidence to be taken by a commission. Maurice is named as co-respondent in the action.

George Baldwin, a member of the T. Daniel Frawley stock company, died Feb. 28 in Manila by taking poison. Baldwin apparently entered into a suicide pact with Ann M. Schlesinger, a photographer, who was found dead with him in a hotel room. Baldwin made his last appearance in the United States in "You'd Be Surprised," and at one time appeared in a Winter Garden production.

Jackson Marshall, describing himself as an actor, appeared in the Washington Heights Court last week charged by Mrs. Blanche Hammer with having aided in selling her fake diamonds for \$500. The plaintiff alleged Marshall informed her he knew two men who had diamonds for sale cheap. He brought the men to her, and they displayed ten diamonds with a value of about \$100 each. She agreed to buy the stones, paying \$500 cash and an additional payment of \$1,200. She was given a package supposedly containing the diamonds, which turned out to be rhinestones when she opened it.

Mrs. Wake closed her road tour in "The Dice of the Gods" last week and will reopen in New York April 2.

Alice Brady will appear under the management of the Charles Frohman Co. (Famous Players) in "Zander the Great," by Salisbury Field.

At a conference of theatre managers of Freeport, L. I., and District Attorney Charles R. Weeks last week a decision was reached to bar all dancing, acrobatic and blackface acts from appearing in Freeport theatres on Sunday. Local church interests started an active crusade against Sunday performances in the theatres, which recently resulted in one manager being indicted.

The New York Federation of Churches has written to each member of the Legislature requesting they reject any bill which seeks to repeal the Lusk-Clayton motion picture censorship law. In the letter it is suggested the members of

the Legislature witness some of the 5,000 eliminations made in films by the Motion Picture Commission in New York State.

Milton Nobles, who succeeded the late Frank Bacon as the featured member of the No. 1 company of "Lightnin'," was forced to leave the cast last week due to illness and is confined to a hospital in Indianapolis. His illness is in the nature of a breakdown, with condition reported improving.

The New York Dramatic League is planning a Little Theatre tournament for the latter part of April, with invitations tendered the 30 organizations of this order in the Metropolitan district to compete. It is planned to rent a Broadway theatre for a week, with each of the Little Theatre organizations to appear for one performance during the week in a one-act play. Judges will select the three most successful playlets, awarding a prize of \$100 each.

The action of Equity in forbidding its members appearing in the Inter-Theatre Arts production of "March Hares" on Sunday due to the Equity "no Sunday work" ruling, has necessitated the producing organization to sell all seats for the performance to a woman's club, which will conduct the performance as a benefit.

Leatrice Joy and Jack Gilbert, both in pictures, were remarried Sunday in Los Angeles. They were first married in Mexico in 1921, a few weeks after Gilbert received a divorce decree from his first wife.

The initial production of the National Theatre Movement, organized by the Producing Managers' Association, "As You Like It," with Marjorie Rameau, was placed in rehearsal last week.

A suit for \$50,000 damages brought by Guy Bartlett, an actor, against George Phillips, a jitney bus owner of West New York, N. J., began Monday in the Supreme Court at Jersey City before Judge Luther A. Campbell. The plaintiff alleged that on Nov. 22 last a bus driven by Phillips crashed into a touring car in which he was riding in Parkside avenue, West New York. Bartlett's skull and collar bone were injured, affecting his speech so he could no longer play parts of the type he had been accustomed to.

The members of the family of the late Wally Reid have expressed their opposition to the proposed hospital for drug addicts named after the screen star sponsored by his widow, Dorothy Davenport Reid. Mrs. Bertha Westbrook Reid, his mother, has prepared a biography of her son in an effort to emphasize aspects of his life other than the dope angle.

No action was taken to investigate the testimony given in the suit to annul the marriage of Mrs. Evan Fontaine-Adair when the Rockland County Court convened in New City, N. Y., Monday. There were not enough jurors present to make a quorum.

John Mehan, stage director for George M. Cohan, was arrested Monday on an order of Supreme Court Justice Bijur granted to Mrs. Helen Scott Mehan, who is suing (Continued on page 47)

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By HERMAN KAHN &
TOMMY LYMAN

Valse moderato

Voice

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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 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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BUFFALO

By SIDNEY BURTON

Business in all quarters was decidedly sluggish last week. The Majestic had another dark week, coming on top of weeks of premieres of unknown shows and uncertain business. "Cat and the Canary" at the Teck drew only mildly, although well spoken of by reviewers and public.

Vaudeville drew about its average quota at Shea's. The Gayety turned in a good week with "Wine, Woman and Song," which proved popular. The Garden (Mutual) had several off nights, the week being somewhat smaller than usual.

William Pringle, known in theatrical and sporting circles hereabouts and for years stage manager at the Garden, died in Buffalo last week.

Although stockholders of the General Theatres Corporation voted two weeks ago to subscribe an additional \$15,000 to regain control of the Alondale, Marlowe, Circle, Ellen Terry, Star and Central Park theatres, the money has not been forthcoming up to the present time. It was also voted to change the name of the corporation and new officers were elected. Unless the money is raised shortly, the mortgages on the properties, held by Joseph Schuchert, will be foreclosed and the theatres sold under the hammer.

Ethel M. McDonald, chorus girl with "Wine, Woman and Song," at

the Gayety, and Arthur H. Pinkson were married in Buffalo by Chief City Court Judge Woltz March 1. The groom is manager of the Hotel Edwards, Boston, Mass., and a nephew of Sidney Bernstein of that city. The bride who is a divorcee, will leave the stage.

Arthur J. Martel, formerly of Gordon's Capitol, Boston, Mass., has been engaged as organist at the Lafayette Square.

In connection with the road publicity being plugged for "Merton of the Movies," an elaborate hanger has been received by the Majestic here illustrated with views of the show and giving the gross day by day for the first five weeks of the show, including Christmas week.

Manager Bob Simon of the Gayety burst into print last week with a reply to certain ministers here who have been condemning burlesque. Simon upheld the cleanliness of the Columbia shows and cited a letter from the Buffalo Church Federation commending the performances.

An executive of Denton, Cottler and Daniels, Buffalo's largest music house, stated this week that the present season had been one of the largest in years for sheet music sales, and predicted a continuance of the boom throughout the year.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—All week, "The Cat and the Canary."

B. P. KEITH'S—Vaudeville, Fred Weper's Philharmonic Orchestra and Priscilla Robineau, local act, headlining. See new acts.

TEMPLES—Vaudeville.

STRAND—"The Dangerous Age."

ROBBINS-ECKEL—Second week of "Robin Hood."

EMPIRE—"The Face on the Bar-room Floor."

CRESCENT—"Do and Dare."

Syracuse University co-eds will have no part in the 1923 Tambourine and Bones musical comedy, Vice Chancellor William Graham has ruled. Former T. & B. shows more nearly approximate burlesque, the university authorities feel, and hence the ban. The girls are permitted to appear in Boar's Head dramatic productions.

Sophie Tucker, headlining at Keith's last week, dropped around to the opening bazaar of the Congregation Adath Yeshurun Saturday night and sang several of her program numbers.

There will be no repertoire at the Wieting Opera House this summer. The house closes on May 12 and though the only legit outlet in the

city, will be renovated and probably remodeled to some extent during the hot weather.

The Wieting is the oldest theatre in the city, and is sadly in need of repairs. Lee Shubert had this pointed out to him when in Syracuse to appear at the Shubert-Keith million dollar suit trial. Plans were prepared, but that is as far as matters went.

The investigation of the Bastable fire and the determination of the Mayor's Investigating Committee to delve into other old buildings and possible firetraps has apparently revived the Shubert renovation idea.

The Wieting will get the Bastable's heritage, "Uncle Tom's Cabin," which will play that house March 19-21 with a 75-cent night top.

Herbert Young, Utica amateur magician, had a narrow escape from suffocating to death when he failed in an attempt to escape from a securely padlocked mail bag during a local talent minstrel show given at the New Century auditorium in the Pent Up City Friday night. Young's cries finally convinced his partner, Don Wanless, that he was meeting difficulty. Wanless unlocked the bag and dragged Young from the bag in the nick of time.

Armory Lodge of Odd Fellows of this city will stage a minstrel show at the Y. M. C. A. auditorium on April 6. Former professionals now living here are participating.

Following his suggestion that anti-Semitic agitation at Syracuse University might be fomented by the Ku Klux Klan, William Rubin, local counsel for the Shuberts, received a letter of warning and the police are hunting the writer.

"Leave the Tri-K's out of your investigation of the Hill. You are already marked," the warning reads. It is signed with three K's, drawn roughly in the form of a cross.

Charging that the local playhouse operated by the Flitzer Amusement



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Company, headed by Morris Flitzer, is improperly constructed and that injuries she received in a fall have left her permanently injured, Mrs. Gussie F. Jacobson is suing here for \$10,000 damages.

ALBANY, N. Y.

By THOMAS S. BURKE

HARMANUS BLEECKER HALL—Proctor Players in "Bull Dog Drummond." Next week, "Riddle Woman."

PROCTOR'S GRAND—Pop vaudeville.

MAJESTIC—"Faffin' Thru 1923." (Mutual.)

MARK STRAND—"Voice From the Minaret."

LELAND—"Jazzmania?" CLINTON SQUARE—"The Forgotten Law."

Beatrice Heltzman of 529 Washington avenue has written a two-act play, "Illusion of Gitan," for the New York Dramatic Club. The New York club will produce it early in the spring, with Miss Heltzman in a leading role. Carl E. Barrett will direct the musical program.

Maureen Englin, on the week-end bill at the Grand, withdrew follow-

ing the matinee, due to an attack of laryngitis. She left for New York Sunday.

Mary Mellish, opera star with the Metropolitan and a native Albanian, stopped off Monday on her way to New York from a concert tour in the west to visit her mother, Mrs. Margaret Flannery of 43 Elm street. Miss Mellish is to make a tour of Canada in June, and in July she sails for Europe to sing in the Opera Comique in Paris.

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DENVER

By A. W. STONE

The new unit plan in western Orpheum vaudeville is proving popular with the customers in Denver. Better balanced bills have much to do with it. Even mediocre shows seem to get more at the box office.

Elsie Ferguson at the Broadway in "The Wheel of Life" made no great stir here. The critics were kind and business for the week was but fair.

The Wilkes stock players at the Denham are putting on "The Bird of Paradise" this week for the second time within a month. The "Bird" made a big hit here at its initial stock presentation, business being turned away the latter part of the week. It is the first time in years a repeat has been attempted the same season by this aggregation.

The Georgia Minstrels in vaude-

ville is the latest thing in western theatrical circles.

They will appear as the feature act at the Empress (Pantages) the week of March 19 in conjunction with three other acts. The minstrels will take up an hour and a half. The entire show, with pictures, will be two and a half hours long, three times daily.

Louis Levand of the Empress (Pantages) vaudeville is preparing to stage an act composed of three local talent dancers, one of whom, Miss Marguerite Allen, shocked the puritanical element of the city three weeks ago by appearing at a mid-winter industrial carnival at the Denver Auditorium clad in little save a wealth of jewels.

Her pendency of apparel precipitated a threat on the part of Mrs. Samuel Kirby, city amusement inspector, to have her escorted from the stage if you don't get some

more clothes on." Nothing was done about it, however.

Joseph I. Schwartz, local jeweler, has agreed to donate \$100,000 worth of diamonds and pearls for the act, all to be worn by Miss Allen. Levand insists that the jewelry decoration will be the real thing, with a uniformed cop stationed in each wing of the stage to guard the display.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Emperor Jones," with Charles S. Gilpin.
GAYETY—"Chuckles of 1923."
GARDEN—"Sweethearts Again," Bridge Stock Co.

ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"Adam's Rib," film.
LIBERTY—"Mad Love," film.
ROYAL—"Fury," film.

After waiting for four years to see "The Gold Diggers," the local amusement lovers failed to give it as large a financial welcome at the Shubert last week as anticipated. Leut had something to do with the business, and also the weather, unusually warm for the season. In spite of these things, the returns were quite satisfactory, the house having had worse weeks. The week the house has been closed since the "Emperor Jones" left Wednesday it was thought the house would be dark, but the Gaiety show was found in the streets and rushed in. Extra publicity is being given the engagement of Walter Hamilton, starting Sunday (March

11), and also for "Tangerine," week March 18.

An eight-act bill last week, headed by Van and Schenck, but who divided honors with the May Wirth Family, easily proved one of the most pleasing of the many of the Orpheum's season. Full of comedy, popular music and novelties, it seemed exactly what the regulars wanted. Don Valerio and Co. opened with an exhibition of stunts and dancing on a tight wire which came near stopping proceedings right at the start, something unusual here. Lew and Paul Murdock, with Mildred Mayo, started the laughs, and were obliged to give their entire repertoire before being allowed to get away. More laughs were furnished in "The Letter Writer," a sketch quite out of the ordinary, with Harold Elliott, Jacob Kingsberry and Ann Walters, the latter appearing in three varied characters. Signor Prisco, with several "pades," was another popular part of the bill and as generous with his encores as the others.

Then came May Wirth, Phil and all the other Wirths in their remarkable riding and novelty turn. Four beautiful white horses are carried and all used. The act went over with a bang and was a show-stopper for true, the entire bunch being compelled to return and give a little more before the next number could be started. Dugan and Raymond in "An Ace in the Hole" were a long big pair with not stuff some jaw and good and some not so true too good, but they put it over and were enjoyed.

Van and Schenck, next to closing, were given a rousing reception, and

all respects. They did about a dozen songs and were going just as strong at the finish as at the start. The Tamaki Duo closed the bill and introduced a series of interesting stunts, which held the bunch, with hardly a walk-out.

Business was a little off the first of the week, but built up and sell-outs were the rule the latter half.

Fred Spear, publicity manager for the Pantages, is usually willing to take credit for anything the papers say about the house, but he refuses to father a story in the Sunday press regarding the "Fashion Plate Minstrels," which headlines the current bill. The notice read: "The Fashion Plate Minstrels, a girlie revue, with a cast of seven hundred young women," etc.

The contract for the new \$300,000 ball park, the new home of the Kansas City team of the American Association, was let this week and the work will be rushed to completion. It is hoped the new grounds will be ready for games in July.

Dr. Mandil has been engaged by Frank L. Newman to conduct the orchestra at the Royal theatre. He will take over his new position next week. This week he is appearing at the Newman as guest-conductor.

John Davidson and Co. of 12 in "Circumstantial Evidence," Walter C. Kelley, "the Virginia Judge," and Aunt Jemima are featured on the Orpheum's bill this week.

Lawrence Lehman, manager of the Orpheum, who has been ill, but not off the job all of the time, for the past six weeks, has just about recovered.

Fanny Brice will be the headliner at the Orpheum Holy Week. The local house will be one of the seven Orpheum houses she will play on this tour.

Stella Wirth (Wirth act) has fully recovered from her recent illness which caused her to lose her Chicago engagement, and appeared at all performances here last week.

The following from one of the local papers: "Forty Years Ago" column will cause many of the old-timers to look back into the past with a sigh for the good old days: "Lotta—the inimitable, unapproachable Lotta—will begin her annual engagement at the Opera House here Thursday night, appearing in 'Bob.' Friday night the bill will be 'Zip'; Saturday matinee, 'Musette,' and Saturday night, 'The Little Detective.' Seats on sale now. Matinee prices same as for night performances. Best seats, reserved, \$1."

After considerable consideration, the Kansas Senate has passed a bill to prohibit the use of motor cars by students in educational institutions and to padlock the cars of joy-riders who break traffic laws. It was first only intended that the bill should apply to students in any of the state schools, but the members thought it was so worth while that they made it to include those attending any educational institution in the state. The same body has killed the bill providing that any one giving a person intoxicating liquor which caused death should be declared guilty of murder in the first degree, and also killed the measure which would abolish the two weeks open season for bookmaking and betting on horse racing at each of the county or state fairs of the state.

BURLESQUE ROUTES

(March 12-March 19)
COLUMBIA CIRCUIT

"American Girl" 12 Yorkville New York
"Beauty Revue" 12 Majestic Jersey City
"Big Jamboree" 12 Hurlig & Seamon's New York
"Big Wonder Show" 12 Gayety Kansas City
"Bon Tons" 12 Star & Garter Chicago
"Broadway Brevities" 12-14 Cohen's Newburgh
"Broadway Flappers" 12 Casino Philadelphia
"Bubble Bubble" 12 Gayety Buffalo
"Chuckles of 1923" 12 L O 19 Gayety Omaha
"Finney Frank" 12 Orpheum Paterson
"Flashlights of 1923" 12 Casino Brooklyn
"Follies of Day" 12 Miners' Bronx New York
"Follies of Night" 12 Miners' Bronx New York
"Folly Town" 12 Lyric Dayton
"Giggles" 12 Gayety Detroit
"Greenwich Village Revue" 12 Gayety Montreal
"Hello Good Times" 12 Empire Toledo
"Hippity Hop" 12 Columbia New York
"Keep Smiling" 12 Columbia Chicago
"Knock Knocks" 12 Gayety Washington
"Let's Go" 12 Casino Boston
"Maid of America" 12 Colonial Cleveland
"Marion Dave" 12 Empire Brooklyn
"Mimic World" 12 Grand Worcester
"Radio Girls" 12 Gayety Rochester
"Record Breakers" 12 Olympic Cincinnati
"Reveries" 12 Empire Toronto
"Rockets" 12 Palace Baltimore
"Social Males" 12 Gayety Omaha
"Step Lively Girls" 12 Empire Providence
"Step On It" 12 Miners' Newark
"Talk of Town" 12 Gayety St Louis
"Temptations of 1923" 12 L O 19 Gayety St Louis
"Town Scandals" 12 Gayety Minneapolis
"Watson Billy" 12 Empress Chicago
"Watson Sliding Billy" 12 Gayety Milwaukee
"Williams Mollie" 12 Gayety Pittsburgh
"Wine Woman and Song" 12-15 Colonial Utica
"Youthful Follies" 12 Gayety Boston

Mutual Circuit

"Band Box Revue" 12 Olympic New York
"Flappers" 12 Majestic Albany
"French Models" 12 Broadway Indianapolis
"Girls a la Carte" 12 Gayety Brooklyn
"Girls From Follies" 12 Empire Hoboken
"Girls From Reno" 12 Bijou Philadelphia
"Hello Jake Girls" 12 One Nighters 19 Majestic Albany
"Jazz Time Revue" 12 Garden Buffalo
"Jersey Lilies" 12 Majestic Wilkes-Barre
"Night of the Living Dead" 12 Empire Hoboken

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In a fire at the Hotel Norton on Feb. 23. He leaves a widow and four children. Burial took place from his home at Jackson, Mich., March 7, under the auspices of the Elks.

Eddie Zorn, who for years has conducted the Temple theatre, Toledo, has sold his lease to Mr. Bullock and associates and will be general manager of the Seymour Simons Society Orchestra, now played vaudeville and picture houses.

ST. LOUIS

By JOHN ROSS

The Empress, local Shubert unit house, closed Saturday. "The Whirl of New York," final attraction, played to about \$3,300 gross. Zack Harris, manager, and Tony Sweeney, auditor, left for New York Monday.

The Empress will remain dark this week and on March 11 the Woodward Players, now appearing at the Garrick, will move to it. The initial attraction by the Players at Empress will be "The Bird of Paradise." Getting away from the Garrick has been under consideration for some time, but it was not decided to take over the Empress until late last week. A larger seating capacity will be afforded at the Empress, the location of which is regarded as preferable to the downtown location of the Garrick. Manager Stanley also stated that James Martin and his wife, treasurer and assistant at Empress for Shuberts, will be retained by the Woodward Players.

A daring attempt to hold up the office force of the Delmonte (pictures) failed when E. J. Lynch walked in to the lobby. When Lynch entered a bandit, who was acting as "lookout," ordered him to hold up his hands. Instead, Lynch ran to the street and called for help. The lookout called to the others to "heat it" and they ran from the building and jumped into a waiting automobile. Lynch said that there was about \$2,500 in a safe which the bandits failed to open before his arrival.

Lent has not caused any depression in business locally. It never

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does, except during Holy Week. The Orpheum sold out every night last week; Hialto had a very big week; Grand Union 'em up matinee and night; American, near capacity every night, matinees well attended; Columbia enjoyed an excellent week, and Woodward Players, Garrick, showed biggest profit since opening. The picture houses went over with a bang. According to L. Lanning, manager Missouri, this house did biggest business of season last week. Others did better than average.

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Demming Nannie
Denbar Chas E
D'Soto E C
Fair Polly
Flynn Thomas
Freeland Harry
Gaffney Girls
Gordon & Healey
Gibson Hardy
Gibson F Miss
Gibson G R Mrs
Halle Eunice
Hunter George
Hardy & Gibson
Harcourt L Miss
Imperial Russian 3
Joveshah
Kellogg M R
Kell Jack
Khaym
Lieberman Clara
Lee Bryan
Lee Laurel
Larson Jack
Milton Samuel
MacLean Alice
Meakin Walter
McIntyre Anna Mrs
McLaughlin Dave
Norton Barney
Nathans Casper
O'Hara Fiske
Orli Dolly
Parker L B
Regan Joseph
Rice Joseph
Rice Maimie
Stanley George W
Summers Cecil B
Sheridan Bobbie
Singer Dolph
Starr Joe
Sherman Orrin
Schulfer Elise
Van Jimmie
Vardel Robert
Vall G S
Vert Hazel
Washburn Pearl
Warren Tracie
White Bob
Williams Joe
Young Cy

DETROIT

By JACOB SMITH

SHUBERT-DETROIT—Timberg unit (second time this season). Next, "Whirl of New York," also repeat.

GARRICK—"Purple Mask." Next "Greenwich Village Follies" with Ted Lewis.

NEW DETROIT—"Captain Applejack." Next "Torch Bearers."

GAYETY—Al Reeves Co.

MAJESTIC—"House Next Door."

Next "Deep Purple."

ORPHEUM—Yvette; Senator Murphy; Evelyn Phillips; Mathews and Ayres; O'Connor Sisters; Fox and Kelly; Kane, Morey and Moore; Celia Mavis.

SHUBERT-MICHIGAN—"Bad Man." Next "Charley's Aunt."

The second annual motion picture day was held at the Hotel Statler on Feb. 27 and was attended by 500 people. Among the prominent visitors were Marcus Loew, Sydney S. Cohen, Clarence Buddington Keland, Arthur Friend, J. E. Flynn and prominent city officials. There was a business meeting in the afternoon. Marcus Loew made a plea for the independent producer, and said that unless exhibitors give them more consideration they would force many of them out of the industry, which would be a serious menace, as it would place the exhibitors at the mercy of a few big concerns.

Larry Hayes, manager of the Dawn theatre, Hillsdale, Mich., and well-known publicity man, died Sunday, March 4, at St. Mary's hospital. He was seriously burned

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NTWS OF THE DAILIES
(Continued from page 42)
for a separation. The plaintiff alleged her husband was out of the city a great deal and asked that he be compelled to give a bond to pay any alimony that may be awarded. He was released under \$1,000 bond. Mrs. Meacham alleges her husband abandoned her in Dec., 1920, after they had been married two months. She claims his salary is over \$500 weekly and that he is in arrears over \$540 in paying her an allowance he agreed to give her.

Harry F. (Spider) Young, known as "The Human Fly," was killed Monday when he fell from the tenth floor of the Martineau Hotel, New York, while 1,000 people were watching. His wife, to whom he had been married but three months, was one of the spectators. He was still alive upon hitting the sidewalk, but died.

in an ambulance while being taken to Bellevue Hospital. Young is said to have had a premonition before starting to climb the hotel that it would end fatally for him.

Margaret Curtis, a picture actress, apologized in the Jefferson Market Court for slapping Patrolmen Nelson in the face on Feb. 20 at 5th avenue and 42nd street, when he ordered her to move. The shortness of her skirt which attracted a crowd was the cause of the officer giving the order to move along.

The Rockland County Grand Jury began an investigation Tuesday of charges of perjury against Evan Burroughs Fontaine and her mother, Mrs. Florence Fontaine, growing out of the former's \$1,000,000 breach of promise suit brought against Cornelius Vanderbilt Whitney. The action against Whitney

was dismissed by the Supreme Court at Saratoga Springs last January.

A criminal libel action brought by Edith Day against "Zit's Weekly" was heard before Magistrate Ryttenberg in the West Side Court Tuesday. The case was continued a week as Paul Sweinhart was the only representative of the publication in court. Miss Day's complaint alleges the publication printed an article intimating that she and Robert Warwick had been seen together several times lately in a 56th street hotel.

Joseph A. McDermott a picture actor and a former champion amateur boxer killed himself Tuesday in Los Angeles by inhaling gas. He left a note saying: "I cannot make the grade."

In an affidavit filed Tuesday in the Supreme Court Pauline Lord appearing in "Anna Christie" asserted that Mitchell Harris, an actor, whose love she is charged with having stolen has left her in the lurch at the moment when her good name was about to be besmirched and joined hands with his wife, Ruth Harris, who is suing Miss Lord for \$50,000 for alleged alienation of affections.

PALACE, SAN ANTONIO, OPENS
San Antonio, March 7. The Palace opened Saturday. It is operated by Louis Santikos and associates. They also have the local Rialto. Don Felice is leader of the 30-piece orchestra. Jos. H. Steele is managing the house. The programme, with pictures its chief feature, will have "presentations."

ROCHESTER, N. Y.
By L. B. SKEFFINGTON
LYCEUM—George M. Cohan's "Two Fellows and a Girl." EASTMAN—"Robin Hood" (film), with accompaniment by Eastman symphony orchestra. Wednesday evening only, concert by Feodor Chaplin, Russian singer. FAY'S—Follette's Monkeys, Lewis and Rogers, Frank Stafford and Co., W. E. Ritchie, Northlane and Ward, DeWitt and Robinson, "The Curse of Drink" film feature. FILMS—"A Daughter of Luxury" and "The Light in the Dark," Regent; "June Madness" and "Confidence," Piccadilly.

George M. Cohan will be here for the last three days of this week to personally supervise the premiere of "Two Fellows and a Girl." After showing here it will go directly to Chicago. It was written by Vincent Lawrence and staged by Mr. Cohan. Ruth Shepley, Allan Dinehart, John Halliday, Claiborne Foster, Jack Bennett and George Smithfield are among the players.

"The Cat and the Canary" will play the Lyceum all next week, the opening performance being under the auspices of the alumnae of the Women's College of the University of Rochester.

SEATTLE
Vaudeville is a rage in the Northwest at present. Variety houses are increasing in patronage. The Hippodrome, Seattle, is said to be losing money but other circuit houses are doing good. The ownership of the Hippodrome in Portland passed from Ackerman & Harris to Pan-tages.

Bert Levey added the Lyric, Portland, as a full week stand but after two weeks, it was cancelled.

A small pop vodo circuit has been established in Seattle by Al Cotton.

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CARL EDGARDE.....Conductor

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STARRING IN
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JOHN SIDNEY
RUCKER and PERRIN
A SMASHING HIT
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The All-Colored Revue—A Phenomenal Success at
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Castro Theatre, San Francisco, Indefinitely

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WOODSIDE KENNELS
WOODSIDE L. I.
ARNAUT BROS. IN ENGLAND
former musical comedy producer. He has five houses and no trouble in getting acts because of amateur talent and acts from other circuits laying off.
The Lyric in Portland is doing well. Three companies at the Olympic in Seattle failed. A fourth is making a trial. Burlesque is not so good. There is one company in Portland and one in Seattle. Cheap companies in cheap theatres. Presentation of good pictures backed up by good music and added attractions is the answer of the Jensen & Von Herberg theatres throughout the Northwest. In Portland all houses are doing capacity. In Seattle the Strand, Blue Mouse, Coliseum, Liberty and Columbia are filling houses with a 50-cent top. Other theatres have cut to 10 and 5-cent rates, featuring amateur nights and country store. Good business at practically no profit.
At Spokane the conditions are deplorable.
Universal has bought the Columbia, Portland. This now gives it two houses in the Northwest; one at Seattle and the other at Portland.
Road shows have increased in numbers and have met with good success. On the one night stands, they cleaned up.
Erection of new theatres in South Bend, Wash., and Bandon, Ore., are under way. A public auditorium at Seattle is planned.
The recent fire at Astoria, Ore., wiped out the city, but it is being rebuilt and six theatres included.
With the tearing down of Wilkes theatre and the old Grand opera house, Seattle, Marquand Grand in Portland for new buildings, one sees the last and passing of famous opera houses of yesterday.

WASHINGTON, D. C.
By HARDIE MEAKIN
Creating unusual interest on a return engagement, "Blissdom Time" opened Sunday at Poli's. The cast remains the same as when here but a few weeks ago.
The National has a return engagement also in "Good Morning Dearie," which had its first showing here last season. Oscar Shaw and Louise Groody remain the featured players. A good week will undoubtedly be in order.
The Garrick has stock this week, with "Johnny Get Your Gun," while the other stock house has "Corny."
Cosmos has the Capps Family, Morgan and Binder; Ross and Edwards; "Rolling on the Boardwalk"; Samaro and Sonia; Lew Pistel and Co. The Strand has "Tarzan"; Harrison Moss; Hanson and Burton Sisters; Bert and Lola Walton and the Clara Carmen Trio.
Picture Houses—Loew's Columbia "Toll of the Sea"; Loew's Palace, "Crimoline and Romance"; Moore's Rialto, "Hearts Affaire"; Crandall's Metropolitan, "Dr. Jack."
Gaiety, Mollie Williams.
A new neighborhood picture house was opened last week in the fashionable residential suburb of Chevy Chase. It is a beautifully appointed house and for the present will have but two matinee weekly. E. Stutz, former manager of Loew's Columbia here, is the director of the new house.
John Charles Thomas appears again here in concert on Friday.
A. S. Leavitt and Ira LaMotte

BILLS NEXT WEEK
(Continued from Page 33)
KANSAS CITY
Pantages
Leach Wallin Trio
Morgan & Gay
Cecilia Cunningham
Byron Bros Band
MEMPHIS
Pantages
Alex Bros & E.
"Ridiculous Rico"
Maude Earl
Fashion Plate M
Britt Wood
Fashion Promenade
INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Chandon Trio
Charlotte Lane's Co
Thank You Doctor
Weaver Bros
Billy Clason
Alma Nelson Co
FT. SMITH, ARK.
Majestic
The Naggyffe
Olcott & Mary Ann
Edwards & Bessley
Eleanor Pierce Co
(One to fill)
FT. WORTH, TEX.
Majestic
Herk & Sam
Dunham & O'Malley
Green & Parker
Thomas E Shea
Swartz & Clifford
H. Watson Jr Co
HOUSTON, TEX.
Majestic
John & Nellie Olma
Foley & Letour
Marion Murray Co
Pleher & Gilmore
Little Bill
Herbert & Dore
LITTLE ROCK
Majestic
The Naggyffe
Edwards & Bessley
Emilie Lea Co
Olcott & Mary Ann
Tan Atkins
2d half
The Philmers
Lambert & Fish
Kennedy & Berle
ERNEST HUNT
(One to fill)
OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Joe & Willie Hale
Rose Clare
"Maug't M'Dr'm'tt"
Signor Frisco
Simpson & Dean
SAN ANTONIO
Majestic
The Cevenes
Jason & Harrigan
Valerie Bergers Co
Maxfield & Golsen
The Volunteers
Patsy Shelly Band
TULSA, OKLA.
Orpheum
(Okla. City split)
1st half
"Wurtele"
Harvey Haney & G
Hyams & McIntyre
Morgan & Gates
P & A Henning
WICHITA, KAN.
Orpheum
Flying Henry
Frank Whitman
Dr. Thompson
Murlocks & Mayo
Jimmie's Joy
2d half
Mac Sovereign
Iradly & Mahoney
Dr Thompson
Rinaldo
Tints & Tones

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Evenings at 8:20.
Mats. Wed.-Sat. 2:20.
OWEN DAVIS' New Play
"ICE BOUND"
NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 42 St. Eves. 8:20.
Mats. Wed. and Sat. 2:20.
The Sweetest Love Story Ever Told
SAM. H. HARRIS Presents
MARGARET LAWRENCE
in the New York and London Success
"SECRETS" By Rudolf Besler &
May Edington
Staged by SAM FORREST

MUSIC BOX THEATRE
West 45th St. Eves. 8:15. Mats. Wed.-Sat.
SAM. H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HASSARD SHORT.
WITH A GREAT CAST!

GAIETY Theatre, W. 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

EMPIRE THEATRE B'way, 40 St.
Evenings at 8:30.
Matinees Wed. and Sat. at 2:30
BILLIE BURKE
in BOOTH TARKINGTON'S
"ROSE BRIAR"
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BELASCO Theatre, W. 44th St. Eves. 8:30.
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VARIETY

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NEW YORK CITY, THURSDAY, MARCH 15, 1923

48 PAGES

HUGE B'WAY DANCE HALL

EQUITY PLAYERS LOSE \$75,000; MAY DO REVIVAL FOR FINISH

Roseate Predictions Fail to Materialize—Subscribers Reported Borrowing to Meet Assessment—"Why Not" Lost Out Through Bad Management

Equity Players may possibly do one more production, perhaps a revival of "Monna Vanna," which would bring them in the clear as far as their subscribers are concerned.

Their last production, "Roger Bloomer," closed at the 48th Street Saturday after one week's run. This week Edith Wynne Matthison in "The Chastening" is at the house for one week only. Beginning next Monday the Jesse Lynch Williams play "Why Not?" moves back into the 48th Street from the National.

The Equity Players will have no further interest in that play or the

(Continued on page 4)

\$4,000 WEEKLY OFFER; DIVA ASKS IT NIGHTLY

Stoll Wants "Name" for London Strengthened—May Get Dempsey

G. W. Reynolds, representing Sir Oswald Stoll, the English producer, is in New York with a commission to secure a "name" headliner as a strengthener for the "You'd be Surprised" revue at Covent Garden, London.

Among those tendered a proposition were Jeritza, the grand opera prima donna, the Stoll representative offering \$4,000 weekly. Jeritza turned the offer down, countering with a demand for \$4,000 a night, with four performances weekly to be the limit.

Jack Dempsey is also under consideration. He may go over as the feature turn if negotiations now being in progress are successfully completed.

An offer was also made for Valentino, but the latter was tied up for the cross-country tour he starts on this week.

Jeritza made her farewell performance at the Metropolitan, New York, this week.

MEXICO BARS ANY FILM OF CHARLIE'S OR DOUG'S

Punishing for Kidding Country in Past Pictures—Spanish Paper Gives Information

Dallas, March 11.

If there's one thing a Mexican likes besides a Texas Ranger it's Charlie Chaplin or Douglas Fairbanks on the screen. Accordingly the Mexican government has ordered the films of either kept outside of its borders.

The reason given is that neither of the picture comedians in the past has been careful to avoid "kidding Mexico" in their celluloid productions.

A paper printed in Spanish gives the information merely by way of comment and not as a startling news item.

WORLD'S BIGGEST JAZZ PALACE AT 53D ST.

Project Backed by Philadelphia Business Quartet with \$200,000 Pool—Floor Will Hold 1,500 Couples—Bigger Than Chicago Trianon

\$75,000 A YEAR RENT

The world's biggest dance hall is to be located on Broadway in the amusement zone and ready for operation next fall. The signing of the lease late last week is a development of the dance craze recently predicted by Variety.

The location is at 53d street and Broadway. It will have a dancing floor space of 15,000 square feet and will accommodate, it is said, more than the Chicago's Trianon dance place. The Trianon can hold 5,000 people in all with 3,000 (or 1,500 couples) on its dance floor at one time.

A syndicate of four Philadelphia (Continued on page 7)

HAMPDEN'S THEATRE MAY BE THE NATIONAL

Negotiating for It as Shakespearean Rep Theatre—\$100,000 Annual Rent Asked

Negotiations early this week were close to closing for the National, New York, to pass from Walter Jordan and Lee Shubert for a year from next August to Walter Hampden, the touring Shakespearean rep star. Reports of the deal say the rental figure Hampden agreed to is \$100,000 for the yearly term.

In securing the National, a theatre made most notable through having housed "The Cat and the Canary," Hampden will make it his permanent home for Shakespearean productions during the tenancy. It will be the only Broadway house in that event for the purpose in many years.

A popular Shakespearean star on the road, Hampden has infrequently visited New York, and never for a lengthy sojourn. The Shakespearean wave of this season is believed to have induced him into the better one Shakespearean theatre in the metropolis can stand up for a season.

\$2 TOP SET AS LIMIT BY WOODS FOR HIS LEGITIMATE PLAYS

"High Enough," Says Producer—"Must Get Back to Pre-War Prices"—"Actors May Reduce Salaries"—Same for Three New Attractions

THEATRE TURNED BACK AFTER HEAVY LOSSES

Court, Montreal, Reverts to Original Owner—Cost \$300,000 to Alter

Montreal, March 14.

The Court Theatre has gone back to its original owner through a local corporation, after \$300,000 was spent in altering the theatre (formerly the Francaise) and \$50,000 sunk during its operation of the past two or three years.

Vaudeville, pictures and stock burlesque have been tried at the Court without success. When leasing the house the new controllers called in Thomas W. Lamb to prepare plans for the alterations and decorations. The operating company is said to have several stockholders also interested in the Loew Canadian projects, all distinct from Loew's, Inc., in the States.

The reversion of the theatre occurred, it is reported, when default was made on certain payments due and necessary to be made to hold the house.

"LOVE ESCAPE" NOT MANN ACT VIOLATION

Decision by Federal Authorities in New Orleans—Geo. M. Clarke Returns to Family

New Orleans, March 14.

By a ruling, believed to be a precedent, of the local federal authorities, the case of George M. Clarke and Celest Zimlich, held here under a Mann Act charge, does not properly come within the meaning and intent of the act, since theirs was merely "a love escape."

The couple have been released and Clarke promised to return to his family in California. His wife wired if he did all would be forgiven.

Clarke, with Miss Zimlich, his leading woman in pictures, came to this city from the coast, registering as Mr. and Mrs. Gilbert. Their arrest followed.

The scale of \$2 top for A. H. Woods' production of Aaron Hoffman's "Light Wines and Beer" is the permanently adopted scale for all legitimate attractions hereafter under the Woods name. It will be in effect also for "The Guilty One" next week at the Selwyn.

That statement was verified this week at the Woods office in New York. Woods' next attraction, Kate Jordan's "The Next Corner," to be produced within the next two or three months, will be similarly scaled, it was stated.

"No show will be at higher top than \$2," a Variety representative was informed. "That is enough now; back to the pre-war prices."

"We think that actors when they realize legit attractions are being

(Continued on page 7)

1ST TIME 'PETER PAN' FOR STOCK OVER HERE

Week of April 2 by Glaser Co. in Toronto—Barrie Held Play for Maude Adams

Toronto, March 14.

The Vaughn Glaser Players at the Uptown will present Sir James Barrie's "Peter Pan" the week of April 2 for the first time in stock. The Barrie play has never been presented in America by any company other than those organized by the Charles Frohman company with Maude Adams as the star. The author has kept the piece exclusively for the use of Miss Adams in this country until the present arrangement for the stock presentation.

Glaser entered into negotiations for the play with the Charles Frohman Co. It notified him he would have to secure the rights to present it direct from the author. That the

(Continued on page 4)

KNICK MUSIC HALL

Theatre Is Named for Collier-Bernard

It is practically settled the Knickerbocker, New York, is to be the music hall for the William Collier-Sam Bernard co-starring combination next fall.

Both Charles Dillingham and E. L. Erlanger, who are interested in the Collier-Bernard venture, are interested in the house.

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RUPERT INGALESE

Next Week (March 19)
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BROADCAST ON PERCENTAGE, WIRED WIRELESS MAN'S OFFER

Radio Craze Not Opposition to Theatre—New Radio Ready in About 90 Days—Advertising Artists and Theatres

The radio craze, which will probably be heightened when the "wired wireless" system is placed in operation within 90 days, is denied by the radio people as being a possible detriment to the show business. If anything, they point out, it has been proved to be of assistance to the theatre.

S. L. Rothapfel, the picture exhibitor, vouches for this with the instance of Marlon Davies' "When Knighthood Was In Flower." The incidental score, composed by Victor Herbert, was broadcast from the theatre, with the result it brought patrons who were intrigued by the music, he says, to see the picture it accompanies.

The Metropolitan Opera House since broadcasting some of its program has had its usually abnormal demand increased to a surprising extent, reaching unprecedented proportions. The music lovers' desire for good music was merely whetted by the free ether entertainment.

That the radio does not even begin to compete with the theatre is corroborated by the intention of the Wired Wireless Corporation, a subsidiary of the North American Co., which states that, besides paying the performing artist, it will announce that he or she (if a vaudeville, from which field most of the talent will be drawn) will be at such and such theatre next week, and thus advertise both act and house. It is also the intention of the company to ride with the current dance craze and tune a continuous program of dance music to a specified wave length.

To prove their contention the radio can increase a waning show's powers of attraction. C. W. Hough, the president of Wired Wireless, Inc., is agreeable, when his project is in practical operation, to broadcast any musical comedy and gamble with the attraction on some percentage agreement that his service will elicit an extra demand for that show and successfully prolong its stay for several weeks.

The new wired wireless receivers will be on the market in about three months. Manufacturers are bidding for the manufacturing rights. The receiver makes it possible, through the changing of a coil, to pick up anything in the air besides the entertainment over the ordinary house wiring. Prof. Hazeltine of Stevens Institute of Technology, who has been conducting experiments for the company on Staten Island, has picked up Chicago with this receiver. At the \$2 monthly rental it would seem that this would mean an undermining of the ordinary radio business, but, as a matter of fact, farmers and others not accessible to wiring connection must rely on the usual ether communication.

Provincial "Katinka" Opening
London, March 14.

The provincial company of "Katinka" opens at Leicester April 2. It is compulsory, made so through Arthur Hammerstein (New York) refusing to extend date of production.

The London company for the same piece will begin rehearsals April 10. Tom Reynolds will do the staging.

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"HULLA," MUSICAL, OF PERSIAN CUSTOM

Rivoire's New Play Looks Well at Opera Comique, Paris—Music by Rousseau

Paris, March 14.

The Oriental musical comedy, "Le Hullu" by Andre Rivoire and Marcel Samuel Rousseau was presented at the Opera Comique March 8. The story revolves around the Persian custom that when an Oriental has repudiated a wife and desires to take her back into his household, it is required by law the woman shall first again have been married to another man who in turn repudiates her before she may reenter her first household. The second husband is termed a "Hulla" and hence the title.

The tale is that of the aged Taher who regrets his repudiation of Dilara, upon once more meeting her. For a bribe the Arabian police officials propose to marry Dilara to a poor, young beggar named Narses, and afterward secure a separation so that Taher and his former wife may be reunited. Narses refuses to renounce his wife and offers an indemnity which he fails to pay. For this he is condemned to death. The King, disguised as an officer, intercedes, and has Taher and his confederates imprisoned.

The music of Rousseau is suitable to the poetical story of Rivoire, and the production was optimistically received.

Charles Friant plays Narses and Yvonne Brothier does nicely as Dilara.

40 RECEIVERS

English Film Houses in Trouble by Scores

London, March 14.

Within the past 15 days at least 40 first-class picture houses have been taken possession of by representatives of the Official Receiver.

Kouns Sisters Renew Hit

London, March 14.

The Kouns Sisters, opening at the Coliseum, Monday, are renewing the hit they scored here three years ago.

HUSSEY NOT AT EMPIRE

London, March 14.

It is said there is a misunderstanding about Jimmy Hussey having been booked for the new Empire show. He may sail back to New York Saturday.

There is no mention of Hussey's name in the official announcement of "The Rainbow" as the Empire production has been named. In the cast are Grace Hayes, Earl Rickard, Grant and Wing, Gaston and Andree, Tina, Fred Leslie, Alec Kellaway, Jack Edge.

NEW ANIMAL BILL

Advisory Committee If Passed—V. A. F. Opposition.

London, Feb. 26.

A new Bill has been presented in the House of Commons to regulate the exhibition and training of performing animals. If passed, the Home Secretary may make regulations prohibiting, either absolutely, or subject to conditions:

The training and performance of chimpanzees and anthropoid apes.

The training, exhibition and performance of lions, tigers, leopards, hyenas, and other large carnivora.

The use of mechanical and other appliances involving cruelty in the execution of conjuring tricks.

The measure further provides that every trainer and exhibitor must be registered and every local authority shall keep a register of such persons, and all applications for registration must contain particulars regarding the animals and the nature of the performance.

If the bill passes there will be formed an advisory committee to assist the Secretary of State. This committee is to consist of a chairman and four other members appointed by the Secretary of State, and of these two shall be representatives of societies interested in the welfare of animals, and two shall be representatives of persons engaged in the training and exhibiting of animals.

The Variety Artists' Federation are organizing a strong opposition to the Bill, with a committee of prominent showmen.

MOSS TOUR'S LOSS

Over 12,000 Pounds Deficit—No Dividend

London, March 14.

It was stated by the chairman of the stockholders' meeting of the Moss Empires last week that the fiscal year of the circuit has been the worst in its history.

The circuit shows a net loss for the period of 12,000 pounds (about \$57,000). There will be no dividend declared.

MUSICAL "YELLOW JACKET"

London, March 14.

The Viennese piece, "Le Hars," will be done in London, the English rights having been secured. It's the musical version of "The Yellow Jacket."

GUITRY IN MOLIERE'S FARCE

Paris, March 14.

Lucien Guitry will commence a series of performances of Moliere's farce, "Tartuffe" opening March 16. Gémier is also playing the same role at the Odeon.

HIP SHOW MARCH 28

London, March 14.

The "Brighter London" revue for the Hippodrome will open there March 28. It will break in next week at Liverpool.

"LOVE HABIT" CLOSING

London, March 14.

"The Love Habit" will close at the Royalty, followed there by "At Mrs. Beam's."

Butt Gets Cabaret Permit

London, March 14.

Despite strong opposition, Sir Alfred Butt has secured a cabaret permit for the colored group he is bringing over under the name of "Plantation."

The London County Council granted the permission.

IN LONDON

The revival of "The Merry Widow" with George Granvess and Evelyn Laye is being extraordinarily successful and the end of each performance is reminiscent of the most fervent first night consideration.

Yet another suburban vaudeville house has gone over to the legitimate, the Chelsea Palace, now controlled by Foster Productions, George and Harry Foster as a regular theatre.

T. B. Vaughan, general manager for Gerald Au Maurier, is seriously ill and in a nursing home.

The Scala will shortly try another form of entertainment. Following the German picture, "Loves of Pharaoh," which is only worth

seeing on account of its sets, the unfortunate house will become the home of an Italian marionette show.

It is seldom the West End Managers allow productions to clash, but they did on Feb. 29 when C. B. Cochran produced "Partners Again" at the Garrick and the Melvilles "The Orphans" at the Lyceum.

The principals in the cast of 130 for the new Hippodrome revue "Brighter London" are Billy Merston, Lupino Lane, Reginald Sharland. (Continued on page 33)

OTHER FOREIGN NEWS

(Continued on page 33)

COMEDY DISAPPOINTS

Flora Lee, American Dancer, Scores in "En Bonne"

Paris, March 14.

A new three act comedy by Henri Kistelmackers opened at the fashionable little theatre Michel last week entitled, "En Bonne." The title is a French slang expression meaning "out having a good time." The piece made but a poor impression upon its premiere mostly due to the three acts lacking in the necessary farcical qualities. The piece does hold some amusing situations, contrary to the usual dramatic style employed by the author.

The story is that of Exilass, whose life is made miserable by a jealous wife and a ferocious mother-in-law. During a dispute, Hermine, the wife, attempts to shoot Exilass, who welcomes the incident as an excuse for a separation. He leaves his home and commences a round of the night resorts but not being so young, he finds the cabarets empty of the attractions they formerly held for him.

During the late hour campaign he meets an American cabaret dancer with whom he arranges for an appearance of his infidelity and anonymously summons the police so that he may furnish his wife with proofs with which to obtain a divorce. He is arrested for uselessly disturbing the police and Hermine bails him out. It leads to his disheartening homeward return in preference to the gloomy nocturnal amusements.

Le Gallo, formerly a favorite of the Palais Royal, does nicely as the husband, and Marguerite Templey is the wife. Flora Lee (American) was delightful as the cabaret dancer.

AMERICANS ABROAD

Paris, March 8.

Carle Carleton, producer from New York; Charles Holst, and Mme. Claudia Muzio, from the Chicago opera; Peggy Marsh (widow of A. L. Johnson, of Cleveland), with her son; A. A. Anderson, painter; Poultney Bigelow, author; Anna Knecht, of Denver, pianist; Carl Hyson.

The Forde Sisters (one now dancing in the Casino de Paris revue) have been booked by C. Cochran for London.

Nina Payne is retained in the new revue at the Folies Bergere, produced last week.

The Dolly Sisters, at Cannes, are expected to appear in a Paris revue during the spring.

The Trix Sisters Blues room cabaret, in the Abbey de Thelemé, Paris, going strong. Helene and Josephine are in raptures at the success of their enterprise.

William Martin, of Lowell, Mass., has signed an engagement at the Opera Comique to sing here next September. He will make his debut, however, in "Werther" in May.

ANOTHER RUSSIAN

Paris, March 14.

Talroff, manager of the Kamerny theatrical troupe of Moscow (of recent formation), is due with his company of 55 performers at the Theatre des Champs Elysees.

The Russians will appear in French works, including a popular opera of 40 years ago, and then hop on the road to Scandinavia, to be followed by London and New York.

STOLL EXERCISES OPTION

London, March 14.

The option of the American players in the Covent Garden revue, "You'd Be Surprised," held by Sir Oswald Stoll, has been exercised for two weeks beyond the original term of eight.

The prolongation is for the purpose of giving the revue a chance to prove itself Easter week.

Withdrawing Savoir's Comedy

Paris, March 14.

Savoir's comedy, "Couturiere de Luneville," is being withdrawn from the Theatre Vaudeville.

PARIS REVUE'S EFFECTS IN GORGEOUS REVUE

Splendidly Mounted at Folies Bergere—Casino Now Doing the Business

Paris, March 14.

Derval, manager of the Folies Bergere, presented a new revue at this house last week by Louis Lemarchand. It is a good show, splendidly mounted, but not destined to have the same vogue as its predecessor which was due to the fire at the Casino de Paris which resulted in the shutting down of the principal revue house in the French capital for six months. It is the Casino which is now doing the business in spite of this new production.

The revue is gorgeous, but devoid of any comic element, and comes under the classification of being monotonously elaborate. The termination of the first half is a splendid effect of flowing lava down a staircase, accomplished by use of soap-suds. Another staircase incident was that of rivers represented by rich gowns possessing flowing trains. The finale is a living curtain descending, containing naked girls representing appliques.

The cast includes Nina Payne, Lydia Johnson, Flo Madame, Tiller's Girls, Gilbert and French, Ethel Hellewell, Elsie Videau, Madeleine Lays, Agnes Saurer, Germaine Sombray, Jean Devalde, Goston Gerlys and Barancey.

TWO NEW PLAYS

"The Alternative" and "Golem" Presented in London

London, March 14.

As a convincing pamphlet against existing divorce laws, "The Alternative," as shown Monday night at the Everyman theatre, may be accepted. As drama it is too preachy, lacking action.

The same evening at the Scala "The Golem" failed to get any special attention.

DEATHS ABROAD

Paris, March 8.

George Aubry, French journalist, committed suicide by shooting himself in the head, in the Bois de Boulogne, Paris, Feb. 28, suffering from neurasthenia.

Eugene Claude, French painter, famous for still-life pictures, particularly fruit.

Francois Flameng, portrait painter, died Paris, Feb. 28, aged 67.

Mme. Darbon-Nodart, French vaudeville performer, at Marseilles, Anita Aledo (of Aledo trio, dancers) at Oran, Algeria.

"Isobel, Edward and Ann" Going On

London, March 14.

"Plus Fours" at the Haymarket will be succeeded March 31 by "Isobel, Edward and Ann," a comedy by Gertrude Jennings. "Plus Fours" may transfer to another house.

SAILINGS

April 7 (from London), Bert Hughes and Co. (Mauretania).

March 21 (from London for New York)—George Choos (Majestic).

March 17 (from New York for London), Robert Emmett Keane, Claire Whitney (Mrs. Keane), (President Roosevelt).

March 17 (from London), Joe Hayman (President VanBuren).

March 14 (from London for New York)—Cyrille Boganny, Albert Peake, William Raw, William Owen, William Young, Andy Bain (Orbita).

In This Issue
PICTURE NEWS
WILL BE FOUND
ON PAGES 26 to 32

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Democratic N. Y. Senate Committee Reports Out Walker's Repeal Bill—Sure to Pass—Will Be Sent to Republican Assembly for Probable Defeat

Albany, N. Y., March 14. Senator James J. Walker, Democratic majority leader of the Upper House of the State Legislature, was "hitting on all six" at the first extra night session of the present legislative session last night, the able "whip" of the Democratic party bringing administration measures out of committees and putting others through the Senate, it being the first time this year that the full Democratic majority was present.

One of the administration measures which was reported out on the floor of the Upper House for action was the bill introduced by Senator "Jimmie" himself seeking to repeal the motion picture censorship law. This bill was handed up by the Finance Committee, of which Senator Bernard Downing, Tammany war-horse, is chairman.

The vote of the committee to report the repealer was strictly on party lines, 11 ballots being cast for it and 2 against. Those voting to kill the bill were Senator Clayton R. Lusk, Republican minority leader of the Upper House, who, as majority leader, jammed the censorship law through the Senate in 1921, aided and abetted by former Governor Miller and Senator Charles Hewitt, Republican of Locke.

The forceful argument against movie censorship by the Rev. Newell Dwight Hillis, successor to Dr. Henry Ward Beecher in the pulpit of the famed Plymouth Church in Brooklyn, at the hearing on the repeal bill before the Senate Finance and Assembly Ways and Means Committees last week, is believed to have won over the majority in the committee to report the bill. Dr. Hillis, known as the "highest paid pastor in the United States," leveled an attack on the "American tendency toward an attempt to build fences around its people."

The passage of this bill in the Senate is certain because of the Democratic majority there. The ways and means committee in the Assembly is expected to kill the repealer, and Democrats have little hope of its passage in the lower House, to which it will be sent if it gets by the Senate, irrespective of the action of the ways and means committee.

Blue law advocates were jubilant today following the passage by the Assembly yesterday of the bill eliminating Sunday barbering at Saratoga Springs and New York City, the only two cities in the state in which the shops are allowed by law to keep open until noon on Sundays. The measure, which was introduced by Assemblyman Walter F. Clayton, Republican of Brooklyn, sailed through the lower House by a vote of 120 to 9. The legislation had the support of barbers, but was bitterly opposed by hotel men.

Before the measure was passed it was attacked by many members as an extension of "blue laws." Frederick L. Hackenburgh, Democrat of Manhattan, led in the attack, asserting that "shave-legging" would result from the bill.

Political observers at the Capitol believe the Democratic majority in the Senate will defeat the bill when it comes up in that House.

ALBANY'S LIBERAL TREND

N. Y. Assembly Passes Bill Relaxing Betting Laws

Albany, March 14. The Assembly today passed the O'Connor bill amending the penal law by striking out the provision requiring judges to impose a prison sentence for pool selling, bookmaking, bets and wagers. This measure, considered outside of party lines, shows the real sentiment of the Assembly toward liberal legislation.

The amended measure leaves it discretionary with the judge whether he will impose a fine and imprisonment, as for a misdemeanor, impose a fine, or suspend sentence. Many justices under the present law feel they have no option except to impose a sentence in jail for the offense of gambling.

R. I. SUNDAY BILL

Providence, R. I., March 14. An act to legalize Sunday movies has been introduced in the Senate by Senator Greene of Newport. It authorizes Councils and Police Commissions to allow "the performance for pay or for profit of vocal, instrumental or orchestral musical concerts of a serious, classical and educational nature, without theatrical scenery or costumes, from three o'clock to six in the afternoon and from eight o'clock to midnight on Sundays."

The bill was sent to the Judiciary Committee.

WOULD SUE PREACHERS

San Francisco, March 14. Kolb and Dill, who are on the road in Aaron Hoffman's comedy, "Now and Then," dealing with Prohibition, are reported to have started a war against the clergy of Santa Rosa. Seven suits against different ministers are to be filed in that city as a result of these clergymen delivering sermons from their pulpits against the play.

The preachers are said to have objected to certain lines in the play, asserting that it is "wet propaganda."

THEATRE TAX KILLED

Seattle, March 14. The recent fight against an additional tax of 10 per cent. on all theatrical admissions proposed by the state legislature has been brought to a successful conclusion. Under the leadership of Frank P. Hood the theatre men of the state organized and presented their case in such a manner that the pending legislation was killed by the unanimous vote of the state senate.

Licenses Given Under Injunction

New Haven, Conn., March 14. Mayor Fitzgerald has signed the city ordinances containing regulations for safeguarding the public in theatres and other public buildings. The first move to be made under the ordinances is expected to be the issuing of licenses to all theatres which have been operating for more than a year under a court injunction. Another step will be the inspection of all theatres in the city by the fire marshal to determine whether they conform to the 1920 building code.

Bill Affecting Theatrical Agents

Chicago, March 14. A bill has been introduced in the Senate placing all employment agencies or brokers in theatricals under the Illinois Department of Labor.



ROBERT EMMETT KEANE and MISS CLAIRE WHITNEY
Sailing March 17 for London on S. S. "President Roosevelt."

DAYLIGHT SAVING ROW ON AGAIN IN PENNA.

Expected Committee Will Exempt Philadelphia and Pittsburgh from Sun Time

Harrisburg, March 14. One of the largest public hearings held during the present session of the Legislature was that of Monday, when the Senate Judiciary General Committee heard arguments for and against the Derrick anti-daylight saving bill. This would prohibit any municipality in Pennsylvania from enacting a daylight saving ordinance.

Theatrical interests favored the passage of the measure. Philadelphia city officials, chamber of commerce of Philadelphia and Pittsburgh and others from those cities asked the committee to report out the measure with a negative recommendation, stating that those cities desired to have daylight saving. Opponents of the bill said it was contrary to a Constitutional amendment adopted by the voters last November, and which provides that all cities may have home rule.

George Aaron, Philadelphia, representing the Motion Picture Theatre Owners of Pennsylvania, headed the motion picture interests' representatives, who oppose the daylight saving, and desire to see the bill passed. C. Floyd Hopkins, head of the Wilmer & Vincent theatres here and at Reading, and Peter Magare, of this city, members of the Legislative Committee of the M. P. T. O. of P., were also present. They gave their time to Michael J. O'Toole, of Scranton, who spoke in behalf of the motion picture men of the State. "He said that daylight saving is in 'defiance of the laws of God,'" he said that daylight saving meant that children were awakened unusually early in the morning, and were ready for bed when older members of their families were ready to go to the theatres.

Senator G. W. Derrick, sponsor of the bill, is a member from the rural county of Bedford. The arguments of the farmers that daylight saving interfered with farm work and meant even earlier hours than farmers now observe came from John A. McSparran, master of the State Grange, and others.

The committee is expected to amend the bill to exempt Philadelphia and Pittsburgh.

TO DROP FAIR COM'N.

Albany, N. Y., March 14. State Senator Nathan Straus (Dem. Manhattan) has introduced a bill in the Senate providing for the abolishment of the state fair commission and the transfer of all its functions, appropriations and employees to the department of farms and markets.

The transfer would take place 30 days from the passage of the measure. All employees automatically would go over to the farms and markets department without change of salary or authority and all expended appropriations would become immediately available for the new authority. The reason for the proposed change is that the department of farms and markets, a new name for the old agricultural department, has always distributed premium appropriations, while the commission exercised other direction and it seems desirable to consolidate the two.

JOYS AND GLOOMS OF BROADWAY

That Paramount ball at the Commodore Friday night was unique in the number of stage people, stars and chorus present, as guests or entertainers. Almost the complete choruses from seven shows were there and the girls came mostly in costume, which they wore during the evening. Nothing happened to mar a perfect evening.

Each show had one or two hotel rooms furnished them for the girls to change their costumes in. Four of the "Follies" girls lived in Brooklyn, and remained so late for the beauty award they didn't want to go home, so slept in the room. They were awakened around 5 a. m. by another "Follies" girl coming in looking for her coat.

The last ones to leave the ball were a group who staged a little party of their own in one of the parlors after the ball ended. They all went to a lunch place for breakfast. In the party was our friend, the Broadway comic, who ordered a half dozen raw eggs, and started teaching every one a new game, of tossing the eggs in the air, and catching them on his head, covered by someone else's hat. It was great until the owner of the hat discovered it. The comic tossed one egg too high and it's still decorating the ceiling.

Theodore Kosloff, dancer, who turned out to be a hit in the movies, is anxious to get out of his Famous Players contract and back to the stage. Kosloff is artistic, prides himself on his dancing, and doesn't like the movies, particularly acting in them. He works directly with and for Cecil De Mille, unless he is loaned for another picture, and helps De Mille with settings and staging. Kosloff has a big dance class in Hollywood. He claims he's developed some marvelous dancers, and is now preparing a tremendous dance spectacle. Kosloff has already spent \$65,000 in settings and costumes. His contract with Famous has 18 months more to run. Meantime Joe Schenck wants to borrow him to help put on "Sonya" for Norma Talmadge.

Victor Herbert has been engaged to write special music for all productions and personally direct the orchestra at the Cosmopolitan (Park) when it opens.

As a rule, theatrical people are the most tender hearted in the world. Six little girls in musical comedy now running on Broadway dressed together. One fell ill and could not work. Her salary stopped and she was in dire straits until the five little dancers in her dressing room contributed a part of their salary to give to their sick pal.

Fanny Brice may take Will Rogers' place in the "Follies" when the current production goes on the road.

Jack Alicote, co-author with Buster Collier of the ill-fated "Extra," which enjoyed a brief Broadway career, is to marry the former Mrs. Marshall Neilan, once Gertrude Bambrick. The wedding will take place aboard the French liner "Paris," probably April 10. They will be wed aboard the boat before she leaves for abroad, and sail on her that afternoon. Jack is popular and his bride-to-be is universally loved. It looks like an ideal match.

A well known song writer had just returned from a long sojourn to the coast, where he had been engaged as scenario editor, gag writer, etc., with various film companies. The question was naturally asked, why did he leave?

"I'll tell you," said the writer, "there's nothing in it. The same amount of time and energy put into some other line of business, or of writing songs, will yield far greater results. The comedy studios out there are divided in two classes. In the Fox studio, where I worked, it was an all day grind on the lot, working on scripts and shooting stuff with the director, and gagging as we went along, and hard work at night preparing new stuff. I quit and went to another company, which drove me even harder. Then I went with Harold Lloyd, and was around with him quite a bit. He doesn't work like that. There's no terrific race with time. Lloyd, Keaton and Chaplin all work as they can and as they see fit, and not like factory hands. That's why they get good pictures. Lloyd would show up at the studio at 11, rest a while, feel like playing some golf, and do it. This might keep up for days. Then suddenly he'd get the working fever and go at it and for days, as the ideas hit him. But no more of that for me. I'm cured. I'll make more money here with half the work."

ANTI-SALOON LEAGUE, IS "POLITICAL BODY"

High Court Rules It Must File Accounting of Money Transactions

Albany, N. Y., March 14.

Although the New York State Anti-Saloon League styles itself "an organization to educate the public" in regards to the merits of suppressing the liquor traffic, it was declared a political organization yesterday by Supreme Court Justice Ellis J. Staley. In confirmation with Justice Staley's order the league must file with the Secretary of State a statement of its expenses in the primary and general election of last fall and in elections and primaries in the future.

While appeal from Justice Staley's order is expected, no statement was made to that effect yesterday by William H. Anderson, superintendent of the league, himself under fire in his personal financial transactions at New York, or former Senator Edgar Trumann Brackett, of Saratoga Springs, his counsel. The decision

by Justice Staley ends the fight instituted a month ago by five Troy citizens, through Colonel Ransom P. Gillett as counsel, to have the league adjudged a political organization, and as such to render an annual accounting of how its money is used in political campaigns.

Colonel Gillett is a former Republican assemblyman from Columbia county, and while a member of the lower house introduced a beer bill. He is counsel for the Association Opposed to the Prohibition Amendment, the foremost national "wet" organization.

In his opinion Justice Staley declared that although many activities in connection with elections are educational, as claimed by the league, the motive of the educational campaign is to affect the result of the election.

BIRTHS

Mr. and Mrs. Michael Mindlin, March 11 at their home in New York, daughter. The father is co-producer with Michael Goldreyer in "The Last Warning."

Mr. and Mrs. Vess Ossman, Jr., in Dayton, Ohio, Feb. 12, son. The father is musical director at the Miami Hotel in Dayton. Mrs. Ossman was known professionally as Helen Grey, of the Three Grey Sisters.

THE BALTIMORE "POST" March 6th says:

"Then there was Rupert Ingaless in a parlor juggling act ENTIRELY TOO GOOD to follow the Fables, fine though they were."

While greatly appreciating the compliment paid me in the foregoing I do not altogether agree with the writer. NO ACT IS TOO GOOD TO OPEN A GOOD VAUDEVILLE PROGRAM. En passant, I may add that I never opened a show until I came to this country (just back, I suppose). This is neither a brag nor a kick; merely a fact. I trust I never have anything WORTSE to kick about than opening or closing shows.

RUPERT INGALESE

The best obtainable instruction in
NED WAYBURN
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LAST CALL ON INCOME TAX

Today (March 15) is the final day for filing Federal Income Tax forms, unless an extension has been applied for and granted. Payment of the tax is also due and must be paid in part or whole by midnight.

Revenue Agent Charles Silberstein will be on duty at Variety's office, 151 West 46th street, all day today to aid professionals in making out the forms.

STEAMSHIP LINE ENTERTAINING HOLDS SPREADING PROSPECTS

French Line Reported Considering Amusement Angle for Ocean Travel—U. S. Shipping Board Inviting Producer to Look Over "Leviathan"

The departure by the U. S. Shipping Board of taking up the matter of ocean travel entertainment on their big boats with the "Leviathan" given first preference, appears to hold spreading prospects on steamers.

Following closely according to report is the French Line that wants to publicize all of its ships, using the "Paris" for the model. An immense sum has been spent in refurbishing and redecorating the "Paris." It is said the French Line has submitted a proposal to a Broadway press agent to gather a group of entertainers for a round trip, the line carrying the group without charge, in order that it may obtain an idea of the possibilities of a performance nightly aboard. It is quite probable this will be done in the near future. Should the experiment secure the French Line's approval, it will be accepted as practical and the other big boats of the line are to take it up.

Another innovation the French Line may put into practice, especially with the "Paris" is that while the boat is in New York Harbor, a Sunday night program aboard will be laid out for it. Admission may be placed at \$5 with a selected list invited, to inspect the boat, have dinner, witness an entertainment following by a dance on deck. The proposal of the Sunday night affair while appealing as attractive to the officials of the company in a publicity way, is in a formative stage at present.

This week it was reported Ned Wayburn had been requested on behalf of the Shipping Board to go to Newport News and gauge what may be necessary for the "Leviathan" to have a full performance given on it should the board decide to go that far in its entertaining plans. Wayburn intends to see the boat in drydock the end of this week, according to the story.

DANCER LOSES HUSBAND

Glady Hight Winecke Also Loses Diamond Ring

Chicago, March 14. Gladys Hight Winecke, dancing instructor, who sends out vaudeville dancing acts, has lost her husband, to whom she was married nine weeks ago. The husband has been missing for a month, according to Gladys Hight's attorney, and it is intimated that she will seek a divorce.

A ring valued at \$300, bought in Mrs. Winecke's name by the husband, is the subject of a replevin suit by the jeweler, who claims that \$200 is due on it.

MATTHEW DEE INSANE

Buffalo Agent in Asylum—Family Found in Want

Buffalo, March 14. Matthew Dee, of the booking firm of McMahon & Dee, established in Buffalo for over 15 years, has been taken to the Buffalo state insane asylum as incurably insane.

For some months, Dee has been irresponsible. His family was discovered by friends to be in actual want, without food and fuel.

Through the efforts of local theatre men, Mrs. Dee, who was known professionally as Helen Keeley, has secured work, doing the bag punching act in which she appeared in vaudeville half a dozen years ago.

BOBBY HEATH ARRESTED

New Haven, Conn., March 14. Robin J. Frear, known in vaudeville as Bobby Heath, was arrested in New Haven on a warrant charging him with being a fugitive from justice. He is wanted for abandonment of his wife and child in New York City. He was released under bond of \$1,000, pending extradition proceedings.

Heath was appearing in his act at Poli's Theatre at the time of his arrest.

SONGWRITING ACT

Meyer, Lewis and Young Wrote But Never Acted Together.

Three of the song-writing boys—George Meyer, Sam Lewis and Joe Young—may be propelled upon the vaudeville stage as a three-act by Harry J. Fitzgerald.

While the three writers, who are with the Irving Berlin Company, have been writing for some time, the three together have never publicly appeared for profit. Mr. Meyer for a while was doubled with Artie Mehlinger in a vaudeville act. George is now directing his companions on their forthcoming big time department.

By request a list of the boys' latest and greatest hits is herewith published, among them being: "You Tell Him, Joe! He Wouldn't Believe Me"; also Meyer's single hit, "Who Wrote Those Signs?" and Sam Lewis' individual success, "If They Turn the Spot on Me I'll Lose the Rest of My Hair."

HOTEL FIRE HERO

Charles Crafts (Crafts and Haley) vaudeville team, was the hero of a fire at the Hotel King James, New York, Monday morning of this week about 4.30 a. m. when he aroused all of the tenants after discovering the blaze.

Hearing a woman screaming on the fire escape of the second floor, the actor climbed to her aid and brought her down to safety. Crafts then ran back through the hotel and rescued an invalid woman from the third floor.

GORDON AND FORD DISSOLVE

The vaudeville team of Bert Gordon and Gene Ford, together for five years, has dissolved. The act decided to separate during a scheduled three-day engagement at Canton, O., last week. A long-standing series of quarrels reached a climax following the matinee at the Lyceum, Canton.

Alimony According to Engagements.

Detroit, March 14. James G. Colvin, songster, who has been playing in picture theatres in this city for three or four years, is now in outlying houses and is unable to pay his wife \$60 a week alimony as he did when he commanded \$150 a week. So last Saturday Judge Goff reduced the alimony to \$35 a week.

Jessica Curran Files Suit.

San Francisco, March 14. Mrs. Margaret Jessica Harvey, known on the vaudeville stage as Jessica Curran, filed suit for divorce against John Harris Harvey, automobile salesman, last week. She charges cruelty.

IN AND OUT

Wood and Wye left the Palace, New York, bill Monday with the spot remaining vacant, due to the length of the bill.

Carroll and Segal did not open at the Palace, New York, Monday. Blossom Seeley substituted. Vivienne Segal was reported ill.

Lillian Shaw is out of the Colonial, New York bill this week, not having opened. Ida May Chadwick and Co. replaced her.

Valentine and True replaced Comfort at the 81st street Monday.

The Lew Fields Shubert unit missed its Monday matinee at Philadelphia through a transportation delay.

MARRIAGES

Fanchon Wolf, sister of Marco Wolf and member of the team of Fanchon and Marco, is to marry William Simon, one of the proprietors of the Palais Royale, San Francisco, where Fanchon and Marco are appearing at the head of a revue. The engagement was announced last week.

Jeanette Sherwin, appearing in "Loyalties," to James Joley, English actor, at the Church of the Epiphany, New York, March 8.



ROXY-LA ROCCA

Wizard of the Harp

Why is Roxy La Rocca a wizard of the harp and the wizard of an audience? Because he is a wizard of the harp and the wizard of an audience. Val and Ernie Stanton said he was the wizard of a harp and the wizard of an audience. Paul La Rocca, the singing song writer, said he was a wizard of the harp. That's all, thank you.

ROXY LA ROCCA.

MRS. GALLAGHER AND MRS. SHEAN FOLLOW

In Vaudeville Two-Act—Mr. Gallagher's Divorce on Calendar

Mrs. Helen Gallagher who is suing Ed. Gallagher (Gallagher and Shean) of the Ziegfeld "Follies" for divorce, is framing a vaudeville two-act to be known as Mrs. Gallagher and Mrs. Shean. She and her partner will do an imitation of her husband's act.

The big time is interested in the framing of the act. Mrs. Gallagher was formerly in show business and of quite some standing.

Meantime the Gallagher vs. Gallagher separation suit has been placed on the calendar for trial. It is due to come up in a month. Mrs. Gallagher will ask for \$15,000 yearly alimony. A \$19,000 settlement offer has been rejected.

EQUITY LOSSES

(Continued from page 1)

production other than they are to share to the extent of 20 per cent. in the profits. The management that has taken over the play is taking the 48th Street from Equity Players on a sharing basis also.

With the play's return to the 48th Street, Charles Miller, who took the management of "Why Not?" when it left there, is also eliminated from participating in the affairs of the piece in the future, as likewise are Lee Shubert and Jules Murray, who were reported interested with him, each holding 25 per cent. of the Miller end of the show.

Thus far, according to report, the Equity Players have lost over \$75,000 on the season. This money was obtained from guarantors, who principally were members of the Actors' Equity Association. Some of them, it is said, had to borrow when assessments were called for by the Equity Players.

At the time the meetings were held at which the Equity Players movement was proposed and those present were asked to become guarantors of the proposition, they believed it was improbable anything beyond the first assessment would be asked.

The 48th Street theatre was taken over from George Broadhurst and William A. Brady on a lease, and the initial production that the Equity Players presented was an adaptation from the Spanish presented under the title of "Malvaloca," opening Oct. 2. That production was to have been the first of a series of five plays planned for this season.

The rental of the theatre for the year was \$65,000, while taxes and insurances brought that charge to \$93,000. "Malvaloca" lasted six weeks, although eight weeks were originally planned. The play had to do \$7,500 weekly to get an even break and the best week it had showed a gross of \$6,900. The second production was "Hospitality," which opened Nov. 13 and played through until the end of the year, when "Why Not?" was produced, opening around New Year's.

Of all three plays "Why Not?"

Don't miss seeing the Rupert Ingleson act at Keith's Palace, New York, next week (March 19).

"AMATEUR PICTURES" REPLACE "FOLLIES" ON LOEW TIME

Picture Making on Stage Draws Wider Range of People—Being Placed in Loew Houses—"Follies" Played Out Around New York

was the sole one with any chance and it might have developed into a hit under professional management. The play started off to real business, and as suddenly the interest dropped. Wise showmen along the street maintained that if a commercial manager had had the piece it would have been one of the real hits of the season.

Two weeks ago Equity Players produced "Roger Bloomer," and some of the notices on the piece intimated that seemingly Equity Players were trying to do everything within their power to hurt the American theatre. It was withdrawn after a week.

Equity Players is a thing apart from the Actors' Equity Association, but it has an interlocking directorate, and Equity was to have received a percentage of any profits.

Francis Wilson is president; Jane Cowl, first vice-president; Grant Mitchell, second vice-president, and Katherine Emmett is secretary and treasurer of Equity Players. Its directors are George Arliss, Augustin Duncan, John Emerson, Gilbert Emery, Elsie Ferguson, Frank Gillmore, Josephine Hull, O. P. Heggie, Joseph Santley, Paul N. Turner and Edith Wynne Matthison.

On the first plan that five plays were to be done during the season the Equity Players may do a revival of "Monna Vanna" for the final offering of the season so as to clear the situation as far as their subscribers for the series of five productions are concerned.

"Why Not?" is to remain at the 48th Street theatre for two weeks, perhaps one in addition to that, and then go to Chicago.

When the sale of "Why Not?" was being negotiated, Jesse Lynch Williams, author of the play, was informed there was a deal pending and that if it went through the company might return to the 48th street theatre. This met with the approval of all of the members of the cast.

Monday night when the notice was posted at the National to the effect that as far as the current management was concerned, the attraction was closing this Saturday, the new owners presented new contracts to the members of the cast for the resumption of the run at the 48th street next Monday. All were willing to sign with the exception of Tom Powers, who stated he would not accept the contract offered unless the agreement contained a clause under which he was to be featured when the attraction moved again. Whereupon the new managers withdrew the contract and arrangements are being made to replace Powers in the cast.

"Why Not?" is being taken over by a small syndicate, putting up the money to take over the production.

For the two weeks that "Why Not?" played the National there is a loss of about \$6,000 which Miller, Shubert and Murry will assume. Last week the attraction played to \$4,500.

"PETER PAN" IN STOCK

(Continued from page 1)

stock is located in Canada was largely responsible for the author permitting it to be presented by the Glaser company. Several attempts have been made by stock managers to present the piece, with the author always refusing permission for its presentation without Miss Adams, notwithstanding it is an annual event at Christmas in London.

The regular members of the Glaser company, including William F. Powell, Will Lloyd, Charles Fletcher, Frederick Kerby, Charles Emerson, Earl D. Dwyer, Rita Davis, Florence Coventry, Florence Shirley, Muriel Howe and Corinne Farrell will appear in the stock production.

Walter J. Nelson, manager of the Merrimac Square, Lowell, Mass., since 1914, has resigned. He has been succeeded by J. K. Jackson of Scranton, Pa.

Amateur "Follies" will be discontinued in the Loew houses after next week when the final turn of that character appears at the Avenue B, New York.

The amateur acts have been played in practically all of the local Loew vaudeville houses, twice in some, and several out-of-town houses, especially in the south, where the most satisfactory returns were gained. It is planned to discontinue them for several months with a chance of revival in the fall.

In their place amateur pictures will be taken with recruits selected from the audience. This type of added attraction has been tried and proved successful.

It is more intricate to handle, due to patrons of all ages being used. This brings forth an unlimited number of applicants, often causing congestion, due to the crowds. The titling and other technical matters connected with picture making tend to make it additionally difficult with the amateurs.

The amateur picture taking originally tried at the Avenue B recently is reported as having increased the business on the week nearly \$2,000. The showing of the finished picture the following week is also said to have improved business materially. A campaign is being carried on with local papers for each house employing the stunt, a general outline of the story being carried in the publications.

It is being tried this (fifth) week at Loew's Metropolitan, Brooklyn, one of the largest Loew houses, where it is reported as having proved a drawing power the first three days.

Pauline French Wins Divorce.

San Francisco, March 14. Mrs. Ivy Schultze, known as Pauline French, secured a divorce here last week from her husband, Paul Schulze, electrical engineer, on the grounds of desertion and non-support.

NEW ACTS

Charles B. Mddock production with 11 people.

Al Friend and Eddie Hickey, two-act.

Miss Johnson (Kramer and Johnson) having married a Chicago contractor, Jack Kramer has secured Jean Breen for his act.

Jack Delman and Hettie Dean in a new act written by Andy Rice.

"World of Make Believe," seven people, including Tillis and LaRue, Nola St. Clair, Ella Golden and Florenz.

NOTES

A bill of complaint in an equity suit has been filed in the Federal District Court by Shuffle Along, Inc., against Lawrence Dease, Louis Weinberg, Sam Weinberg, Tom Chamaleis, William B. Wier, James O'Neill, Leonard Harper, Mary Harper, Richard Johnson, George Pasha, and the "Plantation Days" company for an injunction and damages to restrain the individual members and all others concerned with a colored show, "Plantation Days," from using any of the "Shuffle Along" musical numbers. Three are alleged to have been used by the defendants in their production without permission, although part of the copyrighted musical score of "Shuffle Along, A 'Plantation Days' colored revue sailed last week for England.

Mike Glynn will shortly be relieved as manager of Loew's Astoria in order that he may personally supervise the erection of the new house he is building in Patchogue, L. I. Glynn has been at the Astoria since it opened, it having been erected by Ward & Glynn, who operated it until it was taken over a few months ago by Loew's. The new Patchogue house is to play Keith vaudeville. Fred Weiss, who managed the Loew houses in San Francisco and Kansas City, has come East to take over the management of the Astoria.

SHUBERTS FIGURE ON 18 NEW MUSICAL SHOWS NEXT SEASON

Playing Only in Shubert Houses—May Claim "Units"—Mostly Old Winter Garden Productions—Plan for Shubert Reproduced Circuit Now Set

The Shuberts have mapped out a route of 18 weeks next season for musical comedy reproductions of their former Winter Garden shows. On the route are only Shubert-operated theatres.

It may be alleged by Lee Shubert next season's reproductions will be "units" and he may alibi the circuit in his own statements to a continuation of "Shubert Vaudeville." Some of the present Shubert units may be a part of the circuit and the productions, not necessarily all Winter Garden shows, will be along the lines of "The Galettes" lately put on the unit time.

It has not been determined whether the Shubert reproduced circuit of next season will play twice daily or eight performances weekly, but the scale is to be \$1.50 top. That is the initial variation from the announced scale of \$1 top for the Shubert vaudeville attractions. It is understood eight performances weekly will prevail since the present units of the Shuberts, which are productions, have started in the unit houses as "run" attractions, playing eight shows weekly. Another cause for the eight is said to be that the stage unions claim the reproduced productions as legitimate, obliging the Shuberts to conform with the unions' rules on legitimate attractions.

While Lee Shubert is reported to have set the plan for the 18 shows and theatres, it is subject to change, since Lee has not been as yet reported to have decided what he will do with the houses for the remaining weeks of the season. Such productions as are now touring the Shubert unit time will have to play return dates for the first half of next season if replaced on the Shubert reproduced circuit.

WHITEMAN'S NEW BAND

"Leviathan Orchestra" May First Appear in Vaudeville.

Paul Whiteman's English tour is for 10 weeks with an option for four more. If the option is exercised, as it is likely to be, it means that the dance maestro cannot personally sail on the U. S. Shipping Board liner "Leviathan" June 16. For this purpose a new orchestra is being readied to be known as Paul Whiteman's Leviathan Orchestra. It may play in vaudeville up to the time for its sailing on the steamer.

Ned Wayburn will stage the act which consists of 15 men, entertainers in addition to being musicians. It will open around April 10.

Whiteman up to the time of his sailing made a large selection of Victor disk recordings in advance to keep himself represented for the three months he is absent. He will not record for the British Victor company because of the limited facilities abroad to accommodate an orchestra of his size. If an unlooked for dance hit becomes popular locally, Joe Raymond's orchestra, substituting for Whiteman at the Palais Royal, New York, will "can" it.

MISHKA KNOWS HER HUSBAND

Chicago, March 14.

Oiga Mishka Egnatieff has been granted a divorce from her husband and dancing partner. They were married August 25, 1914, and have been dancing partners most of the time since. She alleges that when money was received for engagements they divided it.

"He never contributed a penny to my support and he never will," she said. "I waive alimony."

They were with the Finkelstein-Toy - O'Neil - Morganstern - Marx Brothers Shubert unit most of the time this season to date.

TO MANAGERS

Your audiences have not seen the BEST in Vaudeville until they have seen

RUPERT INGALESE and CO.

A. J. HORWITZ NICKED \$200 WEEKLY ALIMONY

Court Also Allows \$1,000 Counsel Fee—Defendant a Loew Agent

An award of \$200 weekly temporary alimony and \$1,000 counsel fees was granted by Supreme Court Justice Bijur Monday in answer to the application of Benjamin Spellman, attorney for Mrs. Edith Livingston-Horwitz. The motion was made pending proceedings for absolute divorce asked by Mrs. Horwitz against Arthur Horwitz, the small time vaudeville agent. The latter is alleged to have committed statutory offenses, Dorothy Clare being named as co-respondent. The Breakers Hotel, Atlantic City, and an apartment on 85th street, New York, were named in the complaint.

The divorce case will not come up for hearing for several months. Early this week representations were made to the wife in an effort to effect a settlement, it being stated that Horwitz was unable to pay the alimony grant. Notice of the decision was not officially communicated to Horwitz up to Tuesday morning at which time it was reported he was leaving the city, Chicago being named as his destination.

Attorney Spellman's application had asked for \$200 weekly as the temporary alimony and \$1,000 counsel fee. The lawyer was in receipt of a letter from Arthur Wristen, husband of Miss Clare, seeking to retain Mr. Spellman as attorney in a contemplated action for divorce. Wristen walked in on Horwitz in his wife's apartment at the Land-seer last fall, he said.

Friends of the agent were surprised at the court's order. Horwitz is said to have confidentially advised them late last week he had "fixed everything"; that his wife would receive \$40 a week and that he would give \$35 weekly for the care of their adopted daughter until she is 18. The girl is now nine.

ESTATE TO WIDOW

The will of William Schuyler Cleveland, booking agent, with offices located at Newark, N. J., and manager of the one-time famous minstrel troupe that bore his name, who died of heart disease on December 31, died and admitted to probate at the Essex County Surrogate's Court, gives his entire estate to his widow, Elizabeth Cleveland, of 131 North Parkway, Newark, N. J., and names her also as the executrix. Mr. Cleveland, survived only by his widow, made his will on July 24, 1922, and it was witnessed by Orestes Pace and J. Harrington Henegan, both of 810 Broad street, Newark, N. J.

STRAIGHT SUNDAY BILLS

The Sunday vaudeville concerts in most of the Greater New York houses dispensed last Sunday with blackface comedians, dumb acts, acrobats and animal acts.

The deletion by the booking men caused considerable switching about, especially in houses where acts of this calibre were playing weekly engagements.

On several of the bills, blackface comedians did their acts minus the cork.

ACTORS' FILM COMPANIES

Leon Errol and Van and Schenck have filed incorporation papers in Albany for their respective moving picture organization.

The Errol Enterprises is capitalized at \$10,000 and names as directors, besides Errol, H. C. Baumgardner and William G. Lovatt.

The Van and Schenck company is capitalized for a similar amount and includes on its board, Joseph Schenck, William G. Lovatt and Gus Van.



JACK MUNDY

Featured comedian with C. B. MADDOCK'S "THE SPEEDERS." "Jack Mundy himself produced a riot with his present role."—FORT WORTH HERALD.

"Jack Mundy as a comedian is in a class by himself, keeping the audience on the verge of hysteria."—HOUSTON POST.

FORMER 10% AGENT RUNNING A "STILL"

Sam DuVries and Wife Under Charges in Chicago—Four Cases Against Them

Chicago, March 14.

Charlotte DuVries is charged with having in her possession illegal liquor, and Sam DuVries is charged with operating a still, in cases 299,186 and 299,187, which came up for hearing before Judge Lawrence Jacobs in the city hall this week. It is said that a policeman trailed a leak in a load of sugar which led to the arrests.

Charlotte was formerly a violinist in vaudeville. Sam DuVries at one time booked much of the small time in the south from the Chicago office of Sullivan & Considine and later became a ten percent agent. Of recent years he was an advertising solicitor for a local weekly.

Isador Plotke is the attorney for DuVries and Charlotte in their present legal tangle.

ESTIMATED DAMAGES

Georgie Price Suing Shuberts Because He Won't Be Starred

Georgie Price has retained David P. Siegel to institute a \$300,000 breach of contract damage action against the Shuberts, with whom he holds a five-year contract that has about four and a half years to run. The damages are estimated on the allegation Price will be deprived of a starring career the last two years of his contract.

Price's contract with the Shuberts guarantees him \$65 a performance for a minimum of 10 each week for 40 weeks per season. The second year the contract calls for \$750 weekly and up to \$1,250 for the final year.

The break with the Shuberts occurred at the Central, New York, two weeks ago when Price "walked out" of the unit production, "The Blushing Bride" where he was booked as an extra attraction. Price objected to being slighted in the tungsten billing. Price says he was notified the evening preceding by telegram that he was to play at the Central, and called with Louis Silvers who was to conduct for him that week, for Monday morning rehearsal. Noting the absence of his name in the lights he called Arthur Klein's attention to it. Informed the Lean-Mayfield unit contract provided for their exclusive starring, he was referred to Lee Shubert, who in turn, learning Price's attitude on the billing, told him to inform Klein that he (Price) would not play the week out.

When Price later called at the Shubert office to collect some \$310 due him for extra performances, he was referred to Klein, who handed him a notification of the Shuberts' cancellation of the Price contract.

Kendler & Goldstein have been recruited by Price on the theatrical law angle. The actor has been advised his cause for action does not revolve so much on the unfinished term of his contract as that he may be damaged through a non-starring of a two-year period contracted for.

SYMPHONIC ORCHESTRAS COMING AS VAUDEVILLE ATTRACTIONS

Nahan Franko's New York Synphonic Orchestra May Appear at Palace, New York—Dr. Riesenfeld Forming Orchestra of 60 Pieces

CENTRAL, NEW YORK, ONLY UNIT HOUSE LEFT

Shuberts' Broadway Place Will Play More Unit Shows—Others for Stock

The Shuberts' Central, New York, will be the only theatre playing unit shows after this week. This week the Central has a vaudeville bill, to be followed for two or three more weeks with unit shows. Later it may hold a new Shubert musical production for a summer run.

Other former unit theatres are now playing attractions on a run of two weeks or longer, with an advance scale from the unit days, or have been leased for stock companies. The Crescent, Brooklyn, has one more unit to play (next week) before ending its Shubert vaudeville season.

THORNTON ACTS QUEERLY

Wife Has Monologist Placed in Bellevue.

James Thornton, veteran songwriter and vaudevillian, was taken to the Bellevue Hospital, New York, Sunday for the third time within a fortnight on complaint of his wife who charged he has been acting queerly. He came home singing and deporting himself in unusual fashion Sunday, the hospital authorities removing him from his home at 207 West 48th Street.

Thornton is about 59 years old. He was the husband of the late Bonnie Thornton. He married Josie Palmer not so long ago.

Lyric Dropping Vaudeville

The Lyric, Hamilton, Canada, booked by P. Afos through the Keith office presently playing six acts and pictures will drop vaudeville beginning March 19, and play a straight picture policy for the rest of the season.

A bill that may be momentary or more extended to the weekly engagement of dance orchestras at Keith's Palace, New York, will occur during the April 9-16. A symphonic orchestra of 60 pieces is being organized by Dr. Hugo Riesenfeld as the banner attraction at the Keith big time houses for those two weeks.

Dr. Riesenfeld, who will conduct the musical aggregation is composing it from among the musicians in the orchestras of the Broadway picture houses he supervises, Rivoli and Italo. The total number of men in the two orchestras of the film theatres is about 90.

The symphonic orchestra engagement through Eddie Darling, the Keith booker, may be followed by the appearance at the Palace of Nahan Franko, and his New York Symphony orchestra. Mr. Darling is in negotiation with Mr. Franko. There are 60 pieces in the Franko orchestra.

The dance music just preceding the Riesenfeld engagement is the Ben Bernie Band, at the Palace week of April 2. Bernie waived a second week at the Palace to permit the booking arrangements for the classical music to be arranged.

The booking of a symphonic orchestra in vaudeville is a radical departure, more so at this time when the dance bands from the cabarets have struck upon a popular vogue that appeared to carry each along on the vaudeville wave. The Palace has played the most and best of them.

It is understood the higher grade music as a vaudeville turn will be allowed 30 minutes.

CARPENTER NOW SINGLE

Stage Hand at Golden Gate Debuts in That House.

San Francisco, March 14.

Paul Montgomery who until recently was a carpenter at the Golden Gate is now doing a single. He opened at the same house and got away with it.

Montgomery possesses a rich baritone voice. An emergency arose whereby an act was needed and Montgomery was given a chance. He has several weeks booking.



MR. AND MRS. LEONARD HICKS AND LEONARD, JR. of Chicago, on the beach at Miami.

Mr. Hicks is proprietor of the Grant and Lorraine Hotels of Chicago, also two cafeterias, and is building a new hotel at Danville, Ill., of 174 rooms, which will be ready for occupancy early in 1924.

The Grant, which has enjoyed the patronage of many a celebrity, will not be torn down on June 1st, to make way for its new 450-room hotel, but will continue to operate for another three and one-half years.

Leonard has been tuning up on his golf game in Florida and shoots the Miami courses regularly in the SEVENTIES.

Mrs. Hicks was of the Millership Sisters. Her sister, Florrie Millership, is at present headlining on the Keith Circuit.

"LIFE BLACKLIST" THREATENED ACT BY CHICAGO BOOKER

Glenn C. Burt of Keith's Western Office Issues Ultimatum to McRae and Clegg—Act Still Working—Burt's Long Memory

Chicago, March 14. Glenn C. Burt, who is quite an important booker of acts out this way, barred an act from "playing Keith dates" for a period "as long as you are in the show business," but a fortunate adjustment of the case by circumstances has nullified the penalty.

The offending act was MacRae and Clegg, who accepted Louisville and Dayton, small time dates, from Burt by telephone. They were later advised that their agent in New York had booked them at the 105th Street theatre at Cleveland for the same week. When the act learned this it reported to the booking floor at the State-Lake and was advised to take the big time date, with the explanation the big time and small time "worked in harmony." The next day the act called to explain the situation to Burt and was given to understand that it would never play another Keith date "as long as you are in the show business."

There was a change of plans which permitted the act to fill its dates at Louisville and Dayton, confirmed over the phone, and also to play the Cleveland date later, which had been arranged by its agent.

The difficulty of MacRae and Clegg is not uncommon among acts dealing with Burt. This booker feels his responsibilities to an extent he takes a czar-like attitude. Last year this inclination was developed in the course of his dealings with agents and nine or ten of them made complaints. If an agent suggested an act which in the booker's judgment was not full 100 per cent, he was often threatened with expulsion permanently from the office.

The display of temper by Burt ran along until he had a nervous breakdown and was sent to French Lick at office expense to recuperate.

This season Burt shows symptoms of another nervous spell. There is universal complaint among actors to the effect there is no use trying to play the Keith time booked out of Chicago because the booker "dislikes" them personally. Burt at one time booked the two Soos (Sault Ste. Marie in Michigan and a city of the same name in Canada). He has such a long memory he holds it against many acts if they declined years ago to accept that time.

The railroad jump from Chicago to the Soos was long and the next jump east was Toronto. The salary of teams in those days was only \$75 and \$100 for such time. Many acts, not realizing what they were doing, refused to accept the Burt "Soos" booking, and don't believe that that refusal should now be held as a black mark against their records in the western Keith office.

FROM CLERK TO AGENT

Worcester, Mass., March 14. Stanley Levek, formerly a clerk in the Bradley Car Works at Worcester, is operating the only theatrical booking house of its kind in the central part of the State. He is doing it with 200 Worcester young men and women as his entertainers. He books them in theatres and at club and fraternal organization events throughout Massachusetts, Connecticut and Rhode Island. He also has placed many in legit companies.

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HOFFMAN ON PERCENTAGE

Stops Salary Arrangement—Klein Settles Railroad Charge

The claim held by Harry C. Doering against Arthur Klein for \$663.20, transportation for the Klein unit, "Hello Everybody," has been settled by Klein assuming the account, paying it at the rate of \$100 weekly, he says. Klein adds the charge should not have been laid against him but the unit's operating company.

"Hello Everybody" is at the Majestic, Boston, now in its third week, with Gertrude Hoffman playing on percentage. She waived her \$1,200 weekly salary for the percentage plan some weeks ago. The unit in its first week in Boston did \$9,000 and last week \$8,000.

STATE'S ADDED ACTS

Loew's Starts Extra Attractions with Fashion Show.

Cleveland, March 14. Loew's State next week will have a local fashion show as an extra attraction to the regular Loew pop. vaudeville program.

It is said Loew's will attempt to locate a special added attraction for the State weekly, owing to the condition it was left in by the Shubert unit shows, when business had dropped down to around \$5,000 weekly. The State could have done over \$40,000 a week at the unit scale.

BIDDING FOR GARDEN PIER

Atlantic City, March 14. Bidding has developed over the lease of the Garden Pier theatre. Frank Tannehill, backed by an electrical apparatus manufacturer offered \$25,000 for a year, which has been tilted to \$30,000 it is understood by the Stanley Company which controls the Globe. The latter house is located on the Boardwalk one block from the pier. Tannehill planned using the pier theatre for attractions and vaudeville which would be in direct opposition to the Globe. His backer is more concerned with securing possession of the stores on the pier for displays of his appliances.

The Garden Pier theatre was taken over last season under lease by Ben Shibe of Philadelphia, and a Mr. Richardson a Washington business man. They tried vaudeville, independently booked, but lost heavily on the venture. Shibe is one of the owners of the Athletics, former world's champion baseball club.

VAUDEVILLE ROAD SHOW

A vaudeville road show under the management of the Roth Brothers was scheduled to open today (Thursday) at the U. S. Army Base Hospital, Perry Point, Md. The company includes Joe Pantan and Co., Paul and Pauline, Davis Bros. and Tenny, Starr and Starr, Fred and Dot Norman.

The show will play a route of one night stands, taking it into Florida and gradually working west through the Southern States.

SHUBERT "GIRL" UNIT SHUT

Philadelphia, March 14. It came out as the week's notice posted indicated it would. The Shuberts' own unit show, "Oh, What a Girl!" closed Saturday at the Chestnut Street Opera House.

Last week was its only week, after restarting from New York, when the company was given to understand the show would remain out at least eight weeks. Before the curtain went up on the opening matinee last week up went a notice of closing.

Bandits Get \$150.

San Francisco, March 14. Two armed bandits attempted to hold up Emily Hoffman, cashier in the Golden Gate Avenue entrance to the Granada Theatre. The girl's shrieks frightened the yeggs and they fled. They were chased but escaped with a sack containing \$150.



"MEET A NEW PERSONALITY."
"JANET OF FRANCE IS HER NAME"
[Indianapolis Times]

Want you to meet Janet of France.

She walked on the stage of Keith's yesterday afternoon. Smiled, talked and sang in broken French. Janet is making her first trip to Indianapolis. She did a really wonderful thing yesterday. The applause was so prolonged (honest applause, not manufactured) that she was forced to give two curtain talks of appreciation. That has never been done before in my experience of covering the local Keith house.

And why shouldn't this gay little woman win? She is beautiful. She knows how to put continental atmosphere in a song. She turns the English language into a lovely mess. In her delightful adventure into personality Miss Janet has the services of Charles W. Hamp. Janet brings great beauty and talent to the vaudeville stage. She deserves her success.

H. O. H. OPPOSISH

Change in Bookings Brings Complications

The change in the vaudeville bookings of the Harlem opera house, from Shubert units to an independent supply from the Fally Markus office, has brought about complications. It was said Monday both the Loew and Keith booking offices had declared the Opera house opposition. It left Markus with one house on his books that might prevent any Loew or independent agent booking with him for the rest of the time.

Markus is reported to have found himself three acts short Monday morning for the opening program at the opera house. The defections were surmised to have been caused by the opposition ban.

The Shuberts are said to have left the Opera house with a \$20,000 deposit they had been wondering how to get away with. The Shubert units played the Opera house under a guarantee on a percentage arrangement, with the deposit made to insure the house. A stop clause in the agreement said that any time the gross fell below \$7,000 for two successive weeks the agreement could be terminated. The gross had kept on just making the limit when, without any request from the Shuberts, the Opera house management suggested the units withdraw.

It is said the Opera house management requested Shuberts to cancel their agreement. When the Shuberts refused to cancel one of their own unit shows the Opera house insisted it would not play.

HANLON & TISHMAN QUIT

The partnership of Alex Hanlon and Irving Tishman, who operated as independent vaudeville agents and bookers of the Grand, New York, and Olympic, Brooklyn, has been severed.

Tishman sailed last week for London having purchased an interest in the colored show, "Plantation Days." Tishman acted as the artists' representative in the partnership with Hanlon, the latter handling the bookings for the two theatres, both playing split week vaudeville.

POWER'S ELEPHANTS AN ACT

The Powers Elephants, at the New York Hippodrome for several years, are to enter into a season of big time vaudeville.

Jimmy Dundedin has booked the animals as an act, and they open at the Palace, New York, April 23.

Edward Kellar Booking on 5th Floor

Edward Kellar, connected with the Wilmer & Vincent offices for a number of years, has been granted booking privileges in the 5th floor or family department of the Keith exchange.

Don't miss seeing the Rupert Jugalses act at Keith's Palace, New York, next week (March 15).

RENTON RESIGNS

No Longer General Manager for Interstate Circuit.

Houston, March 14. Edward Renton has resigned as general manager for the Interstate Circuit, a position he has held for the past few months. Prior to that Mr. Renton was connected with the Keith organization in New York.

Renton has been succeeded as Interstate general manager by W. L. Sachtelben, formerly house manager on the circuit. Ill health is reported as having induced Renton to resign.

MUSICAL CLASH EXPECTED

The two musicians' unions in New York, Mutual Protective Union, former 310, on 86th street, and Local 802, of the American Federation of Musicians, successor to former 310, came closer to the inevitable clash that is expected between the rival musical organizations this week, when the M. M. P. U. adopted a resolution Tuesday night forbidding any of its members to answer charges, communications, or attend meetings of any "other musical union."

FULLER'S FRISCO OFFICE

San Francisco, March 14. Mrs. Ella Weston has booked the Van Camps for Fuller's Tour in Australia. They will sail this month.

The Fullers are to have a representative in San Francisco. The youngest son of Ben Fuller is now reported on his way to this city to fill the position.

GIRL ACTS FOR A. & H.

San Francisco, March 14. Ackerman & Harris have signed a contract with Fanchon and Marco to produce a series of girl acts that will be routed over the A. & H. vaudeville circuit.

Morris and Campbell on Orpheum St. Louis, March 14.

Morris and Campbell, the vaudeville act formerly playing with a Shubert unit show this season, opened this week at the Orpheum Circuit's local house as the start of an Orpheum tour.

Hoblitzelle's New Building

Dallas, March 14. A theatre and 18-story hotel is announced by Karl Hoblitzelle for Birmingham Ala. Hoblitzelle is president of the Interstate Circuit (vaudeville).

ILL AND INJURED

Harvey Watkins in the Knickerbocker hospital, New York, for a minor operation. Mr. Watkins was treated for carbuncle on his neck and following the lancing complications developed. Expected to be out by the end of this week.

Max Hayes, the vaudeville agent, broke his right arm in a subway car door Friday evening. A few days before Mrs. Hayes broke a leg when slipping on the icy sidewalk at Riverside and 116th street.

Jack Osborn, assistant general manager for the Shuberts, was struck by an automobile Sunday. Lacerations of the head kept him away from his office several days.

Marty Meyers, electrician with the Chicago company of "The Last Warning," was painfully injured at the Blackstone, Chicago, last Thursday, night. He was preparing an effect in which flashlight powder is used. A green operator inserted the plug and the flare burned Meyers' hand so badly that his thumb was amputated at St. Luke's hospital. It was reported his eyes had been burned, but that was denied at the office of Mindlin & Goldreyer.

Melville Rosenow, the dramatic agent, forced to leave the Jenie Jacobs office about a year ago, due to a nervous breakdown, is recovering and expects to resume activities within a few months. He is at present located in southern France, where he will remain until able to return to his duties.

Andre Sherri, the cabaret revue producer, who has been blind for the past three years, underwent an operation to restore his eyesight last week in the New York Eye, Ear and Nose Hospital. The operation was performed by Drs. Duncan McPherson, of the Post Graduate Hospital, and Erasmus A. Pond, of Brooklyn.

Joseph Loporepo of Morristown, N. J., has sold the Minerva, Ocean Avenue, Jersey City, to N. K. Fieldhume, former theatre operator in the Bronx. The Minerva is playing vaudeville Monday, Wednesday and Friday under the new management.

MONSTER N. V. A. BALL DURING N. V. A. WEEK

432 V. M. P. A. Houses Will Contribute Toward Club's Charity Fund

The 432 houses of the Vaudeville Managers Protective Association, representing 19 circuits or booking combinations have been organized to put over N.V.A. Week for the club fund. The latest angle to develop as a feature of the Easter Week festivities swell the club's charitable fund has been the decision to conduct a monster N.V.A. Ball in every city in the country represented by a V.M.P.A. house member.

The Loew, Fox and Pantages Circuits sent out circular letters to all house managers this week instructing the managers to co-operate on the ball and to work in harmony to make the week a huge financial success.

The idea of the ball emanated from Paul Cunningham (Cunningham and Bennett) and was immediately adopted by all of the various circuit members. The ball will be held at night after the show and a revue with local talent cast in support of professionals will be a feature. If a standard jazz band of artists is available or on the bill, they will be utilized to play the revue score and the dance music. If not the house orchestra will conduct.

The entire receipts of the N.V.A. matinee, a yearly custom, will be turned over to the club as heretofore and in addition a percentage of the gross receipts of the week will be added to the fund.

ORPHEUM "NAMES"

Belle Baker Added—Keith End Agreeable.

The Orpheum Circuit continues to sign "name" attractions for the circuit, the latest Belle Baker who made her last Orpheum Circuit tour about 10 years ago. The signing of Miss Baker following the other names that the Orpheum recently annexed bears out reports that the Keith officials are giving serious attention to the "repeat act" evil and the too frequent appearance in the east of standard turns.

The Keith people are reported as desirous of seeing this type of act leave the Keith bills for awhile to give their public a chance to want them back, meanwhile making room for some of the new material and new faces that are constantly battling to get a shot at the big time bookings.

The harmonious relations existing between both circuits since the new president, Marcus Helman, took charge is another reason advanced for the alacrity with which "name acts" and headliners are accepting Orpheum routes.

ONE-NIGHTERS FOR FIELDS

The Low Fields' Shubert unit "Snapshots" with Fields as the star, at the Chestnut street opera house, Philadelphia, this week, is being routed over the one night stands upon the completion of its vaudeville bookings, terminating within the next two weeks. The Fields' show was one of the last units to be organized for Shubert vaudeville and has only played in the east.

VAUDEVILLE AT GLOBE, A. C.

Atlantic City, March 14. A special vaudeville bill for the Globe is being arranged by the Keith office for the weeks of March 26 (Holy week) and April 2 (Easter week). The Globe ordinarily plays attractions. Holy week is one of the largest of the year at the seashore resort. The Apollo and Woods will play attractions for the week.

George Young of Keith's, Philadelphia, managed the Globe last summer and will be in Atlantic City today (Thursday) to complete the arrangements for the temporary season.

Sophie Tucker in Coast Stock Show

San Francisco, March 14.

Ackerman and Harris have engaged Sophie Tucker for their stock musical production to follow the current one at the Curran with the new show to open about April 14.

George LeMaire was previously reported engaged for the new show, handling the direction of the staging as well.

Harry Frazee, who will endeavor keep the piece there for a run

CHICAGO LAWYER AS OUTDOOR "LANDIS" TO MERGE FACTIONS

Johnson Leading Criminal Pleader, Picked to Bring
in Insurgent Carnival Crowd—Drive for Organ-
ized Membership

Chicago, March 14.
T. J. Johnson, the local attorney,
at one time fire attorney of the city
of Chicago, and who has of recent
years enjoyed a large practice in
criminal cases, has been selected as
the active head of an organization
which will effect a "clean up" in
the world of carnivals and other
outdoor amusements.

Mr. Johnson will occupy a position
in the outdoor show world similar
to that held by Judge Landis in
baseball and Will H. Hays in the
movies.

His selection was made by an
organization which sprung out of
the Showmen's League. The aim
is to effect a reform in practices
which are admittedly a harmful
factor to the prosperity of outdoor
amusements and to fight hostile
legislation which has grown out of
these faults.

The plan, which is meeting favor
with owners and managers of
outdoor enterprises, calls for a cen-
sorship of carnivals, circuses and
other tented enterprises, to be in
the hands of an executive commit-
tee and seeks to work a reform in-
side the outdoor show world which
will meet all requirements of reform
organization. It is a movement
similar to that which has
done so much in restoring confidence
in baseball and which was
the aim of picture interests in se-
curing the services of Hays.

The movement was started in
Chicago a few weeks ago. To date
it has met with a sufficiently hearty
reception to encourage those who
seek to cleanse the carnival world
and allied amusement enterprises
of evils of which there is wide com-
plaint on the part of reform organiza-
tions. It is an endeavor to formu-
late general regulations covering
what is considered as "legitimate"
in the way of concessions, shows,
attractions and money-getting
schemes in connection with out-
door enterprises and showmen gen-
erally are being asked to sign an
agreement as follows:

I am the owner of.....
Carnival
Show
Circus

I heartily indorse the action of
your committee in bringing about
a movement for clean, moral,
wholesome outdoor amusements. I
agree that every act or concession
in or connected with my show will
be conducted in a clean, moral and
wholesome manner; I further agree
that I will recognize the executive
committee of the Showmen's Leg-
islative Committee, or its representa-
tive, as the official director or cen-
sor of all outdoor amusements, and
upon the committee's recom-
mendation I will eliminate any and
all objectionable features in, on or
about my show.

Witness my hand and seal this
day of....., 1923.

Name.....
Address.....
City.....
State.....

The appointment of Mr. Johnson
apparently does not yet represent
the unanimous action of the whole
carnival field, but rather is the pro-
ject of one element which seeks to
bring the whole business together in
an organized body.

If the Johnson sponsors can
gather a majority of the outdoor
showmen under their banner, they
believe they can thus exert sufficient
pressure upon the insurgents espe-
cially and especially the managers
of carnivals of questionable stand-
ing) to force them into reform of
money getting methods.

If the promoters will confine
themselves to this purpose, there
appears to be a prospect that they
will put their proposition over, but
at this writing many showmen who
have been approached are cautious.
They want to examine the propo-
sal for a "joker"—they desire assu-
rances that there will be no effort to
"deliver the outdoor show business"
to some interest with a hidden pur-
pose.

Don't miss seeing the Robert Ingle-
hart at Keith's Palace, New York, next
week (March 15).

PENNA. HEALTH BILL AIMED FOR CARNIVALS

Health Dept. Would Cleanse
Traveling Outfits—Bill
Against Trick Flying

Harrisburg, March 14.
The Pennsylvania State Health
Department, which in the past few
years has been taking the leading
part in the country among the
health departments, in trying to
clean up the carnivals from a moral
and sanitary standpoint, is prepar-
ing two bills for introduction in the
Legislature relating to fairs and
carnivals.

The carnival bill will in effect
prohibit the traveling from place
to place in the State of persons af-
flicted with diseases. The fair bill
will regulate sanitary conditions at
exposition grounds.

The fair bill has already been
given the endorsement of the execu-
tive board of the State Council of
Republican Women, recently or-
ganized in this city. The board has
decided to study the carnival bill as
soon as the tentative draft is com-
pleted and will decide upon its ac-
tion then.

A bill that would prohibit stunt
flying over populous centres and
fair grounds or other public gather-
ings has been introduced in the
House by Representative Franklin
Spencer Edmonds, Philadelphia. It
is the first measure regulating aéro-
nautics ever introduced in Pennsylv-
ania. It contains chapters on
sovereignty in space, ownership of
space, damage on land, collision of
aircraft, jurisdiction over crimes in
the air and dangerous flying.

Anyone who engages in trick or
aerobatic flying over public gather-
ings or fly at such low level as to
endanger the persons on the surface
of the earth or drop any object ex-
cept loose water or loose sand bal-
last is guilty of a misdemeanor, un-
der the provisions of the bill, and
punishable by a fine of not more
than \$100 or imprisonment for not
more than one year, or both.

LILLIAN KINCAID'S ESCAPE

Ladder Broke in John Agee's In-
door Circus With Big Show

Lillian Kincaid, appearing with
the John R. Agee indoor circus, re-
cently escaped serious and possibly
fatal injury before several hundred
sidewalk spectators at Stony Falls,
S. D., when a 175-foot ladder, from
which she was suspended, suddenly
broke. Miss Kincaid was giving a
street exhibition of her "Golden
Whirl" performance for which the
local fire department had raised the
extension ladder up which the girl
was to be hoisted while hanging by
her teeth. When the performer
was about 10 feet off the ground
the ladder suddenly broke, close to
its base. The resultant crash in-
jured several persons in the crowd
although Miss Kincaid escaped suffer-
ing only from shock.

Most of the acts with the John
R. Agee indoor circus will join the
Ringling-Barnum and Bailey circus
at Madison Square Garden.

Amongst the 21 acts included in
the Agee Ring Show are Lillian
Kincaid, Dudley, Professor Huling,
Gene DeVoe, Fred Stirling, Curtis
Trained Dogs, the Clarksonians,
John Carren, Albert the Great, and
Seven Royal Brothers.

Enlarging Brockton Fair

Brockton, Mass., March 14.
All attractions at the Brockton
Fair, which will open on October 2,
will be on a bigger scale than ever
before, marking the 50th anniver-
sary of the Brockton Agricultural
Society. More than 300,000 persons
attended the event last year during
the five days it was open. Officials
now are making arrangements for
the midway and racing program.



EDDIE KANE THE "TYPICAL TOPICAL FOOL"

L. O. M. M. (This is not a secret
order.) Written by yours truly and
Rubey Cowan. Next week (March
19), Hamilton and 5th Avenue, New
York. Playing exclusively for E. F.
Keith Circuit.

Represented by
HUGHES & MANWARING
P. S.—L. O. M. M. just means
"Lay Off My Material."

SEA SWINGS AGAIN

Maker Takes Beach Ride Over for
Own Operation

The Amusement Builders' Corp.,
New York, has completed arrange-
ments to cancel all leases and shar-
ing arrangements for the Sea Swing
devices, some 16 of which have been
installed on beaches around New
York for two years and operate
them itself instead of the former ar-
rangement of leasing them on shar-
ing terms to local amusement pur-
veyors.

There were three swings on the
front of Long Beach, L. I., but they
were not operated last season. It
was found that salt water and air
prevented the working of the head
device. The old mechanism
weighed only 65 pounds and was too
light. A. W. Hutchinson has de-
signed a new mechanism weighing
300 pounds which has stood the
tests.

Although a number of the rides
failed to work satisfactorily the one
installed on the beach at Asbury
Park was a substantial money get-
ter last season. The Amusement
Builders Corp., of which Sid Rey-
nolds, former vaudeville performer
is president, is building a dozen new
machines. One of them was shipped
this week to Alameda Park, Cal.

100,000 TICKETS SOLD

Woodmen of World Indoor Circus
April 1-8 in Chicago

The Woodmen of the World cir-
cus, which is being put on at the
2d Regiment armory April 1-8, will
cost between \$14,000 and \$15,000.
One hundred thousand tickets have
been sold at \$1 each, which assures
a profit. The attractions will in-
clude Hall's elephants and camels,
Riding Davenport, the Skyman Al-
titude of Arabes, which closed with
Eddie Cantor in "Make It Snappy"
here last week, and 16 clowns.

J. C. Matthews has this show in
charge. He also has a Shrine circus
for Tebela Temple at Rockford, Ill.,
this week, opening Monday. He
will have a similar circus for
Median Temple in Chicago, opening
March 17.

BOARDWALK FOR ROCKAWAYS

Of interest to showmen and con-
cessionaires is the announcement a
boardwalk is to be built at Arverne,
Far Rockaway, L. I. It will be
started as soon as receiving the ap-
proval of the Board of Estimate.

It is claimed by the projectors
that the walk can be completed from
Beach 59th to Beach 75th street by
the summer of 1924. It is propo-
sed to make this boardwalk continuous,
linking together Edgemere, Ham-
mels, Hollands, Seaside, Belle Har-
bor and Neponsit until the Rock-
aways have a boardwalk over eight
miles long.

BARRED FROM WASH. FAIR

Seattle, March 14.
The Director of Agriculture of
the State has declared there will be
no carnival permitted to exhibit at
the Washington's State Fair this
year.

INDICATIONS MULTIPLY THAT SMALL CARNIVALS ARE PASSING

Market Glutted with Offerings of Second-Hand Ma-
terial at Cheap Prices—Independent Concession
Men Applying for Summer Park Space

DETROIT ELIMINATIONS BY POLICE CENSOR

Report for 1922 Mentions Sev-
eral Carnivals—Theatres
Improving Conditions

Detroit, March 14.
Police censor, Detective Lieuten-
ant Lester Potter has filed his re-
port for 1922. It appeared in the
"Michigan Film Review," a local
weekly devoted to the state's pic-
ture trade.

In the report is mentioned some
carnivals the censor censured. That
portion reads:

Wortham Shows, eliminations, 2;
Wortham Shows, booths closed, 2;
Ziegler Shows, eliminations, 2;
Murphy Shows, eliminations, 2;
Murphy Shows, games stopped, 1;
Brown & Dyer, eliminations, 1;
Kennedy Shows, eliminations, 2;
Kennedy Shows, games stopped, 2.

The report concluded with a
statement by the police officer, the
Detroit theatre owners and man-
agers, are continuously trying to
improve conditions.

OHIO BAN

Announcement Forecasts Ban at
Zanesville.

Zanesville, O., March 14.
A ban on carnivals is forecast in
the recent announcement of Mayor
Slater which imports that all car-
nival licenses hereafter will be at
the premium of \$100 a day. This sum
is considered prohibitive by most
traveling organizations.

The Mayor said the new ordinance
would be strictly enforced and that
there would be no deviation from
the stand on the high license re-
quirement. He further stated that
the only method by which the pay-
ing of the fee can be avoided in
the future is for the ordinance to be
repealed.

The controversy began when a
carnival agent sought a permit to
exhibit his shows here early in
May.

NEW PARK IN CALIFORNIA

San Francisco, March 14.
Modesto, Cal., is to have a new
amusement park to be called the
"Garden of Allah." Its architectural
features conform to Oriental atmos-
phere.

C. H. Anderson, eastern capitalist,
is secretary-treasurer of the Garden
of Allah Company. A large pub-
licity campaign has been mapped
out and the opening will be fea-
tured by an impressive pageant.

Mayors Issue Circus Permits

Fall River, Mass., March 14.

The Ringling Brothers' Circus
will show in Fall River on June
26. An advance agent called on
Mayor Talbot and was granted a
license, the fee for which was \$100.
This is the first time such a license
was issued from the Mayor's office.
The circus representative said
that instead of city clerks issuing
licenses the matter now has been
taken in charge by Mayors of a
large number of New England
cities.

OUTDOOR ITEMS

Otto A. Sebbach general manager
of Columbia Park, Hoboken N. J.,
returned from a vacation in Ber-
muda late last week and on Mon-
day the work of getting the place
ready for opening May 26 was be-
gun. A new tunnel ride and a re-
vised edition of the Noah's Ark fea-
ture are among the improvements.

Manager Fitzsimmons of River-
view Park, Baltimore, spent most
of the week in New York making
a tour of inspection of Coney Island
and buying new material for his
resort. Among the purchases were
a miniature Ferris wheel for chil-
dren and he contracted for a minia-
ture merry-go-round, both from a
Coney Island manufacturer.

As the opening of the carnival
season approaches there are pretty
positive signs that the number of
the smaller organizations will be
greatly reduced for the 1923 tour.

The two leading reasons for this
view are that the market is swamped
with offerings of second hand ma-
terial such as portable rides, fronts
and similar equipment and prices
are extremely low, and the reports
from summer park managers that
they are being deluged with applica-
tions from one time concession-
aires with the traveling outfits for
permanent stands within park en-
closures.

These former followers of the
gypsy trains have become convinced
that the day of profits with the
small shows is over. One owner of
a ride and a side show has deter-
mined to quit the road this year.
His experience for the past three
years was that he operated at a
absolute loss during the season of
town-to-town booking, coming up to
Aug. 1 about \$1,000 behind the
game, and just about getting even
by playing a series of fair dates
until cold weather. All he got out
of the carnival season therefore was
his bare living and he quit the tour
without a net profit to carry him
over the winter.

A sample of the prices com-
manded by used rides is the offer-
ing of the best type of portable
merry-go-round, which originally
cost \$3,000, for \$3,500 on the basis
of \$1,500 cash and \$2,000 in notes
payable in September and October.
This arrangement is aimed to ac-
commodate a park promoter who
can take up the notes out of profits
made by the operation of the ride
during the summer. The difficulty
of making sales of such property is
emphasized by the fact that new
rides are impossible to get in time
for the opening of the season. All
the builders are reported booked up
to their capacity and refusing new
contracts except on condition of
delayed deliveries. In one case the
best a park man could do was a
contract for delivery July 15. Sub-
sequently he offered a bonus of
\$1,000 to another park man for his
contract calling for delivery May
15. Densel of Philadelphia, is said
to have built eight merry-go-
rounds and to be booked for total
capacity ahead.

It is only the extraordinary grade
of portable rides that are desirable
for summer parks. In many local-
ities within city limits the fire
regulations bar tents and no enter-
prising park impresario is willing to
set up shabby second hand car-
nival stands alongside his expensive
permanent buildings. In like man-
ner the park men are generally de-
clining tenders from carnival ex-
concessionaires, due to the ancient
animosity of the permanent park
men toward the lesser grade of
traveling carnival men, from whose
visits they have suffered for years
in pocket and reputation.

MARINERS' BAZAAR

The "Million Dollar" circus and
bazaar under the auspices of the
U. S. Marines opens this Saturday
evening at the armory of the 104th
Field Artillery, 68th street and
Broadway.

The following acts, booked by
Frank Wirth will make up the ring
show:

Downey's Elephants, Josephson's
Iceclanders, Jordan Girls, Sig. Franz
Troup, Riding, Waltons, Aranta
Bros., Cedora, El Mina and Co.,
Ducas Bros., Seven Arabian Knights
and a group of clowns.

The show runs a week.

McCRACKEN'S CIRCUS

Wheeling, W. Va., March 14.
Fred E. Johnson, in association
with Samuel McCracken, former
manager of the Barnum & Bailey
circus, has completed arrangements
for the annual Kewanee circus and
Industrial Exposition to be held
here the week of May 28. The affair
will be held in the state fair
grounds and will include a three-
ring circus.

WHEELING PUTS UP \$350,000 TO MAKE FAIR INTO PARK

**Public Bond Issue Fully Subscribed—Will Build
Own Rides and Coliseum Holding 3,000—Make
Fair Plant a Civic Asset**

The West Virginia Fair Association at Wheeling has completed the flotation of a \$350,000 bond issue entirely subscribed by local investors and proposes to spend that amount in converting the present fair plant into a permanent amusement center, running during the season as a summer park and furnishing a coliseum capable of holding 3,000 which will cost \$250,000 and planned for opening Labor day.

The directors themselves opened the bond sale drive by subscribing for \$5,000 of the issue and the rest have been taken up by residents of Wheeling in a sales campaign which stressed that the development would become a valuable asset to the community and one in which all public spirited citizens should participate.

The \$193,000 remaining after the cost of constructing the building will be expended on rides and other amusement devices and the custom of contracting for carnivals will be discontinued. The exhibition building will house cattle and other exhibits during the fair, which runs a week, beginning Labor day, and during the rest of the year will be available as a convention hall, replacing the present Academy, which holds only 1,500 and has bad acoustics, which interfere with speechmaking and musical attractions.

It will be a two-story structure of steel and concrete, the upper floor being designed for use as a dance hall the year round. The association has already invested \$75,000 in a swimming pool 105x180 and the improvements will be grouped around that feature.

The fair property is within a six-minute ride from the center of the city and the decision to develop it into a recreation center followed the elimination of Wheeling Park which is being dismantled for development into building lots. An initial investment of \$25,000 to \$50,000 will be made in rides and an effort will be made to have them installed by mid-summer, although the jam in the park construction field just now may interfere with the schedule.

The association will make an effort to attract church picnics from the home town, which has a population of 56,000, and from the surrounding territory, which provides a population from which to draw 200,000. There is no other picnic ground within 50 miles of Wheeling.

The record of the Wheeling fair has been typical of a large number of such institutions. Originally it was operated by a brewing company, which offered a free gate and figured on a profit from the beverages sold. When West Virginia went dry in 1914 the brewers turned the property over to new management, which secured the support of the church element on a policy of distinctly "dry" operation. The previous regime had seen prohibition coming and had allowed the property to run down. Since the beginning of the new management more than \$150,000 has been spent in improvements, such as drainage, electric light installation and grading. The swimming pool was introduced as an inducement for picnic patronage, but the demand is for more recreation devices to increase this appeal.

Two years ago the track was rented for a spring meet of running horses, but the directors are divided on a repetition of this, since the pari-mutuel machines are legal in the State and the gambling feature of a race meet governed by outside interests has aroused some opposition in the town. The running events sponsored by the fair association itself is recognized as a feature of the fair and is not subjected to the same criticism.

AFRAID OF "FLIES"

**Executive Opinion Against Building
Scaleters.**

Meriden, Conn., March 14. "No flies, human or otherwise, can climb our city hall," said Mayor Henry T. King of this city when permission was sought by a local theatre manager for Johnny Reynolds, self-styled human fly, to scale the city building.

Mayor Paonessa, of New Britain, Conn., also has refused to sanction a public climbing stunt by J. P. Tolley, who states he is the "original human fly." Tolley and his manager told the executive there would be no danger of a repetition of the fatal plunge of Harry F. Young who fell from the tenth story of the Hotel Martinique (New York) last week in view of a large crowd.

MAY JUMP SHOW FEE

**N. Y. City Fathers Considering
Increase from \$25 to \$100.**

A new ordinance has been prepared for action by the New York Board of Aldermen designed to tax travelling outdoor shows by increasing their fees from the common show fee of \$25 during their stay within the city limits, to \$100 for each stand made under the city jurisdiction.

The regulation would only apply to outdoor shows under canvas, and would do away entirely with the horse-drawn miniature merry-go-rounds which move about the city.

OHIO FAIR AWARDED

**Middle West Plum Goes to Sun-
Wirth—Other Contracts Signed.**

The free show for the Ohio State Fair week starting Aug. 23, has been awarded to the Sun-Wirth alliance. The fair at Columbus is one of the biggest contracts in the Middle West and competition for event is keen.

It has been booked from Chicago for many years, this being the first time an eastern agent has secured it.

Other contracts closed by the same concern are Cuba, Dunkirk and Warren, N. Y.

WANT BROOKLYN LOT

**Several Carnivals Have Applied for
Stand on Old Circus Ground.**

Several carnival organizations have applied to the city authorities for permits to show on the old circus lot adjoining the ball park and facing Fifth avenue, Brooklyn.

The ground has been cut up by building operations so that it is no longer available for the Ringling Bros. Barnum & Bailey circus, but there would be ample room for the biggest carnival. The circus won't play Brooklyn this year, and the carnival people figure this as an invitation to secure fresh territory.

15 CONEY FREAK SHOWS

Coney Island will have 15 freak shows this summer if all the plans now made are carried out. Some of the side show outfits did well at the shore last summer and everybody wants to get aboard on a proposition that calls for only a small investment.

The city authorities are said to be considering an ordinance advancing the license fee from \$25 (the so called "common show license") to \$150.

The Hughie Barrett band at the Royal Palace, London, is a Paul Specht organization, booked direct into the Lyceum English place by Specht. It was reported from over there a London agent had booked the act. This Specht denies, or that any agent on either side had anything to do with the booking of his other band in London. Both are billed as Paul Specht combinations.



EDNA AUG

in "DAY DREAMS"

By EDWIN BURKE

"As the weeks roll by it is becoming more and more apparent that vaudeville is contributing its full share to art in the theatre. Even the most commonplace types of humankind become classics, and it has remained for Edna Aug to elevate the humble theatre scrub-woman to such heights. For many seasons Miss Aug's clever impersonation of Lena, a scrubwoman with pail, soap and brush, busily making clean floors for actor folk, stood out as one of the engaging diversions of the varieties. In her present starring vehicle in vaudeville Miss Aug has elaborated a character that she has made famous, and Lena becomes a throbbing, vital personality. The inimitable dialect of the star, her easy shifting from comedy to pathos, and her intelligent interpretation throughout her little sketch lead to the conclusion that the broader field of legitimate comedy would afford less restricted opportunity to display her undoubted talents, but that vaudeville would be a sad loser should she ever decide to make the change."

Wm. Smith Goldenberg,
SUNDAY EDITORIAL, "ENQUIRER,"
CINCINNATI

CABARET

"Amateur Nights" put on in connection with Ike Bloom's "Midnite Frolics" are the talk of the profession and loop hounds generally. It is an innovation which has caught on to such an extent that it is a strong magnet for the crowds after show times on each Wednesday night. William Zimmerman, who has long supplied amateur talent in Chicago, books the attractions for the cabaret floor. Last week the bill consisted of 12 acts, and most of the time those who witnessed the performance were screaming with laughter.

It is hinted that Zimmerman coaxes professionals whose value in vaudeville is getting very low to appear in the guise of amateurs for two or three dollars a night. Some of the stuff pulled is too rich to be genuine. The real amateurs are so serious that the discerning can separate them. But the show is highly enjoyable.

Ike Bloom sends telegrams to actors playing Chicago on Wednesday mornings inviting them to attend, and it is getting to be the "thing to do." Professional people give the place the proper atmosphere. One welcome innovation there is that show folks are never called upon to take bows or entertain.

The Composers and Lyric Writers' Protective League is vigorously pursuing its plan to erect a songwriters' clubhouse in New York. For this purpose a dinner was arranged for Wednesday evening at Keen's shop house on West 44th street to discuss the matter.

Assemblyman Cuvillier, who gumbled up the censor repeal program in Albany by prematurely introducing his own measure, is author of a new bill in the New York State Legislature, which provides a penalty of \$100 for any police officer who searches a person or property without warrant. The proposal aims to prevent troubles at dining places where search is made for liquor, especially in the larger cities.

Outside of a cabaret feature conducted at a large hotel spasmodically, the last vestige of music and dancing with food has been obliterated from Dallas, Texas. The Cafe de Paris, on Commerce street, a high-price food emporium, some months ago went the way of the woodvine and now is occupied by a cafeteria. The Verdum Cafe, close by, has been closed, but will be reopened by Mrs. Sig Blau, wife of a famous restaurateur who died recently. In the rush and bustle of modern affairs in Dallas the city apparently is growing too fast, and people are too busy to fritter their

(Continued on page 35)

OBITUARY

WILLIAM (BILL) STUART

William (Bill) Stuart, assistant secretary of the National Vaudeville Artists' Inc., died March 10 in New York. Death was from pneumonia. He had been ill but a week prior to his death.

Mr. Stuart had been in charge of the benevolent activities of the N. V. A. since assuming the post of assistant secretary five years ago and was very popular with the membership. He was 56 years old and born in Chambersburg, Pa. Entering show business in his youth, he followed the career of a legitimate actor for over 25 years. He also played in vaudeville for several years, his last professional appearance having been in that field in a sketch produced by Henry Chesterfield and called "The New Matron," about six years ago.

He was a 32d degree Mason and also a member of the New York lodge of Elks, No. 1.

Funeral services were held at the N. V. A. clubhouse, Monday, March 12, at noon, the Rev. Nathan D. Seagle, Methodist-Episcopal clergyman officiating. Masonic and Elks services were also held. Mr. Stuart was the first deceased member of the N. V. A. to be accorded the honor of services at the clubhouse.

Henry Chesterfield delivered the eulogy at the N. V. A. Clubhouse and Yvette Pugel and Craig Camp-

bell rendered vocal solos as part of the services.

The deceased left a father living in Chambersburg, Pa. He had been married twice but was divorced from both wives. Burial was at Chambersburg, Pa.

JOHN J. GLEASON

Capt. John J. Gleason, sports promoter, theatrical producer, former Abbot and Dean of the Friars and known to thousands of theatrical folk, died in New York unexpectedly March 12. He suffered from diabetes, but had been in apparently good condition until almost the end. He was 51 years old, a native son of California. The remains will be shipped to San Francisco for interment in Holy Cross cemetery after services at St. Malachy's Church, New York, by Father J. W. Murphy, Thursday.

Gleason was a partner of Jim Coffroth in numerous historic fight ventures, principally the Gans-Nelson and Jeffries-Johnson matches. He also managed the round-the-world tour of the New York Giants and Chicago White Sox with Billy Ryan of Chicago. He was commissioned a captain in the war and was assigned to the motion picture division of the Intelligence Department. He later went into partnership with Fred Block in producing musical shows. At the time of his death he was promoting the new Newark Athletic Club, an assured success, with a \$2,000,000 home in Newark. He was a bachelor.

BETTY BECKETT BROWNE

Betty Beckett Browne, leading woman with Walter Scanlon in "Maytime in Erin," died March 9 in the Grace Hospital, Toronto, from pneumonia. The deceased, who was 21 years old, had been ill about a week, the company having played Toronto the week previous to her death. Before joining the Scanlon show she appeared in stock and was engaged for the production by George Gatts while appearing with the Poli stock in Hartford. A part had already been written in for her in the vehicle to be used by Scanlon next season.

She is survived by a mother and sister, both non-professionals. Interment will be in Bradford, Pa., her home, March 12. Nancy Duncan replaced her with the Scanlon company.

GEORGETTE LOPEZ

Georgette Lopez died March 2 of neuritis in the Anglo-Saxon hospital, Havana, Cuba. Services were held in Havana with the American consul among others, attending and interment was in the Baptist cemetery there. Mrs.

Lopez had appeared professionally here and abroad. Her last stage work was in vaudeville during the recent fall, in the sketch "Hiata Off." In private life the deceased was Mrs. Nikolich. She had been connected with the American Red Cross and served in Paris on the relief commission for destitute Russians.

MARIE BATES

Marie Bates, a veteran of the legitimate stage, died March 12 at her home in Glenbrook, Conn., in her 70th year. The deceased for many years was prominent in stock, hav-

**IN LOVING MEMORY
of our friend and pal
ADOLPH E. MEYERS
Who passed away March 14th, 1919.
Gone, but not forgotten.
Mr. and Mrs. Frank T. Pierson**

ing appeared with the Boston Museum Co. and later under the management of John B. Stetson of Boston, in which city she was born. In later years she appeared under the management of David Belasco in support of Mrs. Leslie Carter in "Zaza" and in several other Belasco productions. She appeared in support of David Warfield in several of his most successful plays.

FRANK GATES

Frank Gates, a former circus and burlesque performer, was found dead March 9 in a lodging house in Buffalo, N. Y. Among his effects was a membership card in the Actors Fund of America. No relatives claiming the body, the burial was held under the auspices of the organization, through the efforts of Al Beckerlich of Loew's, Buffalo.

EDDIE ELLISSON

Eddie Ellison, a juvenile in musical shows, was found asphyxiated in a rooming house on 55th street, New York, March 7. A leaking gas jet caused his death. Parents and two brothers survive. The deceased was about 30 years old.

WARREN HILL

Warren Hill, aged 65, for several years a stage director with stock companies, died suddenly last week at his home in New York. A widow survives.

David B. Hudson, door manager at the old Watertown (N. Y.) City Opera House for 25 years, died last week. His death marked the passing of the fifth of seven persons who have been intimately associated with Watertown theatrical life for many years. The two surviving veterans are W. Scott Mattraw, former manager, and Earl Dillen, who continues as head usher.

The mother of Clarence Derwent, an English actor appearing in "The Last Warning" at the Klaw, New York, died at her home in New York March 3. She has been here about three years. The body was embalmed and sent back to England for burial, aboard the "Mississippi."

The father of Gertie Carlisle, formerly of Midgley and Carlisle, died March 6 at the French hospital,

**IN LOVING MEMORY
of my devoted
FATHER
Who passed away March 6th, 1923
GERTIE CARLISLE**

New York. He was 76 years of age. Miss Carlisle retired from the stage several years ago.

Steve Andrew Woods died March 6 at Atlanta, and was buried March 10 in Chicago with the Masons and the Showmen's League identified with the funeral service.

The mother of Spencer Bedelsheim, assistant treasurer of the Music Box, New York, died at her home in New York, March 12.

The mother of Ike and Sam Bloom, owners of the "Midnite Frolics," in Chicago, died recently, aged 86.

The father of Nellie Crawford died February 7 at his home in Liverpool England.

The mother of S. Jay Kaufman died March 10 in Atlantic City.

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15 YEARS AGO

From Variety, Dated March 14, 1908

The booking jam following the collapse of the K. & E. vaudeville venture was gradually getting straightened out, and there were signs of brisk demand for material. Numerous K. & E. contracts were being reissued by the United Booking Office, and a curious situation of competitive bidding by managers within that organization appeared.

Although the "opposition" had just retired, elaborate and costly shows were being booked. The current week had both Gertrude Hoffmann and Cissy Loftus at the 125th Street (Keith-Proctor). For the following week the bill contained Nance O'Neil, Billy Gould and Valeska Suratt, "The Black Hussars" and others. The week following had the line-up—McMahon and Chappelle, "The London Fire Brigade," Rosie Lloyd, William Dillon, John T. Kelly and Co., and W. C. Fields, among others.

Meanwhile William Morris was going ahead with plans for an independent vaudeville circuit, and that week Felix Isman came out as the backer of the enterprise in an interview in the Philadelphia North American.

There was plenty of opposition to burlesque. The two wheels fighting for business had gone into booking "couch" dancers, each one a little more sensational than the last. The blowoff came in Chicago, where the police suddenly came to after a period of inattention and banned all wriggles.

A waltz craze was sweeping the country consequent upon the popularity of "The Merry Widow." Jesse Laaky was at work on what he promised would be the most elaborate tabloid production ever offered in vaudeville—a one-act spectacle with 20 people, called "The Waltz Dream."

Martin Beck called the U. B. O. managers together to argue in favor of a rule banning song plugging. He sought to establish the principle that high-priced acts should have their own numbers. The song-plugging evil had gone to unbelievable extremes. "That" Quartet at one of the leading Broadway vaudeville theatres had gone so far as to display a lantern slide of a current number and invite the audience to join in the chorus.

Vesta Victoria and Eva Tanguay were joint headliners at Hammerstein's and the booking inspired a sort of popularity contest. The house did \$12,000 on the week.

Louis E. Cooke, general advance agent for Buffalo Bill, predicted a prosperous circus year. Cook ran the Continental Hotel in Newark, N. J. (he still does), and one of the circumstances he picked out as a favorable augury was that "The Mill" had done \$12,000 in that town the week before. If people had that much money to spend in Newark, Mr. Cooke argued, there must be plenty around, and the outdoor shows would get some of it.

Willard D. Coxey, "story man" of the Barnum-Bailey press staff, quit his job and retired from the tops.

There were 300 picture shows in the city, according to the Greater New York Picture Association canvass. The exhibitors all had a five and ten cent scale, and had just decided that an agreement to fix admissions would be out of order. It would be better for each exhibitor to act on his own in fixing his scale.

The Edison Co. filed suit in Chicago against George Kleine, alleging infringement on the Edison camera patents. This was the forerunner of suits against all non-licensed producers and renters, it

INSIDE STUFF

ON VAUDEVILLE

In the Valeska Suratt sketch, written by Edgar Allan Woolf, at the Palace, New York, last week, is a sobby scene for Miss Suratt as the mother, and her 18-year old son. The boy is working as in the final episodes the mother moves into a tenement to test the love of a suitor for herself and a sweetheart of the boy's, whom he wants to marry. As the boy is about to leave comes a call from the landlord, \$300 for past due rent or get out. The mother feigns desperation and the boy is desperate. He says he will get that \$300 somehow. He leaves. Later, detective calls. Son is thief. Stole from his employer that very afternoon. But the mother says, impossible; her son wouldn't steal \$300. Boy comes in, is accused and confesses. Mother asks, "How much did you steal?" Son replies, "\$3,000."

When Wally Hawes was a booker in the Keith office he drew his salary, got married and was happy. About that time all Wally ever saw were his wife and his office. One day a friend in commerce suggested to Wally why he did not connect with commercial business. Eventually Wally fell in with the Durant enterprises. That was around September, last. The other day Wally had to turn in his income tax statement and the items reading from September to December staggered the revenue man. If the streak keeps up Wally has all the buildings along Broadway picked out that he intends purchasing before Jan. 1, 1924.

A recent recruit to big time vaudeville is reported to have an independent income which permits him to lavishly entertain, to engage sumptuous hotel suites and provide himself with all the comforts of a millionaire without being obliged to calculate upon the basis of his weekly salary. Vaudevillians say they can not understand why anyone in his presumed financial condition should invade the vaudeville stage, thereby displacing someone else who needs the money much more than he does. The young man is reported having taken to vaudeville "for the fun of it," which, translated, means he wanted to be an actor.

The new revue preparing for the Hippodrome, London, is to be produced by Julian Wylie and Paul Murray, with R. H. Gillespie, of the Moss time which operates the theatre, reported interested.

New Jersey is rapidly becoming the favorite state for theatrical attachments. Two shows were blanketed by the sheriff of Newdrk, N. J. last week on claims. Both boned.

Those who discuss the present band craze probably have but a bare idea of what reading and showing a band in vaudeville entails. Two thoroughly organized bands, famous long before they ever were in a theatre, which made good this season, can show vouchers for, respectively, \$8,000 and \$4,500 for the incidental expense involved in moving from a cafe to a stage. The items include cartage, uniforms, novelties, drapes, lighting effects, crates, special instruments, orchestrations, title-cards and tricks effects for them, extra pay to the men for rehearsals, etc.

The indications point to the Keith people as negotiators with Mike Shea for his Buffalo and Toronto vaudeville (big time) theatres and also with the Canadian circuit. They book through the Keith office. Successfully completing the negotiations, Keiths will place the houses on its big time. Keith's circuit, as it will do with the Moore big-timers in Detroit and Rochester. It appears to be the Keith aim that everything booked on its big time floor shall be owned or directed by Keith interests. If Shea sells, it probably will be but his vaudeville theatres, he retaining and operating his picture houses in the same cities. The Canadian people may be easily agreeable to disposing of their houses. They are not really showmen, but lay investors in the theatrical business. The mistakes made in Canada would probably be corrected by showmen like the Keith crowd if they had full sway.

The entrance of the Sablosky & McGuirk hqses into the Keith office is to take place next September with the opening of the new season. The Sablosky & McGuirk theatres are booked through the Amalgamated agency in New York, that also books a house each in Baltimore and Washington not owned by the firm. Just what will become of those in the booking line is not known, nor is it known whether the Amalgamated booker, Harry Padden, will go with Sablosky & McGuirk into Keith's or remain to book the outside houses.

Abe Sablosky and John McGuirk always have had a good name in New York vaudeville circles, personally and as managers. They have been fair and equitable in their dealings, earned by their own work all that they possess and will take the prestige with them wherever they go.

The Philadelphia-Keith deal has been hanging for over a year. It became a matter of who should be the direct head, it was said, if a merger went through.

It is so that the single house on the Shubert vaudeville unit circuit that did do a consistent weekly business has been the Shubert in Detroit. It has been doing around \$12,000 weekly and did nearly that last season with the straight vaudeville bills the Shuberts sent there. As no other Shubert unit theatre seems able to compete against the vaudeville big time, the Detroit situation must have attracted attention from Jimmy Moore and the Keith people. Moore's, Temple, Detroit, for years was looked upon as a gold mine. It played to standing room at all times. But it commenced to drop off and reached a low gross of \$7,000 weekly, it is said, remaining at that figure, meanwhile playing big time bills costing around \$3,000 a week.

Some months ago its booker, Carl Lothrop, died. Following his demise the bookings for the Moore houses were given to J. H. Aloz, who also books for the Shea theatres and the Canadian houses. With Aloz handling

was said, and the threat was made that a similar action would be taken against Biograph. (It subsequently turned out that Biograph was protected by certain patents of its own, and rather than make a costly fight on the tangle, both sides compromised by forming the "trust.")

Although the trust had not yet come into sight, the exhibitors seemed to feel that they would get the short end of the deal sooner or later, and a meeting was called at the Lexington Lyceum. They adopted resolutions framed by J. Austin Fynes denouncing the increased price of film service and expressing the conviction that sooner or later something would have to be done about the whole situation.

Biograph added the Great Northern Film Co. of Copenhagen to its list of licensees.

A Canadian judge, describing the will of the missing Ambrose J. Small as "the football of the courts," advised the litigants to get together and settle the contest over it. Small, the leading Canadian theatrical manager, disappeared some years ago, with one million dollars believed to be in his possession at the time.

Eddie Kane, doing a single at the Sunday concert at the Victoria, Holyoke, Mass., chided a quartet of rough customers in the audience for their ill manners after the disorderly group had razed four acts preceding him on general principles. Kane, after scolding the unruly patrons, walked off.

Arthur A. Dion of Fall River, Mass., has been engaged as organizer at the Capitol, New Bedford, Mass.

the bills, they are said to have been advanced in cost to somewhat over \$4,000 and with a corresponding increase at the Temple's box office.

The Keith announcement of a new big-timer in that city, to be built by E. F. Aibee, means it will be a house of large capacity and up to the advancement made as a city by Detroit in the past few years.

The Interstate vaudeville circuit in Texas, of which Karl Hoblitzelle is president, has not had an over encouraging season so far. Business was away off for several weeks after the season opened, up to the time the "Amateur Frolic" thing with its "Opportunity Weeks" was employed. That picked up the trade for a while but it started to slump again and just now the Interstate people are not too sanguine over the prospects.

A couple of the prohibition sleuths who have been after publicity and getting it in their booze raids were hanging around the offices of a New York daily newspaper the other day. The newspaper intended holding a staff dinner a few evenings afterward, but the sleuths didn't know that. They had been tipped some liquor would be taken into the building. A truck drove up and two men got off. The sleuthing partners inquired if they had the liquor. The answer being yes, the two truckmen were placed under arrest and taken with the load somewhere near by downtown. Then it was discovered the booze seemed to have as its ultimate destination the paper's banquet. Somehow and almost immediately the truckmen were released with the liquor and told to go on their way, which was right back to the newspaper building.

Creditors of the various Shubert vaudeville units that have "busted" producers are wondering if they are ever going to recover anything from the wreck. Among the creditors are many merchants. A bankruptcy hearing was called for this week in the matter of one merchant, obliged to take to the bankruptcy courts through the amounts owed him by unit producers. About the only unit that quit so far proposing a settlement has been the Butler Estate of St. Louis. It has offered 60 cents on the dollar for the debts of the unit attraction, "Echoes of Broadway," produced by Edward Butler, son of the late James J. Butler. Young Butler is 24. A letter from the estate making the tender stated Butler, while heir to the estate, would not commence to come into possession of the property until he is 30, without the estate being itself liable for any of his indebtedness. In view of that, the letter added, the offer of 60 cents on the dollar would be made for immediate acceptance.

The advancement of arbitration as a means of avoiding and settling legal actions is gaining much headway. While some attorneys oppose it on the theory its rapidity removes work from their offices, advocates have any number of arguments against that. Judge Moses H. Grossman is given the credit for inaugurating the movement which resulted in the formation of the American Arbitration Society which maintains an office in New York where an arbitrator of prominence in his calling or trade may be secured to pass upon the matter in dispute. The society gave a banquet last night (Wednesday) at the Hotel Pennsylvania, New York.

The efficiency and expediency of arbitration were practically brought out the other day in the disposition by that means of a pending lawsuit between Shapiro, Bernstein & Co. against Witmark & Sons. It was over a musical matter in connection with the song copy sales of "The Love Bird," a production of some years ago. But two or three items were in question, both firms conceding about all of the remainder. Those mooted points, however, would have forced the case to trial. William Grossman (House, Grossman & Vorhaus) represented S-B, and Nathan Burkan, the Witmarks. Counsel decided upon arbitration before E. C. Mills of the Music Publishers' Protective Association. One afternoon was given to the hearing by Mr. Mills, and it was settled within three hours. The attorneys said after the hearing it would have required three days in court to have presented their cases in legal form as they were placed before the arbitrator, besides the long wait with the many motions and papers that would have been necessary before the case reached trial.

During the controversy last week at Proctor's, Newark, N. J., when Harry Breen informed Sophie Tucker a song she was using contained the foundation of the entire act written by Breen for Glass and Conlin, Miss Tucker finally answered: "Take it up with the N. V. A." "I intend to," said Breen. "That's right," replied Miss Tucker, "and don't forget I am a member of the Protected Material Committee of it."

WOMEN AND CLOTHES

Nazimova vamps her way through her latest play "Dagmar" at the Selwyn in rather a state of "dishabille." She first fascinates in green satin pajamas over which is worn a heavy white satin lounging robe. Her silver and white dressing room in the first act with its elegance, simplicity and spaciousness of line is a most artistic background. On the beach she appears in a white quilted bathing cape, and later, aboard her murderous lover's yacht, she gets round to putting on a dress—a red flannel tennis frock to which is added a green and red bathrobe. In this costume with her bobbed hair, flat shoes and Deauville handkerchief tied to her belt she looks quite the flapper. At the opera she is seen in something that resembles an evening gown. It consists of a bit of velvet, and an ermine scarf that covers one shoulder. With this she wears a unique headdress of a Byzantine type, now much in vogue, consisting of a wide silver band to which are attached long pearl drops and in front she adds a high ebony comb. Draped around her in this scene is a stunning black and red evening wrap trimmed with monkey fur.

"Dagmar" is a bored, neurotic woman who has nothing to think about but her love affairs. She flirts with the wrong man and he kills her—which isn't a bad climax. She is becomingly killed in a bath negligee.

At the Palace this week Adelaide (Adelaide and Hughes) is entrancing in a brocade of purple and magenta tones made with a sleeveless basque and a full skirt edged with grey fox. She wears a cut steel girdle and bandeaux. As the pretty little farmerette in a white taffeta apron dress scattered with cherries and bloomers with red dots and a big red sun hat, she's enough to make any farmer boy want to knock off for the rest of the day. She is chic and charming in a short black dress trimmed with moire ruffles, with which she wears a black feathered hat and a lace scarf. In the French doll number she appears in a dainty apricot taffeta made with many ruffles and furberlows, her lace lawn panties showing beneath. To this is added a small roll brimmed hat of the same shade, a foolish little lavender parasol and a tiny gilt bird cage which she carries in her hand. Mr. Hughes' costumes are effective and artistic.

At the Riverside, Miss Juliet, in her clever impersonations, wears continually she does not depend upon the aid of costumes to achieve her effects) in a simple white crepe de chine with panels hanging to the hem of a crystal underskirt, a red rose at the side.

Sybil Vane was winsome in a lavender and silver organdie trimmed with rosebuds and carrying a large lavender picture hat over her arm. Later she came out in a white lace dress embroidered with crystals made with a tertia that slid from her shoulders after the style of 1840.

"TICKETS AT BOX OFFICE" BUNK UNCOVERED BY CHICAGOANS

Dailies in Windytown Badly Fooled—Gave News and Editorial Space to "Reform"—Couthouli Given 200 Nightly of Best at Illinois for White's "Scandals"—Powers' Office in for Storm

Chicago, March 14. Because of the syndicate theatres, so called (Powers, Colonial, Blackstone, Illinois) proving that their recent tirade against ticket scalping in Chicago was only a bubble—a bubble that has exploded—the Harry Powers offices have come in this week for the worst laceration any theatre faction ever was obliged to withstand.

The newspapers are sore clear through. They fell hook, line and sinker for the propaganda that came out of the Powers offices, only to have their front page stories and editorials roundly contradicted by an ever watchful public, which has tossed far out into Lake Michigan its final hope that something consistent was being done to tear down the wretched tactics of the local speculators.

Flo Ziegfeld's right to the credit for being the individual who caused "all seats for 'Sally' to be sold at the box office at the Colonial" is now emphatically revealed. The Powers offices drew all the credit previously for the successful undertaking of the "Sally" engagement, but something happened the last few days that righted the whole situation from a Ziegfeld angle and further unfolded the rottenness of how the local theatre-going public is led along the bunco path by the findings against the Powers offices. Still, there are theatre managers here who wonder what all box office trade even after the Powers offices engage themselves in what has transpired.

After the ticket scalping fiasco involving the engagements of "Good Morning, Dearie" and "The Music Box" at the Colonial, and as the Ziegfeld presentation of "Sally," approached, double-decker announcements constructed in the shape of hourly bulletins were sent to all newspapers, proclaiming the jubilant news for the playgoers that "hereafter the Colonial, Powers, Illinois and Blackstone theatres would absolutely sell all tickets at box office prices and at the box office only."

Mrs. Couthouli giggled. The playgoers shouted joyously. The prize reporters from all the dailies rushed to the scene and the Powers offices were stormed with tons of publicity praising the action. Several editorials brought the Powers offices into greater favor with the public.

But the real power behind the move (Ziegfeld) was overlooked. It's Ziegfeld's hour right now, however, and a sad hour for the Powers offices.

Chopping the words of a famous saying into appropriate use, it may be stated one can fool the Chicago public a little. The Chicago theatre-going public is back-firing at this writing against the Powers interests, and just how far this action will go depends wholly on how the newspapers nurse their sore spots for having been pulled into a situation that promises to grow more important as the facts of the affair are substantiated.

Couthouli offices have made an outright buy for White's "Scandals" at the Illinois. Two hundred of the choice seats for the "Scandals" are at the Couthouli stands. The public assembling at the Illinois when the seat sale for White's show opened got the first tip-off on this. There was belching that could be heard all over the Loop. The Illinois is one of the Powers houses, where the public, because of the official announcement some weeks ago, imagined it would be possible to secure seats under the same plan used at the Colonial for "Sally."—~~Even was the appointment on the part of the early purchasers of seats. "Nothing in front of the 15th row," came the response from the box office treasurer when the first handful of playgoers sought tickets when the sale opened.~~ Investigation disclosed that a secret deal had been made with the

Couthouli offices. The leading speculator grabbed 200 of the choice seats for "Scandals" after she was asked if she wanted them. She did want them. She got them and giggled. She paid cash for them. No return privilege. The box office price was \$3.50. To get the choice seats at Couthouli stands the stricken playgoer must now cash up something like \$4.35 per copy. Hundreds of playgoers have walked away from the Illinois box office window thoroughly disgusted. Other playgoers have made the purchase of the seats at the Couthouli stands, eager to see the show, but fully contented that the Powers offices were fooling them when it was stated the tickets would only be sold at the box office at the box office prices. There's just a certain clientele who will seek the hotel supply of tickets for the "Scandals" and a close eye will be kept on the career of the new Illinois attraction—the same eye that was kept on "The Music Box" when a similar situation existed—a situation that positively disrupted the full success of the Harris-Berlin revue here.

One thing is in favor of the White engagement under the system of "specs" and that is Leon Friedman, who handled the ticket arrangements with the Couthouli offices, realizing the rumpus that would be forthcoming, held out for a limited run for the play. Four weeks were marked off, thereby enabling the show to run lesser risk than did "The Music Box" and "Good Morning, Dearie," not to mention other shows this season, than a longer engagement would have harbored with so much opposition being offered when the choice seats are at the "specs."

Probably the most astonishing situation connected with the present state of affairs is that the Powers houses are a party to a nifty inside fight that will be watched by all insiders. With no "Sally" tickets at the Couthouli stands, it is natural that the "Scandals" will be the reigning attraction there, but it is understood that the Ziegfeld management is ready to release further advice to the playgoers to be on the lookout for being told that "Sally" is all sold out" when they ask for tickets at the hotel stands and are naturally offered "Scandals" tickets. It's a great little war, this, but the Couthouli offices are giggling because it is quite evident they realized all the time that the Powers announcement to the effect they wouldn't get further tickets for the syndicate houses was all hokum.

(Continued on page 23)

TOM HEATH BETTER

But Won't Return to McIntyre and Heath Show This Season

Miami, March 14.

Tom Heath is here now, recuperating. While improved in health, he has no intention of rejoining the McIntyre and Heath-Shubert show "Red Pepper" this season.

Mr. Heath says he will not return to the stage until fully recovered. He likes Miami and may purchase a home in this city. Heath is around 70 and has been 50 years on the stage, 49 of which have been in partnership with Jim McIntyre.

"LONDON" PLAYERS SAILED

"So This Is London!" will open in London April 11 at the Prince of Wales. Edward Robins, Eleanor Woodcutt and Raymond Hackett, the three players who will be "The Americans" in the English show, sailed last Saturday.

John Mehan, general director of George M. Cohan, also sailed. He will direct the London presentation of "C. B. Cochran."

"MYSTERY PLAYS" IN

"Listening In" and "Zeno" Through. "The Wasp" Next

Although "The Bat" continues a great money maker on the road, several other mystery plays have folded up for this season, at least, and have been ordered in from the road.

Saturday "Listening In" closed at the Wilbur, Boston, and "Zeno," which started off with a rush in Chicago, was brought in. The latter piece has not been seen in New York, and plans call for it being held off until the fall.

Two mystery plays remain on Broadway, "The Last Warning" holding out as this season's leader in that class at the Klaw, and "Whispering Wires" having a few weeks more to go at the Broadhurst. "It Is the Law" withdrew from the Bayes Saturday.

"The Wasp," by Thomas Fallon, who wrote "The Last Warning," will come into the Morosco March 26, succeeding "Hail and Farewell." Fallon is producing the piece with Louis H. Kaplan, an architect, under the corporate name of Kapfall, Inc. It was out for two weeks, then brought in and recast. Otto Kruger replaced Barry Townsend and Galina Koperneck succeeded Helen Ware. W. H. Gilmore is now directing "The Wasp."

"Listening In" played the Boston date under a guarantee arrangement somewhat akin to its Broadway engagement at the Bijou. The management that had stood for a \$20,000 loss, asked the Shuberts to book the show further on regular sharing terms, and, failing to get satisfaction, ordered the piece to the storehouse.

"HERE'S HOWE"

Is Mask and Wig Club's Current Season's Production?

Philadelphia, March 14.

The annual production of the Mask and Wig Club of the University of Pennsylvania will be presented at the Forrest, Philadelphia, Easter week according to custom, and will also play its usual try-out at Atlantic City for two performances the preceding week. It will later play Wilmington, New York and probably Lancaster.

The production this year is entitled "Here's Howe." Its setting is Philadelphia during the British occupation under General Howe. One act is laid in an old coffee house and the other in the Wharton mansion.

Charles S. Morgan, Jr., is again directing and training the chorus work and the music is again by Charles Gilpin.

BIRTHDAY WISHES

By Rupert Ingalese

My birthday occurs this week, and if I agreed with the late Prentice Mulford that "thoughts (and wishes) are things,"

I'D WISH for an Orpheum Circuit for a new and elaborate (six people) version of my present act, and to commence next November.

I'D WISH for a good "spot" on the program at the Palace next week (wishing won't do any harm anyhow).

I'D WISH for my agent Marinelli to tell the Bookers on the 6th floor that my act is just the thing for the middle of their programs, and I'd wish that the Bookers would believe him.

I'D WISH for all my "fans" (if I have any) to be in their seats when the overture starts, when I open a show, and to remain seated until my act is finished when I close a show. (If I ever get in the middle of a program, these remarks hold good for the acts that occupy the spots mentioned).

I'D WISH for a rousing reception next week at the Palace.

I'D WISH Mr. Albee to thank Mr. Harry Mundorf for having been clever enough to secure me for this country.

I'D WISH that Messrs. Ziegfeld, Bingham and other producers could pop into the Palace next week and see my act with a view to business.

I'D WISH for the continued prosperity of Variety.

I'D WISH Miss Nellie Revel a speedy recovery.

"ROGER BLOOMER" GETS VILLAGE THEATRE BERTH

Equity Is Reported Out of "Bloomer"—\$3,000 During Week at 48th Street

"Roger Bloomer," the worst flop of Equity Players, which was closed at the 48th St. last Saturday after staying a week and two days, was suddenly revived and opened at the Greenwich Village theatre last (Wednesday) night. The Village house, which seats less than 500, is regarded as a last resort. It is understood Equity cut away from the "Bloomer" show and it is playing co-operative in the Village.

"Bloomer" is quoted at getting about \$3,000 last week, at the 48th St., which accounted for its quick exit and the substitution of "The Claustrophobia" this week. The latter was a special matinee attraction and now used as a stop gap until "Why Not?" moves back from the National. "Why Not's" second week under "commercial management" did worse than the first, the gross being little more than the \$4,000 guarantee. It is understood to have been given at least two weeks' further booking at the 48th St., following which Equity Players announced "spring festival" is due. The financial condition of organization, however, leaves the date for the festival rather indefinite, as "Bloomer" was expected to remain from four to six weeks.

The Greenwich Village theatre is said to have accepted "Bloomer" on sharing terms, with no other attraction in sight. The house has had an unfortunate time of it for the last two seasons. When "The God of Vengeance" moved there from the Provincetown Playhouse last month, it had its first chance at real receipts. The "Vengeance" play slipped out of the Village when the Apollo was offered it. Had the piece been given the usual stop clause contract, it might have remained there to paying business for the balance of the season.

STAGE MANAGING EXPERT

Irving Carpenter Can Step "Runs" in Silk Stockings

Philadelphia, March 14.

Irving Carpenter, stage manager of "The Music Box Revue," is to leave for London immediately on the closing of the season of the attraction. Abroad he is to assist Hassard Short in the staging of the London production of the revue for C. B. Cochran.

Carpenter incidentally has just received a contract for his patented device which prevents silk stockings from having "runs." The firm which is taking the device over is starting a campaign of heavy advertising in its behalf.

"FIRED FRIARS" ARE REINSTATED IN CLUB

House Committee Removes Ban for Breaking Card Room Rules

The 11 card players suspended by the house committee of the Friars March 8 were reinstated Monday after a hearing before the committee.

Following the suspension additional comment on it was provoked through sandwich men patrolling the street in front of the Friars clubhouse on West 48th street Saturday afternoon. Each of the three sandwichers carried banners supported by long sticks on which had been painted the following reading matter:

WE WANT LONGER HOURS
and
UNION WAGERS
By Order of
THE FIRED FRIARS

FORGIVE US
and
GIVE US FOUR ACES

WHAT WE WANT KEPT OUT
of the
CARD ROOM:
DEUCES, QUEEN OF SPADES
and
MIDNIGHT COFFEE

WHAT WE WANT KEPT IN THE
CARD ROOM:
THE FIRED FRIARS

CLOSE THE LIBRARY,
OPEN THE CARD ROOM
to the
FIRED FRIARS

LISTEN!
WE WON'T BE BAD BOYS
NO MORE
Take Back the
FIRED FRIARS

Members of the club who were in the billiard room at the time rushed the sign carriers, ruining the cardboards and chasing the old-timers from the street.

Two or three of the dailies carried a story of the affair with "The World" Sunday making its account humorous, detailing the incidents in a "Trolog" and four acts. It was asserted some one or more of the "Fired Friars" must have posted the newspaper men from the dailies.

The names of the suspended Friars as published in "The World" were: Mose Gumble, Max Winslow, Berol Russak, Dr. Wintern, Bob Wroe, Larry Axman, Jack Lait, Sime Silverman, Frank Tannehill, George Meyer and Benny Davis.

Three o'clock in the morning is the finishing time for card players at the Friars. Seven of the fired mob were playing poker and four engaged in a last rubber of whist when the dials passed. It was about 3:30 when the games broke up with the resultant suspension.

CANTOR LEAVING SHUBERTS; SENT OUT WITH OLD EQUIPMENT

Star of "Make It Snappy" Announces His Own Production for Next Season—Holds Attendance Record in Chicago

Chicago, March 14.

Eddie Cantor has announced he will head his own production next season. Cantor is on a quest for the book and music.

The contract between the Shuberts and Cantor expires with the end of this season. Cantor's complaint against his managers seems to be he has been handicapped in his productions through the Shuberts placing upon himself all the responsibility of the production's draw. Cantor charges he has been sent out with a show carrying old costumes, old scenery and everything else that might attract criticism. These things, says Cantor, also lend themselves to extra charges in matters of settlements between him and the Shuberts under their guarantee salary and percentage agreement with him. His contract requires he shall re-

ceive accountings of the gross and disbursements.

Cantor when coming to Chicago for his recent phenomenal run at the Apollo, starring in "Make It Snappy" at \$3.30 and following Al Jolson in "Bombo" at \$4.40, established a record for attendance at the house, although he did not achieve a money gross record at his scale. Cantor played at the Apollo for nine weeks to a gross of \$215,000 and believes he could have remained three weeks longer, doing \$25,000 weekly, had the Shuberts no local deal with the ticket speculators.

Eddie Cantor, when in New York some time ago, appearing under the Shubert management, is the comedian who said, speaking of the "extras" charged on his statement for the show, that he had paid for enough glue to join New York to Brooklyn.

CAKCLING CLAUQUE FEATURED EQUITY'S SUNDAY MEETING

Noisy Bunch Disturbed Speakers Not in Accord With Council's Desire—About 600 Members Present—Emerson Reappears With Usual Spout

The feature of the Equity closed meeting Sunday at the 48th Street theatre was a noisy bunch, mostly upstairs, that left the impression they had been inspired as a cackling claque. When members arose to speak whose views did not seem to be in accord with the desires of the council the speakers were disturbed by the vehement exclamations of the claque.

Extremely turbulent did they become when Lawrence Grant talked against the attitude of the council in not permitting members to appear in Sunday played performances. About midway in his remarks Mr. Grant, who was standing about the tenth row in the orchestra, stopped long enough to inform the throng he intended to finish whether they continued to boo or not. Someone on the stage then said: "Mr. Grant, why don't you come down here near the stage and speak?"

"I will," answered Grant, "if you will guarantee my life."

At the end of his talk Mr. Grant, looking upward, remarked: "Now boo as much as you like."

A similar occurrence repeated itself when a member said he could understand why actors who had country estates, automobiles or who played golf might desire a day off to amuse themselves, but, he asked, what did the actor think who had only his room to remain in on the Sabbath and needed the \$25 or more that the day's work might bring him?

A woman in the audience of about 600 people in all arose to inquire how Equity expected to dispose of the Sunday question with its members in vaudeville. At that query Equity members on the stage looked at each other before John Emerson slowly replied that when Equity members went into vaudeville Equity lost its jurisdiction over them.

Emerson's Caustic Speech
Emerson, who presided, made a caustic speech anent the managers and the Producing Managers' Association. The managers fear Equity, said Emerson, and came to Equity on the matter of prolonging the present agreement between them after June, 1924. "They fell all over us," said Emerson, "when we got before them, and treated us like royal visitors."

The managers' association had two or three million dollars as a surplus fund, continued Emerson, but that didn't mean a thing to Equity; Equity would be fortified if it came to a fight.

Emerson opened the meeting at 3 o'clock and it ended at 5. Of the 600 present the large majority were middle aged or elderly. Being a closed meeting, members as they passed in had to exhibit their membership cards to George Trimble, who examined them. Passing through, each was given a plain slip of paper and requested to retain it. As the call for the meeting was ostensibly to nominate for the forthcoming Equity election, the reason for the slips was afterward divulged when Frank Gilmore from the platform advised the members there were six vacancies to be voted for; each member could write his selections on the slips and they would be collected. After being sorted at Equity headquarters the names mentioned on the slips the most times would be declared the nominees for the vacancies, said the secretary, without informing those in front when the counting would be done or the nominees announced. Previously Gilmore had written on a blackboard 35 names as called out for a guide to members.

In opening the meeting, which was a reappearance for Emerson around New York publicly, Equity's president did his usual spout. Later Emerson when spouting once more advised the members not to sign any contract after June, 1924, without submitting it to Equity, when they would be advised.

Along the line of the closed shop insistence Equity is demanding of the P. M. A. in the negotiations to renew their agreement, Emerson (Continued on page 19)

JOLSON'S CONCERT BUG VS. \$370,000 IN CASH

Star Entertainer Considering Offer for Four Concerts Weekly

Al Jolson's concert bug has been balancing the prospects of a tour as a single entertaining star away from a "production" against the \$370,000 Jolson has collected as his share of the profits of "Bombo" since it started under the Shubert management. The Jolson - Shubert contract expires next fall.

In the balancing the concert bug appears to have won out. Jolson was in the city early this week and is said to have been interviewed by the Shuberts about another contract with them but gave no answer. A glowing concert proposition has been made to Jolson, according to report. It calls for him to play four concerts weekly, with a guaranteed amount assured besides an interest in the profits. There is another proposal, according to account, that would virtually make the concert tour under Jolson's own management.

"Bombo" started this week in Philadelphia. It will lay off Holy Week, when Jolson wants to rest; play Washington for a week and then move to Boston, where it will close the season after two, three or four weeks in that city.

ACTORS-REVIEWERS

Stars of Chicago Shows Act. as Newspaper Critics.

Chicago, March 14.
Taylor Holmes, who is starring in "The Rear Car" at the Cort reviewed "Partners Again" at the Selwyn for the "Herald-Examiner" and today Alexander Carr and Barney Bernard are viewing "The Rear Car" and will write it up for the same paper.

"The truth is," writes Mr. Holmes, "that in the theatre today everything is sacrificed for laughter. The manager is convinced that the public goes to the theatre for the express purpose of laughing and laughing at any old thing. The manager will cut any grace from a play where a laugh can be substituted."

"SPICE" TO COAST

Unit Routed as Last Attraction Until Jan. 1.

The Edward L. Bloom Shubert vaudeville unit known as "Spice of 1922" has been routed into legit houses by the Shubert booking office, until Jan. 1, next. Its tour will take in the Pacific Coast time over the summer.

This week the show, originally written by Jack Lait and which went into its uniform without any decided change, is at the Crescent, Brooklyn.

As a road show "Spice" will play to a \$2-\$2.50 scale.

A baritone, Tom Morris, has been added to the cast of "Spice." Morris is claimed to be a "find," discovered by Bloom who has him under contract.

COP TO SOLOIST

St. Louis, March 14.
About a year ago Arthur Neely was a member of the local police force. He took care of the crowds that attended the Symphony orchestra concerts at the Odeon.

Last week Neely was engaged by the St. Louis Symphony as tenor soloist. Neely is about 25 years old, and attracted attention when he sang at the police benefit last winter.

At that time he was taken in hand by a resident vocal teacher and trained while still on the force.



LOU TELLEGEN
in "BLIND YOUTH"

Picked solid for one year Keith-Orpheum Circuits.

Direction ALF T. WILTON

GRAND OPERA BUSINESS DECLINED WITH REST

German Opera May Have Affected Metropolitan—Visitors Grossed \$230,000

Attendance at grand opera in New York dropped off after Washington's Birthday almost as sharply as most all of the Broadway legitimate attractions. The presence of the imported German opera company is said to have affected the Metropolitan's business as much as anything else. The Germans played the Manhattan for four weeks, having moved to the Lexington Monday. Several times within the month the Met played German operas in opposition. There was one direct conflict, occurring when both companies presented "Tannhauser" on the same night, with the Manhattan beating the Met's attendance by a wide margin.

The German organization originally booked the Manhattan for three weeks. An extension was sought, but the Scottish Rite, which controls the Manhattan, could allow but one additional week because the house was needed for the order's annual meeting. The engagement at the Lexington is planned for another two weeks, though that is dependent on whether the company will be able to give "Parsifal" during Holy Week. No production of that opera was brought over. George Blumenthal, who is managing the venture, has applied to H. W. Savage to borrow the latter's production of "Parsifal."

George Hartmann, the Berlin director of the operatic organization, is due to sail back Saturday, but Blumenthal stated he expected to present the Wagnerian festival at the Boston opera house, starting Easter Monday, and to follow with a Chicago appearance at the Auditorium. Both houses are available because of the booking switch of the Moscow Art Theatre.

Karl Tausig, who also sails Saturday for Germany, and known in steamship circles, has been prominent in the affairs here of the German grand opera company. He is said to have been the biggest local backer and his contribution is reported at \$100,000. There was a delay last Saturday at the Manhattan when the orchestra failed to enter the pit until nearly 9 o'clock because of difficulty over last week's salaries. It was explained that it had been agreed the men receive part cash Saturday and the balance Monday, the shortage having some connection with the attraction moving to the Lexington.

Up to last Saturday the visiting opera company is said to have grossed \$230,000, including the engagements in Baltimore and Philadelphia. The operating cost was quoted at \$35,000 weekly, and it is claimed obligations amounting to \$130,000 have been taken care of.

Most of the transportation expense has already been paid the U. S. Shipping Board for the voyage here and return, there being 107 persons in the company. The Shipping Board requested the return voyage to be dated prior to the beginning of the spring travel rush abroad.

MGRS. AND ACTORS DEADLOCKED OVER NEW 1924 AGREEMENT

Equity Wants Closed Shop—Thomas and Emerson Speak to Respective Bodies—Thomas' Reply to Gilmore

HIDING BEHIND BUSH GETS STRONG IN WRONG

"Wild Love" Demands New Whiskers—Cops Were Suspicious

The whiskers of Eugene Strong became entangled in the long arm of the law Monday night as the picture actor was entering Madison Square Garden to see the Flynn-Brennan fight.

Strong has been raising a beard for the past three weeks, having been cast for a role in "Wild Love," a future release in which a realistic flock of soup absorbers is obligatory.

Entering the Garden with his new hair, Strong aroused the suspicions of two plain clothes men who accosted him and wanted to know how come the funny face.

Strong, unlike most actors, didn't see the publicity possibilities of a pinch and got real angry. He answered right back, telling the coppers where they could go to get his reference.

The actor again started for the entrance when the bulls snared him. "You'll tell us who you are and why your hidin' behind that bush or you will have to read about this fight," quoth the minions of the law.

By this time a crowd had gathered. Strong could hear the mob inside yelling and cheering as one of the preliminary bouts concluded. Visions of a fightless cell while he waited for a bondsman finally decided him and he told the John Laws about "Wild Love."

They weren't convinced until Strong showed them his contracts and other identifying papers, when profuse apologies were offered and a laugh all around was enjoyed. Both coppers swore they would attend the first showing of the picture.

"LOYALTIES" GOING OUT

"If Winter Comes" Changed From Chicago to Gaiety, April 2.

Charles Dillingham has switched his plans regarding the production of "If Winter Comes," in which Cyril Maude is to star. The English player and several members of the cast arrived from abroad last week.

While it was set at the time that "If Winter Comes" was to have gone to the Powers, Chicago, opening there April 2, it is now to go into the Gaiety, New York, on that date, and "Loyalties," at the Gaiety for 24 weeks, will take up the Chicago time instead.

It is figured "Loyalties" will hit it off in Chicago with sufficient strength to carry it for at least three months, and then go on tour, while "If Winter Comes" will undoubtedly last through the summer in New York and be available for Chicago at the opening of next season there.

MAITLANDS' DIVORCE SUIT

Mrs. Louise Kellogg-Maitland asks Divorce in San Francisco

San Francisco, March 14.
Mrs. Louise Kellogg-Maitland has filed suit for divorce from Arthur Maitland, who until a year ago was director of the Maitland Players when that company was here at the Little Playhouse, since closed.

The Maitlands were married in June, 1919, and separated in April, 1922.

Maitland is now in New York, according to Boswell F. King, attorney for the wife.

PETER RICE STRICKEN

Peter Rice, formerly a well known advance agent and one of the oldest members of the Friars sustained a stroke of paralysis Tuesday, and was reported in grave condition at his home.

The relations of the Producing Managers Association and Equity after the expiration of the strike agreement next season, came before the P.M.A. in its offices last Wednesday, at which time John Emerson, accompanied by Frank Gilmore of Equity, spoke to the managers. The Equity president gave the views of the association on its stand to enforce closed shop or the so-called "Equity Shop" in 1924, with little or no discussion during the session.

It is an open secret that a deadlock has been reached in the negotiations between P.M.A. and Equity for a continuation of the present agreement. The only signs that a settlement may be arrived at before the managers and actors reach open conflict in another year came with the decision that each side appoint a committee of three to talk the matter over. It was conceded that the joint committee of six would be more apt to arrive at a conclusion than if the entire membership of the P.M.A. were brought into the argument.

The appearance of Emerson before the managerial body was a step following the visit of Augustus Thomas to Equity headquarters Feb. 17 at which time the executive director of the P.M.A. discoursed at length on reasons why the agreement should be extended. Mr. Thomas' address called attention to the amicable manner in which the agreement has worked out thus far and his opinion that it would be unpopular and unsatisfactory for either or both sides to permit a repetition of the strike.

Emerson's address last week presented the Equity side from a purely labor union standpoint, using the Samuel Gompers platform that workers have the right to determine conditions under which they will work. Equity takes the stand that it does not want its members to work with any players who are not in Equity. This is in effect the closed shop. The only difference lies in the Equity claim that its membership lists are open to new members, whereas other labor unions limit the number of "apprentices" and others who may join.

To date there has been no specific threat of a strike next year but it is understood if a decision is not reached to continue the agreement by the end of this season, both sides will start to "dig in." One point which is believed will have much weight in fending off a decision to strike is the assumption that the actors would have small chance at public sympathy in light of the contract won by them as a result of the 1919 strike.

Few, if any, managers foresee Equity extending the agreement. Reports are that there is no surety of the managers being in uniformity on the issue. Yet one of the managerial leaders who is perhaps closest in touch with the situation stated this week he had found no diversity of opinion. Nor has there been any voting in the P. M. A. which showed the managers were not unanimous against the closed shop.

Mr. Thomas, in his presentation to Equity, clearly refuted an Equity claim that the managers alone object to the closed shop. He brought forth the status of the playwrights, who more than a year ago voted preponderantly against the closed shop. This opinion represented the 216 members of the Dramatists' Guild and the Authors' League, which has 1,700 members, and of which the Guild is a part. In playwrights' protest resulted, in resolutions against the closed shop. The objections numbered nine and are the same as advanced by the managers.

The first negotiations between the managers and Equity over continuing the agreement date a year back, at which time the P. M. A. appointed a committee to confer with Equity officials. When it was known Augustus Thomas was appointed acting head of the P. M. A. Gilmore addressed a letter to him, offering to submit the closed shop matter to another vote. The letter was written and reached the news- (Continued on page 22)

B'WAY DOING MUCH SHIFTING AS HOLY WEEK APPROACHES

Some Showmen Say Season's "Shot"—Others More Hopeful Commencing with Easter Week—Many Withdrawals—Houses Going Dark—New Plays Here and Coming In

Broadway's spring season presents a quite indefinite horizon. At present the production string seems to be reaching an end. Some showmen regard the season as "shot" while others expect better attendance after the drain of tax paying is over, barring the naturally weak period of Holy Week, which begins March 26.

At least one house will go dark Saturday and the end of next week will see three or four more unlighted. It is not certain if the dark theatres will reopen for Easter, at least two of the group having no attractions in sight.

The slump that became positive after Washington's Birthday held throughout last week and early this week. Some attractions enjoyed slightly better business while others dropped in pace still further. It is conceded the outstanding successes will pick up at Easter and ride through the season with several having excellent chances of continuing through the summer.

From late November until the latter part of February Broadway flourished unusually. There were over a score of big money-getters and perhaps a dozen and a half attractions doing virtual capacity business. There are no more than five attractions doing that volume of trade right now.

"Rain" is selling out at the Elliott and is perhaps the only attraction actually going "clean" for all performances. "The Fool" at the Times square leads the regular non-musicals, though last week the gross of \$18,500 was under the January and February gain. "Merton of the Movies" has been only slightly affected and pulls about \$16,000 at the Cort. "Seventh Heaven" is capacity at night, but off somewhat at the extra Friday matinee at the Booth. Its gross of about \$14,800 is not much under the winter pace. "Little Nellie Kelly" hardly has been affected at the Liberty and last week's takings were over \$22,500. "So This Is London" is a bit off but still going strong at around \$15,000, while "Able's Irish Rose" holds to big profit. "The Follies" is unaffected, with the pace at \$33,000. The "Music Box" is comparatively big at \$25,000, which is \$4,000 under capacity. The Moscow Art Theatre pulled about \$25,000 last week, but that is 30 per cent. under the pace of the Russian attraction for its first nine weeks. It has two more weeks to go, then seven weeks out of town.

The National will go dark Saturday when "Why Not," which failed to draw there, will try again at the 43th Street. A week later the Ritz will follow when "The Sporting Thing to Do" reports. The Vanderbilt will be shut one week, "Humoresque" withdrawing next week, but the house will relight Easter with "Elsie," a musical, which has done well on the road.

"Loyalties," which classed with the dramatic leaders until three weeks ago and rated to ride through the season, has two more weeks at the Gaiety, going to Chicago thereafter. "If Winter Comes" will supplant it here instead of opening in the western metropolis. "Secrets," another English play which looked good, just beat its stop limit at the Fulton. The piece was much sought (Continued on page 22)

BLINN WITH PICKFORD

San Francisco, March 14. Concurrent with his appearance at the Majestic in Los Angeles, Holbrook Blinn, who leaves the Alcazar next week, is to make his appearance in the films, playing the leading role opposite Mary Pickford in a new film dealing with a Spanish theme. Blinn is to present "The Bad Man" at the Majestic.

ROBERT WARWICK ILL.

Robert Warwick, on the eve of starting rehearsal in a vaudeville act, had to drop everything and go south for his health.

DIRTY PLAY CASE

"God of Vengeance" Hearing Postponed—"Times" Stops Its Ad

The hearing of the players and manager of "The God of Vengeance" charged with giving an indecent and immoral performance at the Apollo, New York, listed for yesterday (Wednesday) in General Sessions before Judge Crain, was postponed until tomorrow (Friday) at the request of Harry Weinberger, attorney for the defendants and manager of the show.

Weinberger stated he had a good defense against the police charges and complaints filed by citizens. He said he had affidavits to the effect the foreign play had great value as a work of art.

Business at the Apollo took an immediate jump following publication of the warrants being served on the players. Last week the gross went to \$12,200, \$2,500 better than the previous week.

The "Times" ordered the advertisement of "The God of Vengeance" out of its columns following the arrests. Weinberger protested stating the publication had run the advertisements for eight weeks following the comment of its critic. He also said the publication was acting as a censor, adjudging him guilty before proven so in the courts. It is also reported the attorney planned publishing his own newspaper called "The God of Vengeance" and placing it on sale at one cent a copy.

MCLAUGHLIN'S PLAYS

"Bristol Glass" and "Fires of Spring" to Be Produced

Robert McLaughlin, the Cleveland playwright and manager, has moved his headquarters to New York, but will retain his western interests, including the Cleveland stock. McLaughlin has started regular production of "Bristol Glass," the Booth Tarkington play tried out in stock at Indianapolis last summer. Gregory Kelly will play the lead, the show being due into the Blackstone, Chicago, next month.

McLaughlin's "Fires of Spring" is to be produced here by F. Ray Comstock and L. Lawrence Weber. His "Decameron Nights," which has run a season in London, is also due for American presentation, but may be held off until the fall.

TOM OLIPHANT MEMORIAL

Press agents and newspaper men, former friends of Tom Oliphant, once dramatic editor of the "Mail," and later press agent for Sam Harris, are raising a fund to erect a memorial over Tom's grave in Woodlawn cemetery.

Oliphant was president of the Cheese Club, a unique gathering of press agents and dramatic writers on New York dallies; Ben Holzman, present dramatic editor of the "Mail"; S. Jay Kaufman of the "Globe"; and Joseph Tierney of the Sam Harris forces, are on the committee. Tierney is treasurer, and checks are being sent to him.

FAMILY ALIENATION SUIT

St. Louis, March 14. Mrs. Ina Kirsey Johnson, who at one time appeared with Julian Eltinge, has filed a \$30,000 alienation of affections suit against her mother and father-in-law.

At a special hearing it developed the young wife had signed a release of all claims against her parents' financial two months before the suit was filed.

BARTON SHOW IN REHEARSAL

The new musical comedy production by the Shuberts, which will star Jim Barton started rehearsals this week.

OLCOTT BACK

Going Out in "Paddy Whack" Under Selwyns' Direction

Chauncey Olcott is returning to the stage Easter Monday after having been off since last spring. He will appear under the direction of the Selwyns, starring in one of his former successes, "The Heart of Paddy Whack." The opening engagement will be at the Alvin, Pittsburgh, the route calling for dates of from one to three days in other middle western stands. "Paddy Whack" is best suited to Olcott's age among the plays of his repertoire, most of which call for him to play juvenile roles. Heretofore Olcott has been under the management of A. L. Erlanger.

Olcott cut his season short last year because Equity attempted to dictate the number of weeks following his customary Lenten lay-off. Equity informed the star that in lieu of no salaries during the lay-off, four weeks must be guaranteed when the show opened. Olcott retorted he would rather close the show entirely than submit to any such arrangement, and the production went to the storehouse.

ANOTHER "ABIE" STOCK

Nichols' Comedy Opening at Pitt, Pittsburgh.

The third production stock presentation of "Able's Irish Rose" will open at the Pitt, Pittsburgh, Monday. The house, which has been playing attractions, has been secured under rental arrangement, which will permit its retention for 20 weeks. The Anne Nichols comedy will close a 12 weeks' production stock run in Baltimore Saturday, and the Baltimore players, with but two changes, will move to Pittsburgh. Leo Hoyt, who was in the Washington company, joined at Baltimore this week. Others in the cast are John F. Webster, Frederick Forrester, Joseph Sterling, Forest Woods, James Waters, Ethel Dwyer and Annette Hoffman. "Abie" is in its 43rd week at the Republic, New York.

ASTOR'S CUT RATES

"Lady Butterfly" Terms When Moving From Globe.

"Jack and Jill," scheduled for the Globe, New York, will not open at the house until the week of March 26 (Holy week), the house being dark next week.

"Lady Butterfly," which leaves the Astor Monday, will immediately start on a sale of seats at cut-rates, using the Joe Leblang agency and a cut-rate coupon for the Astor.

That house is taken by the attraction on a guarantee the house share shall not be less than \$5,000. If the gross is under \$12,000 for two weeks the show is to go out on two weeks' notice.

TWO "BATS" ON SUBWAY TIME

There will be two companies of "The Bat" playing the subway circuit next week, the first time known for two presentations of the same attraction during the same week in the outlying theatres. One company will play the Bronx Opera House and the other will appear at Teller's Shubert, Brooklyn.

"The Bat" played a two-week date in all the subway houses in the fall, recently returning for a repeat. Last week the mystery piece started a second two-week engagement at the Majestic, Brooklyn. The repeats in the neighborhood will include all except the Broad Street, Newark.

"SUN SHOWERS" IN STORAGE

"Sun Showers" leaving the Astor, New York, this Saturday, will go into storage.

It's the Lou Cantor show, with Harry Dell, and has been hanging on at the Astor for a few weeks on a sharing basis after having been obliged by the Shuberts to guarantee the house \$5,000 weekly when opening.

The net loss is about \$40,000, variously divided.

WEBER & FIELDS' IDEA LEAVES 'EM TAXI FARE

Overhead Per Couple Nightly Figured—Plan to Hold Them In

A combination dining, dancing, cabaret and theatre is the plan that Joseph Weber and Lew Fields have for their reunion in the fall. A place where one can come at six and dine and dance, and then go to the theatre without leaving the building, and where the check damage for a couple at dinner and their theatre tickets afterwards won't be in excess of \$10 is the idea that the two comedians are working on at present.

This week Joe Weber stated that there were three sites under consideration at present on which to place the combination of restaurant, cabaret and theatre, but that no definite decision as to which one of the three would be taken over would be arrived at for at least another month.

The general idea is to have a cabaret after the show, also in the restaurant, with the overhead per couple figured out so that if they came into the establishment for dinner at six and left for the theatre at eight their check in the restaurant would not top \$5. Admission to the theatre would be at a \$2.50 top scale, which would mean another \$5 for two seats, and then for the cabaret after the show another \$5 would see the couple through the evening.

Weber in explaining his theory stated that the limit that two people can spend on a night out is \$20, and he figures that \$5 over the \$15 that a couple would leave in the new Weber and Fields place would pay for the taxi fare from home and back again.

HUGH GRADY'S APPENDIX

Hugh A. Grady, general manager for Arthur Hammerstein, was stricken with appendicitis Tuesday. He was removed from his home to the Lenox Hill Hospital for immediate operation.

MOTOR TRUCK NOISE TEST FOR VIOLINIST

Springfield Officials Select Elman's Playing to Decide Trolley Question

Springfield, Mass., March 14.

A motor truck obligate with accompany the strains of Mischa Elman's violin when he appears in the Municipal auditorium in a concert tomorrow (Thursday) night.

The street railway company wants to locate a track loop in a street in the rear of the auditorium. At a conference of city officials and executives of the transportation company Monday it was decided to make a noise test. Therefore, motor trucks loaded with iron will be driven around the site in the street in question during the course of the concert—and at a time when Mr. Elman is playing his violin.

Charles W. Isbell, under whose direction the concert will be given, says he will not protest the action of the city officials to drag its truck loads of iron during the concert. Mr. Isbell admitted the violin recital will afford a rare opportunity for the trolley and city officials to judge to what extent noise of a volume similar to that of a passing trolley car might interfere with a recital in the auditorium. The soft, low tones of the violin are the hardest of any to catch and the most easily lost in any conflicting sound.

But Mr. Elman—he is an artist, it must be remembered, and artists have done rather odd things when annoyed during performances—does not know anything about the plan. Isbell feels confident Elman's temperament will not be seriously upset, provided he does not have to worry over advance knowledge of the experiment.

FRENCH STOCK IN MONTREAL

Montreal, March 14.

A French stock company will occupy the Orpheum here next season. Arrangements are being made by Manager Gauvin, who will recruit his company in Paris during the summer.

SCHLESINGER TURNS BACK STOCK IN MAUDE FEALY'S COMPANY

"No Use Fighting a Woman"—Explanations Necessary by Everybody Excepting Miss Fealy—\$1,000 Paid for Schlesinger Share in Fealy Stock

Newark, N. J., March 14.

Maude Fealy has her shares back. Last evening, after a lengthy conference with James Brennan and Frederick Jay, representing the Acme Theatre Corporation, to which, as the lessees of the Broad, Schlesinger had turned over the shares, Miss Fealy gave her check for \$1,000 for the shares. The meeting was preceded by a long discussion by Brennan, Jay, Schlesinger and Variety's correspondent, which ended by the latter being authorized to offer the shares to Miss Fealy at the price paid for them, \$1,000. He did so, and Miss Fealy at once accepted, with the transfer occurring yesterday.

During the discussion with Variety's correspondent, Brennan, president of the company, stated that from the start the idea of purchasing the stock was not Schlesinger's but the Acme Theatre Company's, for which he (Brennan) was willing

to take full responsibility. In talking over the shares Schlesinger was representing the company and not himself. Brennan maintained that the Acme company had a perfect right to buy into any theatre venture that seemed profitable, and the Fealy stock was such from every angle.

But as long as Miss Fealy did not want them to work with her it was hopeless to attempt to do so. While they felt that they could be of great use to her, under the circumstances the only thing they could do was to withdraw.

Both he and Schlesinger asserted Miss Fealy had never made any offer herself to either of them. Had she done so they would at once have sold the shares back at the price they paid. The demand for the shares had come through Harry Augenblick, Miss Fealy's attorney and a stockholder in her company. Augenblick had accompanied the request to sell the shares by his own personal entreaty to Schlesinger not to give up his interest, as he wanted the stock to profit by the latter's experience. Augenblick had continued to negotiate with both Miss Fealy and Schlesinger, and had finally flopped to Miss Fealy's side. Further, Augenblick had offered his own shares to Schlesinger but had finally refused to sell.

All this Augenblick denied and stated that Schlesinger wanted to buy his shares and tried in vain to get them, as Miss Fealy did not wish him in and asked Augenblick to sell.

Schlesinger also a denier—and he is not alone in that the controversy (Continued on page 22)

The RUPERT INGALESE Act

This act is 100 per cent. entertainment value. Excepting two or three minutes conventional juggling, it is ENTIRELY ORIGINAL. It contains (spotted right) 14 real big laughs, 13 good laughs and 23 smiles. Rounds of real applause occur every few seconds and further testify to the value of the act. The act is faultlessly dressed and staged. There is nothing to here even the most blasé. In short it is ONE OF THE FINEST ACTS IN VAUDEVILLE. See it at Keith's Palace, New York next week (March 15).

INSIDE STUFF

ON LEGIT

The report received by Variety from San Antonio on "Take It From Me" said: "Joe Gaites' old musical play 'Take It From Me' came into the Grand Friday and Saturday and did less than \$1,200 on the two nights. The show was terrible and showed its six years' wear. It will perhaps be the cause of many good shows being sidetracked out of here or playing to losing money if making the town."

That is not printed as a rap at Gaites or his show, but for the purpose of making it plain that all the bad business on the road is not solely due to "conditions." The "Greenwich Village Follies" did the same thing, sent out a "turkey" under its standard title, and it fooled no one. That "turkey" was the third "Greenwich Village Follies" out this season. Another one was last year's and excellent, as of course, is this season's new "Follies" shortly to leave the Shubert, New York, after its most successful Broadway run. Yet that "turkey" Follies wherever it played probably gave a kick to the "Greenwich Village Follies" title that will cost either of the others much money if they ever try the same route.

Experienced producers like Gaites and the Bohemians ought to know better. "Take It From Me" is not an annual title, but still Gaites' name is on it, and when he found he had a bad boy, his name should have been removed for his own protection and other Gaites productions to follow. "Take It From Me" has been panned by every town it has played since starting out, according to reports to Variety. It played the coast, northwest and through the central west, but has kept going and is now down south. With all of those sections nearly barren of favorable attractions this season it must make it great for vaudeville and the picture houses to have the legit bloomer happen once monthly with nothing in between. There might be a point in this for the booking offices. Neither Erlanger nor the Shuberts will allow a show in their big city houses for runs unless they believe it to be right; why should any old thing be sent to the road under their bookings.

The Morosco Holding Co. is selling its stock up New York State through solicitors, and is said to have disposed of quite a quantity in the central part. The corporation lately elected Janssen, the restaurant man, to its presidency, succeeding Oliver Morosco.

M. Eleanor Fitzgerald, business manager and press representative for Harry Weinberger, manager of the "God of Vengeance" at the Apollo, New York, is circulating an open letter to the dramatic editors of the metropolitan publications, purporting to be written by Sholom Asch, the author of the "dirt" show which has elicited police inquiry. The letter explains one of the most objectionable scenes in a novel manner, as follows: "This love between the two girls is not only an erotic one. It is the unconscious mother love of which they are deprived. The action portrays the love of the woman-mother for the woman-child, rather than the sensuous, inverted love of one woman for another. . . . If that may have been the author's intention, assuming he is sincere in his statement, either the acting so badly garbles his script or the script faultily portrays this allegedly idealistic scene. It seems unlikely, however, that a scene of pure affection could miss its mark so widely as to become grossly shocking."

The presentation of Pauline Frederick on Broadway at \$2 top is regarded a smart stunt on the part of A. H. Woods. On form the star's picture fame would indicate a boosting of admission rather than a reduction in scale. "The Guilty One," with Miss Frederick, which opens at the Selwyn Monday, however, is the first time a star has been offered at the old scale since the boost in prices lifted legitimate attractions to a general level of \$2.50. Several non-musicals on the current list are charging \$3 top.

Reports William Faversham ended his vaudeville tour are erroneous. Instead of remaining at the coast to try out several plays, he is swinging eastward over his Orpheum circuit. Upon completion of the vaudeville contracts he will return to the coast for the try-outs.

There was some doubt yesterday (Wednesday) if "Sun Showers" would close Saturday, although members of the company had completed other arrangements. The Shuberts suggested to Lew Cantor, the show's producer, that he allow the show to remain at the Astor for another week and then send it to Philadelphia for a week, which would give him "a better line on it." The Astor next week will be dark, waiting for "Lady Beautiful," and the Johnson show plays off Holy Week, the date offered "Sun Showers" for Philadelphia. Cantor is ordinarily a vaudeville producer.

"Dr. Cook's only rival" is the way "The Circle" company now playing one-nighters rears to Jack Welch, the Selwyns' router. The company with Wilton Lackaye, Amelia Bingham, Charlotte Walker, Henry B. Dixey and Norman Hackett is going through Ohio, going into West Va., Penn. and Maryland before laying off Holy Week. The company appears to believe Mr. Welch has discovered places for them to play that New York could not be reached from. Wilmington, O., Greensburg, Pa., and Clarksburg, W. Va., are among the tanks the Selwyns have sentenced the troupe to.

Andrew Mack will step into the cast of "Abie's Irish Rose" at the Republic next Monday, replacing Din McGrath as Joseph Patrick Murphy. It will be the second recent Broadway appearance of Mack though not as a star. He aroused some curiosity by cropping up in "The Humming Bird" when that play tried unsuccessfully for metropolitan honors at the Ritz. The part in "Abie" in New York was first played by John Cope, but he withdrew after a few weeks.

When recently making a quick shift of residence in New York and during Lou Tellegen's absence in the west in vaudeville, Peggy Joyce temporarily moved into the Tellegen apartment.

The Society of Arts and Sciences held a dinner at the Biltmore March 4, and as is the annual custom a playwright was the guest of honor. Anne Nichols was to have been so honored but was unable to attend because of an attack of ptomaine poisoning. Rachel Crothers whose "Mary the Third" is also current on Broadway was the hasty substitution. Miss Crothers took occasion to make forcible comment on the theatrical conditions in her speech, treating the assembled guests as an important factor of the general public. She stated ticket speculation could be eliminated or controlled and immoral plays chased off the boards if "you, the public" went to the effort to obtain corrective methods.

Helen Hoerie, one of the best known women advance agents, has been quietly pulling speech making stunts in the high schools in many cities. Miss Hoerie is the author of a book called "The Girl and the Job" published by Henry Holt. The publisher has arranged most of the talking dates, the subject of the talks being principally about the book, but Miss Hoerie has been able to work in mention of the show she is handling.

Miss Hoerie is a striking looking brunet. In addition to appearance she is a bright talker and has been signed for six weeks of Chautauqua appearances next summer.

A couple of laughs during the week were caused by Equity or one of its officers, Frank Gillmore, Gillmore, promoter (president) of the Green Room Club, resigned Saturday, after an agitation in the dailies for several days of the Green Room Club (claimed to be 100 per cent. Equity) intending to give a performance Sunday night at "Reigen," the play the police finally banned. It was read at the club Sunday evening with a

police guard to see the Equity boys didn't violate the law or Equity's rules.

The other incident was the performance of "March Hares" at the Little Theatre that started at 12:15 Monday morning, to conform with Equity's order that no Sunday performance of it could be given. The laugh in that was how Equity had effected a day's rest for the actors by the 15-minute lapse on the Sunday day's closing.

Holbrook Blinn and Frank Gillmore had a controversy in a San Francisco paper over Equity. Blinn said he was in Equity until it brought about the strike, when he left, as Equity made the good suffer with the bad. Blinn added he had a play at the time and the actors in it wanted to continue, as they had everything they wanted from salary to conditions. Gillmore replied with a long-winded account in which he inserted a history of his own career.

Counterfeit \$5 and \$10 bills have been passed at several theatres recently. The phonies were detected by banks, which informed the box offices bad \$5 notes were the most prevalent. Those detected are adorned with an Indian head as in the genuine notes, but the phonies are engraved with wood plates instead of steel and appear to be slightly smudged. The serial number is M. 91,958,374 with only the last numerals changed.

The "two for one" ticket selling scheme is an eye-opener for theatres which have never tried it. The chief value of the plan is in boosting attendance at the latter end of a run or for fitting the gross to a point where a weak attraction can break even. One of the new shows which is guaranteeing started the two-for-one "racket" last Friday and by Monday the box office was doing a lively business. The attraction had been getting about \$6,500, but expects to beat \$8,500 this week. The man in charge of distributing the two-for-ones estimated the cheap tickets would increase the takings \$2,500. He gets 10 per cent. of such moneys, his part of the proceeding being in planting the bargain tickets in spots that bring returns. Another Broadway show with two-for-ones and cut rates had capacity last Saturday's matinee, gross \$546.

At a score of functions at which he made addresses this season, Augustus Thomas has argued against the enforcement of the Eighteenth amendment, speaking as a citizen and as vice-president of the Association Against Prohibition. To substantiate his views Thomas has frequently quoted Thomas Jefferson's "Bill of Rights," to the effect that the jury system written into the Constitution was for the protection of citizens against the Constitution. Recently he was opposed at the same dinner by Attorney Poland of the Anti-Saloon League. Poland waxed fiery and went so far as to say Thomas' views were "dangerously near sedition." That comment evoked a storm of opposition from the guests, though the latter were naturally committed to silence during the affair.

Thomas' quoting of Jefferson is regarded as the strongest argument yet advanced against prohibition enforcement. The "Bill of Rights" clause is one proof of the great statesman's foresight and his prediction that amendments might be introduced which would seem not to conform to the original Constitution. That dry forces will go so far as to class Jefferson's opinions as seditious furnishes some idea of the one-track minds back of the Anti-Saloon League, which on Tuesday was declared to be a political party and therefore must open its books and finances to scrutiny. And Jefferson was the sole author of the Declaration of Independence.

During rehearsals of "Irene" in 1920 Miriam Garecy, a chorister, was dismissed by the Vanderbilt Producing Co. The girl was in a "Going Up" show in 1917, Jack Klendon being the stage manager, a post he also occupied with "Irene." Following her discharge she began to annoy Klendon at the theatre and at his home. She charged him with being the father of her infant and displayed a picture of the deceased child lying in a coffin. It came near breaking up Klendon's home.

Last fall he had her haled to special sessions charged with sending threatening letters through the mails. When the case was called the girl's name was given as Rita Rose. She was given a suspended sentence and ceased her erratic actions in one direction. Last week a suit by the girl for alleged slander against James Montgomery was placed on the calendar. She asks \$50,000, alleging the author-manager had stated "wives should be careful of their husbands in this show." Montgomery does not remember ever making such a statement and certainly not directly to the complainant, who was with his "Irene" but five days.

Gallagher and Shean hold a contract with George White that has Charles Dillingham and A. L. Erlanger behind it. The agreement calls upon the producer to star the team next season in a new play by Aaron Hoffman called "Stealing the Town." They start at a salary for the first season of \$2,000 a week and 10 per cent. of the gross over \$15,000. The salary has a \$500 weekly increase for the second and third season.

Some of this came out in the trial last week of the Shuberts' action against Gallagher and Shean to restrain them from appearing under other management. Gallagher and Shean and their witnesses all leaned in their testimony to deprecating the value of the team as an attraction. Will Rogers when called went through the usual formula of stating they amounted to little as performers but their song was fine, etc., when counsel asked Rogers if he had previously seen Gallagher upon the stage. "Yes," said Rogers "with his first partner, Joe Barrett, playing 'The Battle of Too Soon.'" "What did you then think of Gallagher?" Rogers was asked, and replied: "I never noticed him; I was watching Barrett" (which to some won't sound funny at all as Gallagher on the stage is known as a "straight man.")

Following the trial Gallagher said George W. Lederer proved their best witness. Lederer stated neither one of the team amounted to anything as a performer and he wouldn't pay either as much as he is paying his chauffeur. Lederer also admitted he was the first revue producer in New York. Lederer's standing as a showman besides his testimony must have impressed the court, as Justice DeLoach mentioned Mr. Lederer when deciding in favor of Gallagher and Shean.

Henry Miller, in "Pasteur," at the Empire, New York, drew the most widely varied notices of the season. They ranged from "Grand," "Inspirational" and "Brilliant" to "Stupid," "Vapid" and "Insipid." It is not regarded as a money show by the professional observers.

Probably smarting under the failure of the Equity Players' venture or adventure, Equity has instructed it to change its name. It will be called the Actors' Theatre Group. If another theatre should be procured that may be called the Actor's Theatre. The day following Frank Gillmore's resignation from the Green Room Club owing to the "Reigen" controversy, George Trimble and James O'Neill, a couple of Gillmore's salaried assistants in Equity, also resigned from the Green Room's board.

Frank Tinney's contract for next season has been disposed of to Sam H. Harris who will use the comedian in the next "Music Box Revue" in the fall. Tinney was under contract to Arthur Hammerstein, and in consideration of cancellation was paid \$10,000 by Harris. Hammerstein starred Tinney this season in "Daffy-Dell" which was called in from the road, and reported about \$50,000 loser. Charges were later made by the manager who complained of Tinney's conduct. Tinney opened at the Palace, New York, in vaudeville Monday. He had been scheduled to open there last week when it was reported Hammerstein would not permit him to appear. The deal with Harris, however, left Tinney free for the engagement.

Will F. Molitor, first general manager for Pinzee & Lederer when "Madame Sherry" was produced, and later with A. H. Woods as company manager for a number of attractions, will remain on the coast permanently. He went west sometime ago upon the advice of physicians, when it was found one lung was affected. He is reported entirely cured.

NEW PHILLY HOSTELRY - MAY BRING THEATRE

Site of Old Continental to Be Improved—Permit Issued to Build for Shubert

Philadelphia, March 14.

Theatrical people here are very much interested in a new and big hotel venture now under way. It is to be called the Benjamin Franklin and to be built on the site of the old Continental, Ninth and Chestnut streets. The project is being financed entirely by Philadelphians, including J. P. Beury, owner of the Walnut Street Theatre (one block away, at Ninth and Walnut); Cyrus H. K. Curtis, Charles and Ellis Gimbel (whose store is virtually across the street), Jacob D. and Sam Lit (whose store is in the close vicinity), the Strawbridge and Clothier store, and a number of others.

This is the first big real estate movement in this section of the city in a long time, most of the building having been done in a westward direction. Its beneficial effect on the Walnut Street Theatre is the phase which is interesting those on the Rialto. Without its aid the Walnut, after a disastrous season last year, has built up a large and steady clientele which has made it this season one of the most successful theatres in the city. With this big 18-story, 1,250-room hotel almost adjoining, the Walnut is sure to catch a big proportion of the transient business rather than the regular Rialto houses, which are four or five blocks away.

In fact, it is not beyond the bounds of possibility that this will lead to the erection of a new theatre in this locality, which also promises to boom through a new subway "shopping loop." Lit's, Gimbel's and Strawbridge & Clothier, three of the largest department stores in the city, and now removed from the hotel district, are vitally interested in the new venture. Cyrus H. K. Curtis, who, in addition to his show building which houses his three magazines, and is now building another and similar structure for the "Ledger," is also anxious to keep business down in this section of the city.

Title to the hotel will be held by the Benjamin Franklin Realty and Holding Company. The officers are: John C. Martin, business manager of the "Public Ledger" Company, president; Jacob Lit and Charles Gimbel, vice-presidents; Albert M. Greenfield, prominent local real estate man, treasurer, and Edgar W. Nicholson, secretary.

The Land Title and Trust Company will act as trustee for the holders of the bond issue against the \$6,600,000 first mortgage placed by Mr. Greenfield, and the project will be insured by that company. A second mortgage bond issue of \$3,400,000 has been taken by Mr. Curtis, Gimbel Brothers, "Public Ledger" Company, Strawbridge & Clothier, Lit Brothers, J. P. Beury and others.

The hotel will cover more than an acre, with frontage on Ninth street of 195 feet and 230 feet along Chestnut. Work of tearing down (Continued on page 23)



CLARE A. LUTES
of LUTES-BROS

in "Somethin' You Don't Expect." The biggest and most marvelous novelty. This act puts variety in any vaudeville bill. Playing season 1923 for Keith vaudeville.

W. S. HENNESSY, Eastern Representative.
TOM POWELL, Western Representative.

STOCKS

MAUDE FEALY PLAYERS

Newark, N. J., March 14.
Lucille Smith.....Maude Fealy
Connie Chilverick.....Mabelle Hastings
Beatrice Harlow.....Edna Eckert
Bessie Carleton.....Edna Eckert
Margaret Halsey.....Elizabeth Rathburn
Larry McLeod.....Jack W. Lewis
Dickie Van Arsdale.....Edwin Brandt
Benjamin Halsey.....G. Lester Paul
Marlin.....Robbie Livingston

It would be easy to pick a better play by which to judge the Fealy Players than "Scrambled Wives." It offers little chance, except for a few characters. Such as it is, however, the play is given a smooth and able interpretation by this excellent stock.

Maude Fealy handles with a sure touch and much humor the part of the embarrassed divorcee. She is entirely at home in farce and gets the last laugh out. The astonishing thing about her though, is that she is equally at home in romance or tragedy and plays with the same success anything from Shakespeare to Shipman. She has a dominating personality that challenges attention, perfect technique, and an admirable voice with splendid enunciation. Her chief fault in certain other productions has been that, due no doubt to the burden of the responsibilities of management, she has not thrown herself entirely into her roles but has relied upon the externals of her technique and personality to carry her through.

The same versatility characterizes the leading man, Milton Byron. In this play he appears as a boob and to say he does it extremely well seems feeble. If any one deserves superlatives it is he. He is of slender but virile physique, youthful in appearance but mature in comprehension and execution. As a straight lead he is excellent but so are many other stock principals. Byron's great asset is that he is extraordinarily clever in character roles. From the moment he enters he makes his creation live. He never misses a shade of facial expression, an ounce of bearing, or an iota of tonal coloring. He has an uncanny knack of avoiding the obvious and yet doing the correct thing. With all his control of technique, however, he always impresses one in both straight and character roles as naturally and easily playing a part that calls for no effort.

Jack W. Lewis, the juvenile, is out of his element as a high-principled and somewhat romantic lover. He does not get the feel of the character and plays little but himself. This makes his defects more apparent. They seem to be chiefly an occasional blurred or thick enunciation and a curious fixity of expression which becomes unpleasant when accompanied by a narrowing of the eyes in emotional passages. On the other hand he has an infectious enthusiasm and an ability to raise the tone of his scenes which have made him always popular with the audiences. No situation ever lags with this juvenile.

Edna Eckert plays the friend of the divorcee well enough. Her performances are studied but not inspired. She makes one feel she has thought out how to play each bit and then shows how but never does it. As a singer, however, Miss Eckert's whole personality flashes forth and she puts herself across charmingly.

The new ingenue Mabelle Hastings, is miscast in her part. In endeavoring to portray her role she uses an artificial voice which is irritating. Since with the company, Miss Hastings has had no chance to appear as an ingenue and it is hard to judge her in the capacity. Physically noticeable for her striking eyes and an ingratiating smile, she shows a great deal of vivacity, eagerness to work, and an evident desire to please.

Edna Eckert is a local amateur appearing for this week and the other members of the company get little or no chance. Two sterling actors, Edwin Brandt and G. Lester Paul, are almost eclipsed in this show although they have a record of fine achievement. Elizabeth Rathburn plays ineffectively but without distinction. In the part of the butler Bobbie Livingston is amusing, although handicapped by his slenderness. His character bits are excellent and last week in Spite Corner he gave a notable delineation of an old man.

Excluding Miss Fealy, the company is stronger on the male than female side. It rarely fails to give a pleasing performance and is usually received enthusiastically by the audience. The highest note is the remarkable Fealy-Byron combination, which seems almost unbeatable. The stock's chief defects are insufficient attention to details and on the production side, failure to start on time and long delays.

The stage settings are uniformly good and occasionally far above stock level. In "Scrambled Wives" for the second act Miss Fealy uses a magnificent cyclorama of metallic cloth of gold with a border of king's blue velvet.

Miss Fealy manages, directs, and does publicity for the stock. It seems as though she would do better to drop at least the publicity and management. The company plays at the City theatre in the Roseville section, a residential part of Newark near East Orange. It draws from both the city and the Oranges and is an established success, as it deserves to be.

The top is \$1 at night and 50-cent matinees. Austin.

Ethelbert Hales has been re-engaged as leading character heavy man for the coming Albee Stock Company season at Providence, R. I. Mr. Hales with Mrs. Hales (Molly Pearson) has just returned from a trip to the West Indies. The stock season will open April 16 with "Six Cylinder Love."

Al Luttinger's Players in the Lowell, Mass., Opera house presented "La La Lucille" last week. Luttinger has engaged Tommy Martelle, female impersonator, to play in his stock houses in "The Fascinating Widow." Martelle opened in the Salem house this week. He (Continued on page 36)

THEATRE AND RADIO

Both Employed in Recovery of Kidnapped Boy.

Albany, N. Y., March 14. Theatrical men played a prominent part in the Leo Minkin kidnapping case, which stirred the State and nation last week. The bouncing three-year-old baby of City Judge Leopold M. Minkin and Mrs. Minkin was abducted from his home on Morris street by his new nursemaid, Angelina Tavano, last Thursday afternoon and was found in a theatre at Newburgh Saturday afternoon. The girl was arrested on a kidnapping charge and is now in the Albany jail.

After the kidnapping was reported to the police by Judge Minkin descriptions of the baby and the maid were broadcasted by the WGY station at Schenectady, the first time, it is claimed, in the United States the radio was used in a criminal case.

When all traces of the child and maid had apparently been lost Friday, the picture houses of Albany, Troy and Schenectady showed pictures of the Minkin baby, carrying descriptions of the child and his maid, the slides being furnished by the Albany "Evening News." At the same time arrangements were made to screen the child's picture in every picture theatre in the State in the event he was not found within 48 hours.

When the police arrested the Tavano girl at a rooming house in Newburgh the child was not with her. She explained to the police that she had allowed a fellow boarder to take the baby to see "Oh, Boy," at Cohen's theatre. There the police found him sitting in the gallery with the lodger and munching on peanuts.

2 "SALLY, IRENE AND MARYS"

Ray Klages, lyric writer of "Sally, Irene and Mary," the Shubert show at the 44th Street theatre, has settled his royalty suit against Eddie Dowling, the star, part owner and co-author of the show.

Klages has a contract with Dowling and J. J. Shubert to receive \$25 weekly royalty from each. Dowling's arrears exceeded over \$350 when Klages brought suit to recover. He settled with Dowling last week for over \$1,000 permanently for all rights. Hess & Lilienfeld acting for Klages. His contract with Shubert personally still stands.

There will be two companies of the three-named musical show out next season, under Shubert direction.

GEO. GIDDENS' ESTATE

The first and final accounting of the estate left by George Giddens, the English actor who died at the St. Paul Hotel, New York, Nov. 20, 1920, made by Thomas F. Smith, Public Administrator, recently filed in the Surrogate's Court, New York, was approved by Surrogate Foley last week, and Mr. Smith discharged from all further responsibilities as such.

Mr. Giddens, who was 75 years old and twice married, left a daughter, Edith Alice Carleton, of 111 Melford road, Surrey, England, as his only heir at law and, because he failed to leave a will, she became entitled to his property. His net estate amounts to \$979 which goes to a daughter.



BETTY SOUTHERNE
DAINTY PREMIERE DANSEUSE
with ABE FEINBERG'S
"DANCE DREAMS"
Rialto, Chicago, Week March 19

NO. 2 "SHUFFLE ALONG"

A road company of "Shuffle Along" opened a two-week engagement at the Lafayette, New York, Monday. The Lafayette has been dividing its bookings between vaudeville and colored attractions, the management displaying a preference for the latter when available.

"Shuffle Along" is being played at the uptown house at 93 cents top.

A straight vaudeville bill booked in the house last week by an independent vaudeville agent on sharing terms is reported to have netted him a loss of \$540 on the week.



ROBERT GARLAND
DRAMATIC EDITOR

The Baltimore "American"

Robert Garland has been dramatic editor of the Baltimore "American" since Frank A. Munsey took over that paper several years ago. He is a native of Baltimore, born there in 1890, educated both here and abroad. During the war he was an officer with the American Expeditionary Forces in Siberia. Following his services overseas he returned and became assistant dramatic editor of the Baltimore "News," going from that publication to the "American."

Mr. Garland has a feature column entitled "Sein' Things at Night" each Sunday, and a daily column on the editorial page headed "By the Way," in which he treats of the theatrical, literary and picture world. He is known for his wit and the fearlessness with which he expresses his critical opinions.

Mr. Garland is the author of several successful one-act plays—"The Double Miracle," "The Importance of Being a Houghneck" and "Recall" being the best known—which have been published in book form and produced in the "Little Theatres" throughout the country.

Together with Norman Clark of the Baltimore "News" Mr. Garland pleads guilty to the authorship of a farce-comedy entitled "Out o' Luck," scheduled for a presentation in the near future.

(Seventh of the series of brief sketches and photographs of dramatic editors of the country appearing in Variety.)

Buzzell Just "Temperamental"

Eddie Buzzell, featured player of the "Gingham Girl," was ruled as being "temperamental" by George H. Engelhardt, a New York attorney, who acted as arbitrator in a complaint by Schwab & Russell against the actor, but was not deemed to have offended sufficiently to justify a dismissal or a fine. The producers of the show complained

MISCHA ELMAN SUED

Violinist Worried in Texas—Cancelled Dallas Date.

Dallas, Tex., March 14.

Mischa Elman, the violinist, scheduled to play at the Coliseum, canceled the engagement. According to the local management the concert artist became somewhat ruffled because it was apparent there would be no S.R.O. sign in evidence. Almost coincident with his arrival here Elman was served with papers for damages amounting to \$2,999.

In February, 1920, the musician was to have given a concert in this city but broke the contract. It is alleged, W. A. McDaniel contends, in the suit, that he made a contract with R. E. Johnson in November, 1919, for the appearance of Elman in Dallas on the February date but nine days before the concert date the artist decided he would not come to Texas for but one engagement. A total of \$1,500 in tickets had been sold. Had the concert been given it is claimed the house would have held \$4,999, according to the petition. Elman asserts he was assured that this suit would not be served on him if he came to Texas this time.

During his stay here, Elman guarded his violin carefully, evidently fearing attachment.

"HE STOPS"

"He Who Gets Slapped" closed Saturday at the Bronx Opera House. It was stated the show is laying off temporarily and will reopen in three weeks.

Richard Bennett has been starring in the show. He is to be operated on, which is given as the reason for the lay-off.

FORREST HOME FIRST BENEFIT BIG SUCCESS

Volunteer Performances in Philly; Much Entertainment, Substantial Proceeds

Philadelphia, March 14.

The matinee benefit performance last Friday for the Edwin Forrest Home at Torresdale, realized \$4,445 from tickets, with the total receipts (programs, etc.) estimated at about a little under \$5,000. The performance went off with few changes or disappointments. John Philip Sousa opened it by conducting a combined orchestra from various local theatres in two march numbers.

Mayor J. Hampton Moore made a felicitous address, mostly in a humorous vein. He paid tribute to the Forrest Home guests who occupied the right hand boxes. Mayor Moore was introduced by Harry T. Jordan of Keith's. Florence Moore, as Mistress of Ceremonies, kidded about her relationship to the Mayor, and the main program got under way.

Shura Rulova (Globe) gave a novelty Russian dance; Gordon Dooley and Martha Morton had a turn and Marie Sundelius, Metropolitan soprano, sang three Grieg numbers.

E. H. Sothern, who came over especially for the occasion, and was the guest of Dr. Horace Furness, recited the address of Henry V before the Battle of Agincourt, and Julia Marlowe recited a number of the Bard's sonnets. Laurel Nemeth, Ann Milburn and Marion Barton (Continued on page 23)

"WE GIRLS" OPENS

Hattons' New Comedy on View in Los Angeles

Los Angeles, March 14.

Elsie Ferguson in "Wheels of Life" had the biggest legitimate premiere here from a social and celebrity viewpoint of any star or play this season. It is estimated she will play to \$16,000 on the week at the Mason.

A new play by the Hattons entitled "We Girls" was presented at the Morosco. It is a comedy and burlesque, the idle and laboring rich, pretty much after the same idea as their former play "Upstairs and Down." Couesism is also touched on. The principal character is a mother of 46 who is trying to be a flapper of 26. The piece hits a discordant note at times but the comedy is well balanced and if nothing else, spontaneous. Despite the local critics generally praised the piece with only a slight pan here and there, there will have to be considerable fixing done before it can be presented east.

Florence Oberle, an old time stock leading woman, appeared to advantage in the leading role.

NEW L. A. HOUSE SET

Los Angeles, March 14.

Los Angeles is finally to have a new legitimate theatre. The old Mason O. H., situated on lower Broadway, opposite the "Herald" office, is possibly playing its last season.

Local capital is associated with A. L. Erlanger in the new project, ground for which is to be broken about April 1. The house is to be located in the newer section of the town in the neighborhood of Seventh street, and the house when opened will be named the Biltmore. The site and the new theatre will represent an investment of \$700,000.

"Next Corner" for Miss Frederick

"The Next Corner," has been selected as the play in which Pauline Frederick will be starred by A. H. Woods next season, her dramatic plans calling for Miss Frederick remaining on the spoken stage for at least another year. The new piece is by Kate Jordan, adapted by her from her novel of the same name.

Miss Frederick opens at the Selwyn Monday in "The Guilty One." The latter opened last August, and has toured the principal stands before coming to Broadway.

Shut Out School Auditorium

Hamilton, O., March 14.

The protest of the local Stage Hands' Union prevailed when placed before the Board of Education, against the use of the High School auditorium for professional performances without stage hands.

CHICAGO GETTING TOO SMART FOR TICKET SPEC. MANIPULATION

May Not Know Inside Stuff, but Knows Something Is Wrong—No More Long Runs Out There—Old Saloon Entrance to Woods' for New Play

Chicago, March 14. With Sam H. Harris having his most substantial Chicago hit of the year in "Peter Weston," the Cort housing a real dark horse in "The Rear Car," rapid exits of two mystery plays, and a general shake-up of attractions that will make an entirely new local calendar by the time the sun starts dancing on the ceiling Easter morn., the local's legit situation furnished speculative elements the past week that figured greatly in crowding out gloomy thoughts that prevailing business might otherwise cause. A ripple of improvement in gross figures was observed, but the town's yet decidedly off, and if the Easter season doesn't steady conditions and return it somewhat close to normal, the fiscal world can anticipate a few startling announcements, executed in New York and broadcast from this end.

It may be that the incoming shows are the type that local players goers are hungry for. One thing is positive and that is the town has chased the mystery play craze into oblivion. True, "Cat and Canary" and "The Last Warning" remain, but now there is room for both of them. For a time it looked as if the influx of mystery plays might "base the 'Cat' out, but in moving to the La Salle it's quite evident that Kilbourne Gordon's intentions are to keep the piece here until summer. "The Last Warning" has a battle on its hands at the Blackstone, intending to use five weeks more to better familiarize Chicago with the New York success. They had a real explosion back stage at Wednesday's matinee performance of "The Last Warning," when an "accident" was burned, and it won't do the piece any good until the front page stories about it are forgotten.

Some call "The Rear Car," at the Cort, a mystery play. It was labeled right at the start, but much transference is going on at "Sport" Herrmann's house, where the early "kidding" the piece received is apt to switch into something like real business. Manager Herrmann himself published a line claiming "The Rear Car" is the worst play ever written. This attracted the attention of the curious, Sheppard Butler, editor of the "Tribune," included. Butler thought enough of the line to give it the lead in his Sunday comment, considering it sufficient excuse for him to bring into the article heavyweight punishment for advance agents who twist his reviews in order to draw a line of praise for daily advertisements. He captioned the comment with the words, "The Whimsical Showmen Evolve Something New." Whether or not "Sport" Herrmann intended to be whimsical when he had himself quoted, the line has just been strong and odd enough to draw the curious. "The Rear Car" will never do big, but in approaching \$10,000 it will make plenty of money for the owners and keep the Cort supplied with an attraction until Frazee has a new one to send out here.

"Blossom Time," White's "Scandals," "Two Fellows and a Girl," and "The Crooked Square," are the quartet of new shows experiencing local premiere weeks. This measure at least one-half musical entertainment, yet prophecy is that "Scandals" will find stiff stuff after four weeks at the Illinois, mainly due to the \$4.35 top price, regardless of the probable strength.

Chicago has changed this winter, brethren. Jack Lait wouldn't know a single traffic cop in the loop if he came back today. Neither would he find the same waitress around the first table at Henkle's to serve him that long series of cups of coffee. Those are some changes, without even considering the theatrical changes. If you happen to know how long Jack knew every traffic cop and that coffee server. Those who go ahead seeking results without taking into consideration how the old loop has changed are going to invite the disaster which has come to a bunch of shows here this year. Long runs here are over. The public won't be fooled any longer by newspaper advertisements stating the top price is \$2.50 and then go to Gouthro's and find tickets stamped \$3 for the attractions claiming the top price of \$2.50. Dump-bucks bring the \$3 tickets into the box office, and they are either sold for \$3, making the newspaper advertisements a misstatement or else there is some "hard ticket stuff" done that annoys the company managers who don't know what the whole transaction is about. A lot of the inside manipulations were unknown by the public, but where the public has

changed is in the matter of having become wise. The Chicago public these days draws some of its wisdom as to what the worth of an approaching show is from the advance frames. In many instances this season some of the lobby frames that Broadway shows have sent here in advance of opening dates wouldn't have been tolerated in the most wretchedly conducted one-night-some theatres. Perhaps this may be a trifle too exacting by the public, but the public can't be blamed for its suspicions. Right now the Chicago public is compelling legit managers to take it in closer relationship. In brief, the Chicago theatre-going public has wised up. That's the whole cause for the emphatic change of conditions here. Perhaps a bit backward is the local public in asserting knowledge of what's going on, but the knowledge is there just the same, and the fruit of it goes to the local managers who play the game the way it should when there is so much money around for theatre going.

Geo. M. Cohan considers Chicago important by jumping on here to give "Two Fellows and a Girl" the attention a local premiere deserves. His presence starts off the new Cohan's Grand attraction on the right foot. George M. is generally ahead of the other fellow when it comes to a pinch. He's a great little pinch-hitter all by himself. If other New York producers would accompany their premiere plays to Chicago perhaps they would discover much about the town that they don't know. The finding of new knowledge of how Chicago has changed would undeniably help to remedy many situations. Until the producers in New York actually acquaint themselves with the new angles of the Chicago situation by personal visits no surprise should be forthcoming from them for the ups and downs that business in general has offered this season.

"Blossom Time" got under way at the Apollo Monday night, following Eddie Cantor's departure. Cantor got all fussed up over ticket speculation, claiming considerable damage was done his engagement via the high-handed methods used in fooling the public as to just what the prices for his attraction were. "Blossom Time" is labeled as a possible tenant of the Great Northern for the summer after Moscow. Art leaves it if "Blossom" happens to profitably hold the Apollo until the arrival of the "Passing Show," which is marked off for the summer attraction at the Apollo. "The Crooked Square" has a furious pace to follow at the Princess with the removal of "Cat and Canary" to the La Salle.

The town's leadership for dramatic shows promises to settle down between "Peter Weston" at the Harris and "The Awful Truth" at Powers. "For All of Us" threatens to hold up around the leadership for weeks to come, but the dramatic show will be made for the Harris and Powers shows.

"Peter Weston" hasn't struck it full yet, yet. There's more of a call for the new Harris play than the close to \$14,000 gross last week would indicate. Easter week and several following the release of Frank Keenan's admirers from Lenten resolutions is very apt to give the Harris the biggest gross this one of the Twin Theatres has registered since the house opened. The popularity of the Harris show is spreading fast. It's the sort of melodrama that Chicago ever lets alone entirely or else flops to the phenomenal figures. In this case the public is going against "Peter Weston" in a way that augurs bigger receipts as the engagement continues. This will probably be good news to Sam Harris, who is resting at Palm Beach.

Ina Claire's engagement at Powers' has been extended. Now "The Awful Truth" can remain as long as it piles up the big trade of the past three weeks. This is a most welcome engagement for the Powers, struck hard all season with limited engagements, most of them doing very badly.

This week finds the Woods and Great Northern dark, quite unusual for this time of the season. "Light Wines and Beer" wasn't ready to take up the time with the departure of "The First Year," which, with 18 weeks to its credit, departed Saturday. All needs to be told about "The First Year's" experiences at the Woods has been told week to week. An old-time saloon, equipped in every detail, is now the entrance to the Woods that awakes the pre-

miere of "Light Wines and Beer." Every play for advertising on the title of the piece is being made, creating heaps of attention.

The Selwyns are removing "Partners Again" at the end of the month. They have drawn all the profit possible from this engagement. A big lift has been given the expensive first year of the Selwyn's portion of the Twin theatres by the trade done by "Partners." If the matinee had held up, "Partners" would have been credited with capacity business for the first nine weeks. The business for the last two weeks has been off one-third, and it promises to slip further, for the full draw has already been caught in the hurricane manner in which business was gone after. Mme. Petrova in "Hurricane" is mentioned as a possible follower of "Partners" at the Selwyn, pending the booking of a show that's not ready to leave New York at this time. "The Fool" opens at the Selwyn Labor Day.

Something caused Flo Ziegfeld to burn up the wires between Palm Beach and Chicago last week, reflecting on how the Leon Errol absence from the "Sally" cast was handled. The upshot of it was the dailies carried Ziegley's strongest wire as a sort of heart-to-heart talk with the Chicago play-goers. Ziegley knows Chicago, perhaps best of all the New York producers. At least he handles the local public differently from anybody else, and wins every time. They believe in Ziegfeld out here. A whole flock of rehearsals of the "Sally" company were called on Errol's return, and now the organization is O. K. again. The incident came close to developing costly for the "Sally" engagement.

"The Twist" goes out Saturday, giving one opening for next week, when "Up the Ladder" takes the Playhouse. "The Blimp" sticks after all until March 25 at the Olympic. It's not because of chances for better business that "The Blimp" continues, but due to the fact that it was decided not to allow the Olympic to go dark, as first announced in the newspapers. Easter will find "Tangerine" opening at the Garrick and there'll be other Easter openings here, including the one at the Selwyn. These are rapid fire days and nights for the booking offices. But the ray of hope is Easter week, so we'll wait to see what we shall see.

Last week's estimates:

"Sally" (Colonial, 9th week). Leon Errol's return to cast put quick stop to scare skidding. Strongest musical play competition this week since here. Went little better than \$35,000.

"The Awful Truth" (Powers, 3d week). Engagement now made unlimited through deserving demand. Originally in for four weeks only. Actual Chicago hit. Went to fat \$15,000.

"Make It Snappy" (Apollo, 9th and final week). Departed Sunday with gross of \$20,000, farewell performances hurrying Eddie Cantor's big local following. "Blossom Time" opened Monday.

"For All of Us" (Studebaker, 17th week in Chicago). For some unknown reason local critics are overlooking record business this play is doing. Hasn't drawn notice for weeks, yet averaging close to \$15,000. Quiet work, but plenty of it, by John Donnelly contributing much success.

"Peter Weston" (Harris, 2d week). Growing stronger all time and most talked about play in town. Strong melodrama with strength resting in cast. Will strike its biggest business in weeks to come. Little under \$14,000.

"Cat and Canary" (Princess, 27th and final week; moved to La Salle Sunday night). Kept from flopping below its stop clause (\$10,000), by heavy labor with cut rates and special party tickets. Al Spink still in charge of this run. "The Crooked Square" opened Monday.

"Partners Again" (Selwyn, 11th week). Won't take any chances of prolonging engagement after March 31, giving 14 weeks for Chicago stay. Business of the past two weeks will yank total average business for the big hit down to between \$15,000 and \$16,000, if not a trifle lower. Matinee business is hurting average terribly. Petrova expected to follow "Partners" for limited stay, opening Easter.

"The First Year" (Woods, 18th and final week). Erratic business of the past seven weeks brought average business for engagement down to between \$12,000 and \$13,000. Started off at phenomenal figures, but went wrong, considering year's run was planned for. One of the real surprises of the year, many claiming wrong house for true atmosphere of play to be revealed. House dark this

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (43d week). Felt depression first days of last week, but came back from Wednesday on and approximated \$13,000. Big money for house and show.

"Anything Might Happen," Comedy (4th week). Hit pace of \$6,000 weekly at start; little fluctuation since. May break even, but little more at figure.

"Barnum Was Right," Frazee (1st week). Louis F. Weber tried new comedy out three times to get it right before Broadway. Regarded as having good chance, with title one of best in seasons.

"Better Times," Hippodrome (28th week). Recent developments in Hip's reported sale and plan to raze it in order to build hotel point to possibilities of big house being retained for next season. Three or four weeks more before going dark.

"Caroline," Ambassador (7th week). This operetta figured to have everything required for money maker. Dropped off recently; last week slightly better, with takings about \$11,000. Should show profit at that gross, as cast and chorus are small.

"Chauve-Souris," Century Roof (58th week). Four or five weeks to go for record-breaking Russian specialty company. First program presented last week and held over this week. Takings not big, but top is still \$5. Said to be breaking even now.

"Dagmar," Selwyn (8th week). Final week. Nazimova attraction made some money, but tapered off to less than \$8,000 last two weeks. Goes to Phila. before returning to subway circuit. "The Guilty One," with Pauline Frederick, next week, with scale \$2 top.

"Follies," New Amsterdam (41st week). Nothing in sight readied to succeed most successful of Ziegfeld revues. Sale extends into mid-April. Business affected by slump, but still tops list, with last week \$33,000.

"Give and Take," 49th Street (9th week). Small cast comedy drawing very well in moderate capacity theatre. Business last week quoted at better than \$3,500. This one ought to last out season.

"Go Go," Daly's 63d St. (1st week). Newest musical; produced by John Cort. Opened at Atlantic City last week and drew good business. Premiere Monday.

"God of Vengeance," Apollo (4th week). Arrest of players last week immediately reflected in box office and business from Wednesday matinee on went upward for gross of over \$12,000.

"Hail and Farewell," Morosco (4th week). Another week listed. "The Wasp" due to succeed March 26, probably also guaranteeing house. Pace of "Hail and Farewell" quoted over \$6,000.

"Humoresque," Vanderbilt (3d week). Laurette Taylor's performance accorded rating with Jane Cowell's "Juliet" and John Barrymore's "Hamlet." Show's weak draw, however, will end engagement after another week. About \$6,000.

"Icebound," Sam Harris (5th week). Management trying hard with this drama, excellently staged and acted, but not able to climb way above on play's merit. Between \$8,000 and \$9,000.

"Kiki," Belasco (68th week). Belasco's dramatic smash of last season; run leader of Broadway and still powerful draw. About six weeks more to go, closing date in May. Between \$13,000 and \$14,000.

"Lady in Ermine," Century (24th week). May remain another month. Cut rates and two-for-ones make engagement profitable, big capacity taking care of heavy Saturday trade. Quoted at \$16,000.

"Lady Butterfly," Globe (8th week). Announced to move into Astor next week, though "Jack and Jill," which will succeed, may not be ready to enter at that time. Latter show debuted in Buffalo Monday. "Butterfly" weak at about \$10,000.

"Last Warning," Klaw (21st week). Show tops this season's mystery plays on Broadway. Story and company running in Chicago. Business here last week claimed \$9,000.

"Laughing Lady," Longacre (5th week). Good trade downstairs but upper floors have gone off. Last week's gross about \$10,800. On form this attraction should recover and round out season.

"Little Nellie Kelly," Liberty (18th week). Very little difference in pace, though all other musicals have been slapped by slump. Closed strongly as ever last week with final performances playing standing room. \$23,000.

"Liza," Hayes (16th week). First

colored show to move to Broadway during regular season. At Daly's 63d until this week. Succeeded "It Is the Law." "Liza" has been getting about \$6,000.

"Loyalties," Gaity (25th week). One of the many shows hurt since Washington's Birthday. Held excellent pace for nearly six months but drop lately has caused management to change plans. Under \$10,000 last week. Goes to Chicago in two weeks. "If Winter Comes" succeeds.

"Mary the Third," 39th Street (6th week). Moderate business may result in withdrawal in another week or so. Business for past two weeks reported between \$6,500 and \$7,000.

"Merton of the Movies," Cort (18th week). One of sure contenders for summer continuance and good chance for honors next season. Steady demand furnishes gross that counts with best of non-musicals in town. About \$16,000.

Moscow Art Theatre, Jolson's (10th week). Morris Gest paving way for out-of-town showings. First eight weeks drew record gross, but Russian attraction started to dip last week, as expected. Made money at that with gross about \$25,000.

"Mr. Malatesta," Princess (3d week). Very little business more than modest guarantee. Title changed to "Papa Joe" this week. Not figured to help any more here than for other attractions changing names during run.

"Music Box Revue," Music Box (21st week). Quite likely this class musical will recover after this week. Business took drop for two weeks, with pace last week again around \$25,000.

"Pasture," Empire (1st week). Much interest figured for this French adaptation of Gulliver play starring Henry Miller here. Opened Monday. Cast of 14 entirely male.

"Peer Gynt," Shubert (6th week). Theatre Guild's biggest effort this season. Moved up from Garrick (dark this week) Monday, but scale revised to \$2.50 top because of Shubert's capacity. Garrick reights with "The Adding Machine" next week.

"Polly Preferred," Little (9th week). Comstock & Gest comedy went through slump much better than some others, and last week continued at virtual capacity, with about \$11,000 in for this small capacity house.

"Rain," Maxine Elliott (19th week). Bear of Broadway in point of demand; standees for all performances still and gross clicks at \$15,200 and more regularly every week.

"Romeo and Juliet," Henry Miller (8th week). The Jane Cowell "Juliet" came back bit last week over previous week; above \$11,000 was drawn. Expected to stick through April.

"Rita Coventry," Bijou. Taken off Saturday, having stayed three weeks to very weak business. Some of cast appearing in "The Love Habit," succeeding this week (Wednesday). House guaranteed.

"Sally, Irene and Mary," 44th Street (28th week). Cut rating with this musical now, money maker from start. Off lately and no big business in sight. Under \$10,500 last week.

"Secrets," Fulton (12th week). Stop limit \$10,000. Attraction claimed to have shaded that figure last two weeks, though affected by slump. "Clinders," Royce musical production, reported coming in, which would force English drama into another house.

"Seventh Heaven," Booth (20th week). John Golden's winner this season. Started modestly, but, like "The Fool," hit stride before first month was out and has since been among non-musical leaders. Extra matinee continued. Gross little under \$15,000.

"So This Is London," Hudson (29th week). Cohan's comedy hit again pulled \$15,000 last week. Looks clinch to ride out season and may stay through summer. Chicago company on tour in middle west now.

"Sporting Thing to Do," Ritz (4th week). Another week ends guarantee period assumed when "The Humming Bird" stepped out. "Sporting Thing" weak with gross under \$5,000. House expected to go dark.

"Sun Showers," Astor (6th week). Will stop Saturday. Takings low, and last two weeks around \$7,000. "Lady Butterfly" may move in March 26 from Globe.

"The Clinging Vine," Knickerbocker (12th week). Picked up last week

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THEATRES' SEASON CLOSINGS

DEPENDENT UPON EASTER WEEK

"Music Box Revue" Finished Strong Last Week—
Bottom Drops Out of "Cat and Canary" Run—
"Blossom Time" With Another Cast

Philadelphia, March 14. If it had not been for the arrival and big business of "The Music Box Revue," last week would have been recorded as one of the season's worst. The revue swept into the Forrest with much heralding and cleaned up, but not until after a surprisingly off night at the opening. The regulars were amazed Monday to find two or more rows vacant downstairs, with sizable gaps in the balcony. Many claimed that the high scale was responsible. There were quite a few seats out Tuesday and many Wednesday matinee, but later in the week the S. R. O. sign was hung out and remained there. The figure set by syndicate officials here as the utmost capacity mark at this scale is just short of \$40,000, and last week the "Music Box" hit around \$36,000. This week started out with a sell-out and standing room due to a Rotary convention, which bought out the lower floor. With this customary Monday weakness overcome, it is figured that the revue will touch its high-water mark of the four-week run.

The only other house that kept out of the general depression was the Walnut, where "Passions for Men" not only did not slip but picked up a couple of thousand dollars on its first week. So encouraged was the management over its showing that its stay has been extended to four and maybe five weeks, whereas three was the limit tentatively set. In addition to the climb in gross, a chaos in bookings to follow led to the decision to keep the Molnar play in for the added weeks.

All the other continuing shows registered losses, with "The Cat and the Canary" again caught in the maelstrom and showing another bad drop of about \$3,000. The sudden flop of this apparent wallop has been the talk of the town. If there was anything else available, the "Cat" would probably go out this week or next, but, with nothing in sight for the emergency, it's being held in for the time being, though it is no secret that Easter may find a successor.

"Blossom Time" about held its own, missing \$12,000 by a slight margin. This week the new Century (second) company took the place of the other organization, which left for Chicago. An attempt was made to have Monday night's performance treated as an opening, and most of the dailies, in view of the long stay of this opera, were very kind in space and character of treatment. Something of a surprise was pulled with the announcement in the advertisements in the Sunday papers of the last four weeks of the opera, which will give it 24 weeks in all.

"Glory" did worse the second week than the first, and that was pretty bad. This pretty little musical comedy about paralleled the business done by "The Hotel Mouse," "The Blue Kitten," "Hitchy Koo" and other flops at the Shubert early in the season. It won some nice notices, but apparently wasn't the kind of a show to catch on at this house, which is noted for revues.

"Six Cylinder Love" dropped \$1,000 or so in its fourth and final week at the Garrick, but with a gross of about \$11,000 completed a highly successful visit. Though never in the knock-out class, it got an excellent representation upstairs and down and with the aid of a few benefits got by with no really bad nights.

"To the Ladies" did a little less than fair in the first week of its return at the Broad. There was really no demand for the return of this fine comedy, which apparently about exhausted its patronage at Christmas time. Upset booking conditions resulted in the second engagement.

This week's only novelty is the new Edward Royce musical comedy, "Cinders," at the Garrick. In for two weeks. The Shubert has Al Jolson back in "Bombo" for a like run, and the new "Blossom Time" completes the week's changes. "Bombo" can do \$10,000 at its present scale.

Next week's one opening—it is the first time in several months that there haven't been two (counting return engagements)—is "Dagmar," with Nariyova, at the Broad for two weeks only, followed by the new Frenchman show, "The Montebello," from the William Leake novel, with Norman Trevor. This is also in for two weeks, which brings this theatre up to April 15. Whether it will close then or not is thought to be up to the business of

Easter week. The Easter business will probably have a great deal to do with the date of the season's closing, except in the case of the Garrick and the Walnut, now set to ride through until May 1, anyway.

The Shubert's problem was partially solved, and then along came a sudden booking change, and it is as problematical as ever. Until Monday it was set Moscow Art Players were to come into this house for a single week, beginning April 9. Plans were all disarranged and the date here was set back to April 23. They will now come in for two weeks. The house will be the small capacity Lyric, and it is rumored that an extended engagement may be attempted.

This leaves the Shubert with a gap of three weeks following Jolson's departure March 24. Its next booking will be the "Greenwich Village Follies," April 16, for four weeks. This may be moved up. There is also a gap at the Lyric following the end of the "Blossom Time" run, set for April 7, and before the arrival of the Russians.

The Walnut has announced no bookings, but claims continuance into the hot weather, and the Garrick, following "Cinders," will have "Captain Applejack" probably as long as its business will warrant.

The Forrest and Adelphi are in a class with the Broad. The first named may get a top-notch musical show ("Clinging Vine" and "Nellie Kelly" mentioned) to succeed the "Mask and Wig," which play their annual Easter week engagement. It is considered fairly certain that the house won't close until April 15, if then.

Nothing is mentioned for the Adelphi, though it looks as if it would be vacant after Easter. A try-out may solve the problem here.

Estimates for last week: "To the Ladies" (Broad, 2d week). Business only fair and proved contention of many who said return engagement was not warranted. "Dagmar" Monday for a fortnight. \$8,000.

"Music Box Revue" (Forrest, 2d week). Picked up to capacity at end of week. \$36,000 claimed.

"Bombo" (Shubert, 1st week). In for only two weeks. Jolson insisted on vacation Holy Week. "Glory" away down last week, grossing around \$6,500 and finally closing.

"Cinders" (Garrick, 1st week). Opened to promising business Monday. "Six Cylinder Love" held up well to end; about \$11,000 in fourth and last week.

"Passions for Men" (Walnut, 3d week). Fine pick-up last week; set for four or five weeks. Gross \$11,700 with only bad weather preventing it going higher.

"Blossom Time" (Lyric, 21st week). Publicity in regard to breaking city record helped business, again around \$12,000. New company opened this week, with stay limited to four weeks.

"Cat and the Canary" (Adelphi, 7th week). Dropped badly again; just short of \$9,000. May go out any time, though no bookings in sight. Mystery of the season as to why this thriller took sudden nose-dive.

MOSCOW ART SWITCH

Russians Will Take to Summer Houses Out of Town

The out-of-town engagements for the Moscow Art Theatre have been switched and the Russian Players instead of playing Boston after closing at Jolson's 59th St., March 31, will jump to Chicago. The booking there is for three weeks at the Great Northern, following which the Lyric, Philadelphia, will be played two weeks, and a similar booking attains for the Majestic, Boston.

The original plans were supposed to call for the Moscow Art Theatre to play the Boston opera house, Shubert, Philadelphia, and the Auditorium, Chicago, in the order named.

In Chicago the foreign attraction will play 10 performances weekly, with a matinee and night show Sundays. At \$5 top, the same scale as New York, it is expected the gross will approximate \$15,000, which is near the sensational business drawn by the Russians for their first eight weeks in New York.

The Shuberts viewed the switch from the Auditorium to their Great Northern in Chicago with much pleasure.

SHOWS IN CHICAGO

(Continued from Page 16)

week. "Light Wines and Beer" opens Sunday.

"The Monster" (La Salle, 4th and final week). Business no better than premiere signs indicated. Held around \$7,000, with "Cat and Canary" filling exit gap on Sunday night.

"Zeno" (Great Northern, 9th and final week). Had wise ones but-failed for a couple of weeks account of big demand, but eventually tumbled and then went low fast. Difficulty reaching \$7,000 for farewell figures. House dark, with no attraction in sight.

"The Rear Car" (Cort, 2d week). Everything being done to grasp possibilities piece has had after gloom start. Went to around \$9,000. Attraction now given right of way for house booking, for managers believe play had endured thickest of slump, with future prospects.

"The Last Warning" (Blackstone, 5th week). Mixup in newspaper advertisements conveyed impression of campaign for \$2 scale of prices, causing confusion at box office. Attraction will hold \$2.50 scale, with inferences made that five weeks more will be consumed regardless of trade. Checked around \$7,500.

"The Twist" (Playhouse, 7th week in Chicago). Drew around \$7,500, with cut rates keeping house packed. "Up the Ladder" substituted for "Twist" Sunday, with "Twist" company disbanding.

"So This Is London!" (Cohan's Grand, 16th and final week). When "London" started to drop it dropped fast, doing only \$988 for final Sunday night, against supporting assertion days of long runs here are gone. Crossed under \$900 on week. "Two Felloes and a Girl" opened Tuesday with plenty of Cohan atmosphere.

"Springtime of Youth" (Illinois, 3d and final week). Big losing engagement, final gross estimated around \$10,000. White's "Scandals" opened Sunday at \$3.50 scale, limited to four weeks, but plans longer if warranted.

"The Blimp" (Olympic, 2d week). Decision to carry on came too late for Sunday papers to carry advertisement. Had planned to quit Saturday but will finish contracted time, turning house over March 25 to Thurston. Fought for \$4,000 gross.

SHOWS IN NEW YORK

(Continued from page 16)

after having been denied by slump. Takings between \$14,000 and \$15,000.

"The Comedian" (Lyceum, 1st week). Belasco's newest production; Lionel Atwill starred. Out for over month and won excellent comment. Premiere Tuesday.

"The Dancing Girl" (Winter Garden, 8th week). Better business than other musicals here prior to remodeling of Garden. Last pace in early weeks. Recently business has been off, with gross around \$25,000.

"The Fool," Times Sq (21st week). Getting top money along Broadway among non-musicals, with gross last week \$18,500. Show still playing extra matinee. Slump felt first days of week.

"The Gingham Girl," Earl Carroll (29th week). Management expects continuance for balance of season. One of most successful of recent musicals topped at \$25,000. Off lately; between \$12,000 and \$13,000.

"The Old Soak" (Plymouth, 30th week). Should have no trouble lasting until May, and ought to stay longer, though virtually attained season's run now. Last week about \$9,500.

"The Love Child," Cohan (18th week). Figured to stick until Easter, and that is assured. April dates beyond then not sure. Last week's talk again about \$8,000.

"The Love Habit," Bijou (1st week). Suddenly announced to come in late last week and replaced "Rita Coventry," taken off. Both attractions presented by Brock Pemberton.

"The Masked Woman," Eltinge (13th week). Business for last two weeks has been a little under \$9,000. Extra matinee attraction, "Morphia," got strong notices. Business fair.

"Up She Goes," Playhouse (19th week). Brady's musical set for season. Management announced it would remain, and seat sale advertised until July 4. Getting between \$7,000 and \$8,000.

"Why Not?" National (12th week). Flavored when moved here, takings under \$4,500 (guarantee \$4,000). Moves back to 48th St. next week. "Roger Bloomer," having been taken off, will be under commercial management, Equity Players having quit.

"Whispering Wires," Broadhurst (31st week). Distinctly affected in recent slump and some extra advertising tried to buoy business. Will remain until Easter. Around \$7,000.

"Wildflower," Casino (6th week). Show now set, the several last changes having been completed. Business last week somewhat improved over previous week, with takings about \$14,000.

"You and I," Belmont (4th week). Drawing smartly on lower floor, and to counter weakness upstairs scale increased last week to \$3 top.

BOSTON LEGIT INTAKE SLUMPS

TO LOWEST GROSSES OF SEASON

Business Shot to Pieces All Over—Disastrous Blizzard Strikes Hub in Middle of Week—Auto Week Now—Advance Sales Help a Few

Boston, March 14. Business at the legitimate theatres went to pieces last week. Shows playing the town turned in the lowest grosses experienced here for several months. The slump was general and not an attraction escaped. Those that had advance sales to depend upon were not hit as hard, but even those did not do any worth while business.

The reasons were many. Weather the first. Wednesday the entire district was swept by the worst blizzard of the season. It came after a fairly soft spell and hit the theatres just at a time when they were beginning to plug up the holes caused by the previous bad weather and cold waves. Railroad traffic was paralyzed by the storm, and hasn't yet recovered. Those few hardy theatre-goers who hadn't succumbed before threw up their hands at the last storm.

One instance of how hard the storm struck the local houses is found in the fact that there were exactly 142 tickets, ordered and paid for, that were not used at the mid-week matinee of "The Fool." It meant that just that many could not possibly get into town to save their money.

At the other houses a similar condition prevailed. "Lightnin'" at the Hollis touched a new low figure. Ed. Wynn, with "The Perfect Fool," slumped off at the Colonial, and Otis Skinner, a Boston favorite, was only able to pick up about \$12,000 on his first week at the Tremont.

The Shubert houses were also hard hit, neither Gertrude Hoffman's show at the Majestic nor "Listening In" at the Wilbur doing over \$8,000. The advance sale helped out "Just Married," and enabled this attraction to do a show of about a gross of about \$10,000 for the week. "Elsie," the only musical show the Shuberts have been depending upon lately, went off until it barely reached \$12,000.

This is Automobile Week in this city. So far no great results have been noted from the influx of visitors. It was reported some business from that quarter was noticed at the Colonial, where "The Perfect Fool" is playing, and also at "Greenwich Village Follies," the other musical show. But with the dramatic attractions there was nothing to indicate a building up of business during the first part of this week. It is hoped the improvement may come later, and good business for the finish of the week is looked for.

Envious eyes were cast by some local managers at the business done by Fritz Kroll at the Boston Opera House at his one performance Sunday. The receipts were in the neighborhood of \$7,000. The house was capacity. It was estimated 800 persons were seated or standing on the stage. In all the house is said to have held close to 4,000 persons for the recital.

Three new shows in town this week. "It Is the Law," another mystery play, came into the Wilbur by Fritz Kroll at the Wilbur. The hope around town was that the new attraction would find the going tough, as "The Bat" seems to have taken about all the cream of the business that could be expected from patrons of the theatres who care for the mystery shows. "Listen In" certainly did not get any good break in the few weeks it remained here.

William Courtenay opened at the Arlington in Her Temporary Husband. The booking of Courtenay into this house has caused considerable comment. There doesn't seem to be a chance on the surface for him to do anything like decent business at the uptown house. He pulls from a public that would not be in the mood to travel uptown for their shows. The career of the theatre itself so far this season and in seasons past has not been one to make it fit home for an actor like Courtenay. The house has been playing a wild policy so far this season, with cheap colored shows and low-sealed musical shows.

The "Greenwich Village Follies" opened at the Shubert, supplanting "Elsie." It is at a \$3.50 top, and it is a question whether the local public will pay this price to any extent. The general tendency here has been toward a scale that has been the top—and the shows that have done the best business have been those sealed at \$2.50 top. But as the show stays on here until after the close of Lent and has the advantage of one week of the Automobile Show, it may overcome the handicap of the high scale. "Lightnin'" at the Hollis has es-

tablished a record for the house now that it is starting on its thirteenth week. The longest previous record was held by "Bab," that remained for 12 weeks in 1921. This attraction will undoubtedly hold through the season here. It is figured the next couple of weeks will see the gross dangerously near the \$10,000 mark, but after Easter business is expected to build up, and the early spring and better weather should help.

Everything is being done to put "The Fool" across during this period. Channing Pollock was in town the first part of this week and addressed the students of Boston College, the big Catholic prep school here, on the theatre, and nothing is being spared in the way of advertising and publicity. Grossing below \$10,000 for a show of this sort is a tough break. When it is considered what the show is able to do in other cities, it can be seen the blame can be laid at the door of the weather to a great extent.

"Just Married," entering on the ninth week, continues to be one of the surprises of the town. Brought in here for a stay of a couple of weeks at the most, with fair business for that time being expected, it has turned out to be one of the big money-makers of the season at the Shubert houses, and has gone stronger each week until, in company with other attractions, it was hit by adverse conditions. Nothing is mentioned about a departure for this show, and it will probably be kept on much longer.

This is the final week of the Hoffman show, "Hello, Everybody," at the Majestic, formerly the vaudeville house of the Shuberts. "Spice of 1922" follows. "Spice" did good business playing at the Boston Opera House earlier in the season, and stands a good chance as a repeater, playing at the top established at the Majestic.

Estimates for last week: "The Perfect Fool" (Colonial, 5th week). \$16,000 last week; off about \$2,000 from preceding week, and poorest business since show opened. Getting some play from automobile interests.

"Lightnin'" (Hollis, 12th week). \$15,000 last week.

"The Fool" (Selwyn, 5th week). Last week under \$10,000, first time since show opened. Badly hit by weather, especially at matinee.

"Greenwich Village Follies" (Shubert, 1st week). Big opening Monday night. In final week "Elsie" did close to \$12,000.

"Mister Antonio" (Tremont, 2nd week). \$12,000 first week. Second week is not expected to be as strong. Showing rather a disappointment for Skinner here, but good as regular run now.

"It Is the Law" (Wilbur, 1st week). Opened off; third of a series of mystery plays at this house so far this season. In final week "Listen In" did under \$8,000.

"Just Married" (Plymouth, 8th week). Considerable strength was shown last week, and despite all obstacles kept up gross to figure close to \$10,000.

"Hello, Everybody" (Majestic, 3rd and final week). Close to \$3,000 last week.

\$100,000 IN "GLORY"

Closed in Philadelphia—"Little White House" Last Season

"Glory," presented by the Vanderbilt Producing Co., closed in Philadelphia, where it played the Shubert two weeks. The piece is said to represent an investment of about \$100,000, which includes losses sustained last season when the piece was tried out as "The Little White House."

"Glory" played nine weeks at the Vanderbilt, New York, being well regarded, but not able to mount to paying business. The booking in Philadelphia was surprising, as the attraction moved from an intimate house to one almost three times as large.

"GOLD DIGGERS" NOT WICKED

New Orleans, March 14. The Belasco play, "The Gold Diggers," failed to make the natives believe it was wicked when opening at the Tulane; instead the house yawning through it Sunday evening. The company is so vastly inferior to the Broadway cast, that could account for everything. The show may do \$8,000 this week.

OUT OF TOWN REVIEWS

HURRICANE

Montreal, March 14.

Coming at a time when such drama as is being presented on our stage is either maudlin or trivial to the point of foolishness, Mme. Olga Petrova's new play, "Hurricane," is more than welcome—welcome that is, to those interested in the theatre as a social institution, and who see in it something more than a convenient medium for the exhibition of pulchritude and inanities.

The authoress has elected to describe it as a story of a life in four episodes. Emphatically, she does not preach. And here she is right. If the play conveys any particular significance to anybody, well and good; but preaching should be reserved for pulpits.

Mme. Petrova is content to let her characters do their own illumination. She takes a girl who has grown up amid the sordid surroundings of a Texas ranch-house, with a brutal, bigoted father and a mother worn to suffering by constant child-bearing and a cruel husband's despotic hand. The girl, I like, sees nothing before her but the sort of life her mother has led. Her soul revolts. She leaps at the first chance of freedom to win her way to the individual liberty she craves, through the only medium she can realize as assuring that liberty—money.

She runs away with a man who has offered her an opportunity to see life. His real character is revealed in the second act, which also shows us I like, having chosen the easiest way, shaking off the fetters of his despicable claims, striving to learn from a doctor who has become her sincere friend. He loves her, but she will not marry, because the life she is living puts marriage out of the question.

"Hurricane" is no play for those who are afraid of facing the cruel truths of life, who prefer to close their eyes to life's ugliness and try to convince themselves that there is no such thing as tragedy in the world. It is a play of vehement realism, essentially Slavic in its character, in its analysis of emotions, in its ruthlessness, its stripping of the mask from repulsive realities. Its philosophy is one of inevitable fatalism. There lies behind its fabric of struggle and storm a passionate sincerity, a fearlessness, a fidelity to an ideal, and such penetration of introspective analysis as makes it of compelling interest.

Mme. Petrova has handled her dialog with exceptional skill. It will endure cutting here and there, but in the main it is unusually pungent, arresting in significance, and devoid of unessentials. Its directness, its freedom from trivialities, its daring and its disconcerting simplicity hold attention.

This play is not without flaws. But it would be both futile and childish to criticize it on account of its subject when that subject is handled with such potency and such courage. Mme. Petrova set out to tell the story of a life in dramatic form upon the stage. She has succeeded in telling that story in a manner that grips her audience, holds its attention closely throughout—held it so until after 11:30, and even then brought her four curtains falls as a recognition and reward—and certainly provides ample food for interesting debate. She has done her work frankly, skillfully, without any unnecessary beating about the bush on one hand, without any false prudery, without any vulgarity, without any coarseness not inherent to a character, and absolutely without any pandering to unclean mentalities. This play may be terrible; so, often enough, is life. Of its essential truth there can be no doubt.

To the interpretation of the character of I like, Mme. Petrova brings all of her resources. And they are unusual. Her methods are subtle. She can convey as much by a shrug of the shoulder, the turn of her wrist, a glance, a swift tightening of the lips, as many other actresses by much more laborious and obvious means. She is at her best in the building up of a climax that bursts with torrential passion. You know it is coming, and yet, when it does come, you are taken aback in spite of that knowledge.

The company includes some gifted artists. Dudmilla Fortzka, who plays the broken mother with such intense realism, is a young woman with a brilliant future. Miss Forrest lends just the essential touch of pathetic interest to Masha—no more, no less—avoiding any tendency to sentimentality. Lewis Willoughby plays with a restraint that proves most effective in the scenes between him and I like, and lends verisimilitude to difficult moments of conflicting emotions. Judson Langill proves adequate in the slighter role of Richard Peterson. Robert Brister, though at times not quite natural enough, lends to that of the unrepentable Joe Jennings a realism in keeping with the revolting character. Patrick S. Barrett gives a powerfully drawn portrait of the grim, despotic father

in the first act, and H. H. McCollum brings to the presentation of the character of the doctor such natural methods and such sincerity as make that role one of the most effective in the play. Letha Walters must guard against indistinct delivery of her lines, as well as against prolongation of gestures and over-elaboration of emotional expression.

Staging, setting and mounting wholly adequate, unobtrusive, but meeting all atmospheric requirements throughout. "Hurricane" is of the strong meat of drama—no food for weaklings or fools.

Gardner.

CINDERS

Philadelphia, March 14.

Edward Royce's new musical comedy, "Cinders," which opened an engagement of two weeks last night at the Garrick, looks like a valuable piece of property.

Though frankly and unblushingly the old Cinderella yarn, it is really considerably superior in book to a number of the other musical shows which have been employed, in a more indirect way, the popular legend. However, if the book is acceptable in its larger and structural sense, it is woefully weak in dialog. Edward Clark was much more successful in his lyrics than in his book, as the former are often above the average.

Musically, however, "Cinders" shines, perhaps to an even greater degree than Royce's "Orange Blossoms," which opened here last fall. At least the present score by Rudolf Friml is peppier and livelier than was Victor Herbert. The motif number, "One Good Time," has all the earmarks of a real hit. It is haunting in melody and the words are rather clever. Other numbers, such as "You Got What Gets Them," "I'm Simply Mad About Men," "Wedding Bells" and "Cinders," depend rather on the spirited and infectious manner in which they are put across than on the intrinsic worth of the music, although the "Wedding Bells" number has a catchy swing.

There is one crackerjack comedy song, "Rags Is Royal Raiment," sung by Queenie Smith and Fred Hildebrand. The bowery accent applied to the lines "rags are royal raiment when worn for virtue's sake" make it a howl. Another promising number is the "Argentine Arango," especially when it is danced by Ralph Higgs and Katharine Witche for an encore.

The work of two or three of the principals is also 'way above average. Last year, when "Orange Blossoms" was here, many, including the writer, picked Nancy Welford as a real comer. Her work in the title role of this musical comedy bears out that impression. It's as difficult a part as a musical comedy star was ever called on to play, because she has long stretches of talk, much of it extremely sentimental and gushing, and she's time and time again called upon to turn bathos into pathos. She does it. Though her voice is light it is full of sympathy and feeling. Likewise, she is a light and feathery dancer and a capable dramatic actress. An undressing bit which she had in the first act was robbed of any possible offense by her manner of putting it across.

Queenie Smith, who also played in "Orange Blossoms," is likewise one of the show's assets, both by her dancing and her work as comedienne, with little enough material. Hildebrand, though inclined at times to overdo and become silly, was a third who shone, and Margaret Dale, veteran character actress from the dramatic stage, made the most out of her part.

Otherwise the cast was not so good, and a number of changes could be made. But the chorus is unusually intelligent and accomplished and also unusually well trained for an opening night. The male contingent was the first good one of its kind seen here in a number of seasons. Jack Whiting, a local society boy, who was also in "Orange Blossoms," is too good for the chorus. He would have fitted into the juvenile role, to which Walter Reagan is not adapted. There were a number of stunning girls in the chorus, most of the statuesque Ziegfeld type.

The opening scene of "Cinders" is laid in a kitchen in a flat on East 99th street, New York. It is rather good of its kind, but its wealth of small details makes it difficult for the stage crew when it closes the act following a more than usually attractive conservative setting in the second scene. Hence a bad wait seems almost necessary between these two scenes.

The second act has a conventional scene in a modiste shop, with rich curtains and hangings, and this is followed by a brief interlude in Central Park, using only a drop, a lamp-post and a bench. The final scene is a society drawing room.

The story concerns a girl, drudge in a household after having been discovered in an ascham (thence the title), who puts on a dress she was intended to deliver to a society woman, and wears it to a charity ball. The usual complications occur, including a love affair and close

escape from being arrested for a theft. More or less for good measure, there is a magic stunt worked in the first act (George Bancroft being the wonder worker), which was designed partly as humor and partly, we would judge, on its merits as feats of legerdemain. It was too long, but served as something of a novel. A fashion display with some Poiret gowns occupied part of the first scene of the last act.

"Cinders" has to recommend it especially the splendid work of Miss Welford, the assistance given her by Miss Smith and Hildebrand, some unusually attractive music, and the best-dressed and liveliest chorus seen in a tryout here in ages. Its chief lack is good comedy.

Waters.

TWO FELLOWS AND A GIRL

Rochester, N. Y., March 14.

Lea Ellery,..... Ruth Shepley
Thomas Ellery, her father,..... Jack Bennett
John Moreland,..... John Halliday
Jim Dale,..... Allan Dinehart
Johnson,..... George Smithfield
Doris Wadsworth,..... Claiborne Foster

As might be imagined from the title, "Two Fellows and a Girl" is a story of the eternal triangle, and not a new version at that. The fact that there is nothing new in it is testimony to George Cohan's skill in putting it over in acceptable form. The piece is by Vincent Lawrence, but one who is familiar with Mr. Cohan's work quickly grasps that the producer has probably had as much to do with the making of the play as the author. Mr. Cohan personally supervised the premiere at the Lyceum, after which it was taken direct to Chicago. There are diversion and humor in the script, which a really good company handled in acceptable style.

The author has aimed at light comedy in a setting that is a cross-section of every-day life. There is a certain subtle understanding of humans running through the lines and action that reminds of Booth Tarkington. It lacks plot, but the three acts, taken as a whole, tie up reasonably well, although there is little doubt that the last act will undergo some revision. The author, or rather Mr. Cohan, has built up the play in such a way that the auditor is required to exercise his mind a bit.

The story deals with two young men who love the same girl. They appear to have about equal chances and the girl is puzzled to know what to do. Finally she tosses a coin, unknown to the two men, and decides to marry Jack Moreland, although the impression is left that she inwardly favored Jim Dale. The men have quarreled, so when she announces her choice Jim goes away. Jack and the girl marry and live more or less happily. Jack treats her at times like a pretty doll, and she resents that he does not think it worth while to discuss his business with her. After five years Jim returns from London, where he has made a fortune. He had vowed eternal love for the girl, so upon his return there is deft maneuvering upon the part of husband and wife to ascertain his sentiments. Jack provides a "flapper" to divert Jim's mind and as a crisis appears in view Jim decides to marry her.

The story is commonplace enough, but it is the play that makes it worth while. There is nothing particularly serious in the piece, and as often as it takes an apparently serious turn it is deftly switched back into a lighter vein. What little semblance of a plot the play has is well managed.

The two scenes and the costumes were satisfactory, but the work of the players is worthy of more than passing notice. Ruth Shepley is an appealing figure throughout. Her distraction as a much-wooed girl is particularly good. John Halliday and Allan Dinehart share honors for equally good acting. Claiborne Foster as the modern flapper leaves little to be desired.

Mr. Cohan made a curtain speech, did a few steps, and regretted that he did not have his dancing shoes on. He was sure that the play will be a big success. He said that it was evident the audience liked the first two acts, but warned that the third had not been given to the players until three o'clock that afternoon. This act, which ought to be the strongest of the three, is the least satisfactory. It lacked punch. However, there are material and ideas in it that can be improved upon. The first act also needs remedying. With some pruning and remodeling, such as Mr. Cohan is adept at, "Two Fellows and a Girl" ought to go.

Sheff.

JACK AND JILL

Buffalo, March 14.

John Murray Anderson's latest musical comedy, "Jack and Jill," opened Monday night at the Majestic to standing room. The piece has nine featured members in the cast, including Ann Pennington, Rose Jones, Donald McDonald, Georgia O'Brien, Marion Lawrie, Virginia O'Brien, Clifton Webb, Roger Imhoff and Beth Berry.

It is a typical Anderson revue in three acts done in a dazzling riot of light and color calling for the heaviest and most elaborate production seen here in years. The costumes and effects are lavish to a degree, surpassing all previous efforts of the

producer. The settings, by Frederick Jones, are a revelation.

The musical score is commonplace, with two interpolated numbers by Muriel Pollack standing out. The piece has been built by Otto Harbach around an excellent comedy idea of Frederick Harbach. An antique book is missing with the comedy department badly in need of bolstering. In the vocal division the principals are deficient. The players are relegated to the background and sacrificed for the benefit of the production end.

Enthusiastically received at the opening, the piece should proceed easily on its present merits, with a top-notch rating assured with addition of comedy and singing voices.

Record business is anticipated here for the week.

Burton.

THE REAR CAR

Chicago, March 14.

A play in three acts by Edward E. Rose, which opened at the Cort theatre in Chicago on Feb. 25.

Edna Hibbard,..... Ruth Shepley
Ruth Carson,..... Audrey Hart
Titus Brown,..... James Bradbury, Jr.
Allen Murray,..... Robert Connors
Oliver Hanson,..... Edwin Venter
Sheridan Scott,..... Taylor Holmes
Kirk Allen,..... William Roselle
John Blake,..... William Shelly
Roxie,..... Ann Merrick
Luther Barnes,..... Jay Wilson
Luke Carson,..... James Durkin

"The Rear Car" is hardly worth serious consideration in its present form. It must be completely made over to have a chance. Rather a good idea for a mystery play, it is possible to develop a satisfactory starring vehicle for Taylor Holmes, though there is the handicap of the role of a crazy chap—harmless, but daffy. At present there is a sort of attempt to remove this impression in the last line or two by having him as a detective who has adopted this method of gaining his purpose but fails to ring anything like true.

As the play stands it is idiotic in the extreme. It would hardly be possible to devise an evening's entertainment with less stage "sense." It requires thinking, and this mental labor does not get the theatre-goer anywhere. After watching the play carefully, it is safe to challenge anyone to tell just what the author intended.

Mr. Holmes, in a curtain speech of the same character as his part, says that the players don't know how it is going to turn out and this is easily believed. It may be a little irony of his directed at the author.

Business was light when the play was seen and this is not to be wondered at. One must be an admirer of Taylor Holmes to sit through it. There was some applause appreciation of his efforts, but that was all in the way of enthusiasm on this particular night. The first act came to its conclusion with the people puzzled. The second act was given enough applause to justify Holmes in appearing for some observations in his character. When the third act was concluded most of the people wandered their way home quietly, though a few clapped their hands a little.

Mr. Holmes is a capital actor and plays admirably. The role is a play on the absent-minded type of "The Professor's Love Story." A crazy chap, who cannot keep his mind on anything, even love, calls himself a de-flector (instead of detective) and butts into a private car which is carrying the long lost daughter of a railroad president eastward to

her father. The three acts take place in this car. The fact that interest is maintained through three acts is a strong point in favor of the play and is evidence that it is pregnant in possibilities.

Edna Hibbard has the most important role next to Holmes. She plays an Irish girl comedy role and does it pretty well. The other parts are so plainly tied up in playing to Mr. Holmes that they are never able to awaken individual interest.

Loop.

THE SLAVEMAKER

(2D REVIEW)

Baltimore, March 14.

With the last act of the new Sam Forrest and Norman Houston play made the first act and with the addition of two scenes in the series of flashbacks which tell the story of the fall and rise of Fanny Campbell, "The Slavemaker" seemed fairly well set when it left Baltimore for this week in Atlantic City.

And with the other two acts, which are concerned with the home life of Fanny and Tom Campbell and with the struggle of Fanny to keep an evil brother-in-law from getting her back on the dope, some few changes have been made. Where corned beef and cabbage was used to realistically portray a home scene, chicken fricassee, which does not emit quite so much of an odor, was substituted. Much of the business portraying home duties was done away with. Consequently the action of the play was speeded.

But it is the first act, with its series of flashbacks, that has been really shifted. A new scene, showing Tom Campbell being sentenced to three years up the river for a job which he was not connected with, opened the show. The judge sits on his chair back of the high desk; Tom is on one side and Fanny on the other. The sentence is given, the usual plea, etc., but in this tiny scene Mary Ryan, who stars, does some effective pantomime work.

Then comes the scene in which Fanny goes to the home of her sister in Brooklyn—and it isn't the home of church members.

The next flashback is in her bedroom, shows her as an addict, and depicts her acquiescence when her brother-in-law (played by Felix Krebs) demands she "earn" the cocaine which he gives her.

Next shows a room in the house where the ladies of leisure and the men with money gather to get acquainted. Here she meets a fellow who is pretty decent and sympathizes with her. He tells her the story of the Magdalene. The scene reverts to her bedroom and shows her reading the Bible, quoting the passage wherein the Christ forgives the woman who sins and tells her to sin no more.

The next scene shows her in an employment agency (this scene is new) asking for a job. There is a wistful look on her face, and the employment agent begs her to smile. But she has nothing in her heart to smile for. He coaxes, dares her, all in a nice manner, and as the curtain goes down she does coax a smile to her face.

It was whimsical and attractive ending to an act which was of necessity disconnected. But at the same time, when one or two of the sets in the flashbacks have been improved, the act will be strong and interesting.

Slak.

BROADWAY REVIEWS

THE COMEDIAN

The Comedian,..... Lionel Atwill
G. Mailair,..... A. P. Kaye
Jacqueline,..... Elsie MacKay
Vivette,..... H. Paul Doucet
Blech,..... Albert Grant
Robert,..... William Lorenz
Stage manager,..... Will Hindson
Monnet-Pomblin,..... H. J. Cooper
Antonia,..... Rose Winter
Marguerite Simonet,..... Evelyn Gonnell
Vivette,..... H. Paul Doucet
Marcelle,..... Myra Florian
Alise,..... Edmonia Nolley
Henri,..... Jacques de Wolfe
Marie,..... Maquita Dwight
Lucien,..... Harold Sefton
Stage hands, electricians, property men—being the scenes.

A Belasco premiere is always an event. Belasco stands single and unique, in that he overshadows every other element of his adventures in the theatre. Stars, authors, theatres, circumstances—they all trail in the wake of this white-haired destiny-maker in American stage art. The triumphs and the failures—were there any—would be his.

In "The Comedian" he once more offers Lionel Atwill, whom he lionized in "Deburau." This reporter, in reviewing that venture, nominated it a labor of love. "The Comedian" so much resembles "Deburau" in its significance that it may, too, be classified as an almost altruistic consummation—though it has commercial possibilities and can be operated at a profit, while the other could not, and Belasco knew it could not when he undertook it.

"The Comedian" is not highbrow and cannot miss a certain popular appeal. But it is not what the money-seeking producer would leap at as "good theatre." It is, like its

predecessor, a story of a comedian and his love and his heart and his art—and the conflicts of them. It is not this time a tragedy, though its love story comes to an unhappy ending. Its theme is the preponderance of his work to the worker in the art—a principle that Belasco has so long and signally lived that one may readily comprehend why he loved this Sacha Guitry drama and adapted it himself and tolled over it so ardently and so devotedly without taking count ahead as to whether floorwalkers and manicurists would speak well of it.

There is probably too much of that sound and intangible theory to tickle wide public interest or intrigue the seekers after Cinderella diversions. It is a serious thought and leaves a thought as well as a memory. It is not by far without entertainment—there is laughter and romance and there are thrills and ripples and chuckles and shrewd twists. But it was not designed to be a "Kick" or a "Gold Digger." Belasco does not open those in the idea of March. When he goes after money he knows how and when. This time he is seeking a balance elsewhere than in his banks. He is keeping faith with his ideals; he is paying back to the public some of what the public has so generously paid to him. And it is not "love's labor lost." "The Comedian" is a success in even more ways than the "Deburau" or "Projector." Atwill, who always draws intensely sympathetic roles, is not essentially a sympathetic actor. Mr. Belasco will lift his eyes at the suggestion and smile; but Warfield could have done the comedian as Atwill did in "Deburau" and could not do him.

unctuous, urbane, polished—a Ditschstein without the twinkle—Aitwell was a presentable and plausible star. But one who never saw him star it may fancy the elder Guitry strutting, preening, loving and suffering through the role, and see Aitwell with a regret.

The story is of a star, past 40, who still looks the matinee hero over the foot and is the idol of the flappers. He shuts his eyes to the wrinkles under his greasy pate and believes the mash notes and roses the gushy ingenues send him. Comes an old schoolmate, who has honestly grown to show his years, with a strange mission—his 18-year-old, strange, is infuriated with the comedian. He begs of his old friend, the star, to let the girl see him as he is, so that she will be disillusioned and go about her business.

He consents—but not because he wants the cure to work; he wants to test just how passe he is. The result is that the little numskull elopes with him, he failing for her youth and dimples as readily as she for his position and glitter. Then comes the inevitable—he wants to act. He has his misgivings, of course. But he adores her. He lets her "try." Like every charming amateur, she appears to "have it," in the living room and even in rehearsal. Then comes the premiere.

It is over. The girl is a ghastly fiasco. She herself having tasted the thrill is certain she has scored. He breaks it to her gently as he may. She throws off the baby-doll honeymooning; she will play the part, and she will be his principal support in the next play, or he will never see her again. He loves her as he has never loved anything before—anything but the work that is in his blood and bones—and he tries to compromise. She will not listen. She leaves him—brutally, finally, cruelly. She leaves him—leaves him broken, tottering. Then he remembers—that he has a rendezvous—next night—with 1,200 people; and he reaches for his cold cream pot. That is the finish.

Elsie Mackay as the bride was superb. In every mood she was scintillant. In the scene where she wheedles him into letting her read the lines and in the rehearsal episode she is stellar. She enacts the convincing, egotistical little demagogue who so cleverly hides her ambitions under the booberies of young love and who becomes a snarling little she-wolf when her preposterous vanity is wounded and threatened, with a flexible skill that surpasses criticism. He Cooper Cliffe, as a "legit," registers with distinction. The entire cast is, of course, competent. But these two excel.

The rehearsal scene is played with Aitwell in the aisle and the stage bare except for props. A master like Belasco, who knows the bare stage so well, who has so often and so gloriously developed it from such a situation to the mightiest successes the American theatre has known, could not do less than make it a surpassing scene. It has comedy, love interest, progress and a "different" curtain. Aitwell teaching the amateur how to bow off as they do bow off.

The last act is a trifle heavy. Aitwell's pantomime grief helps make it so. He writhes a bit too much and grips a little. He seems too shattered and not sufficiently resentful. The man has two hands, and no one would dislike him if he used at least one of them at the stage. Perhaps that isn't the character. He never even charges her with having hoodwinked him and tricked him into a great love only to badger him into a great sorrow by revealing that she loved herself, not him. Oh, there is so much he might be saying when he is only blinking and retching.

However, this is only a negative protest. "The Comedian" is fine entertainment, is punctiliously cast and effectively mounted, and in the main well played. It should run until the summer season and perform its functions as designed. Belasco need have no qualms over it. It will not dim his biography or dull the record of his accomplishments. "The Comedian" is "Belasco stuff," worthy of his sentimental regard and respect for the institution that he, more than any other contemporary mortal, has endowed. *Lat.*

BARNUM WAS RIGHT

Miriam Locke..... Marion Oakley Sarah..... Susanne Wills Samuel Locke..... Edward F. Bostwick Harrison..... Douglas Maley Seymour Standen..... Adam Felix Haunauer..... William E. Morris Fred Farrell..... Donald Brian Pierce..... John Martin Mrs. Taitte..... Edna Martin Mrs. Tuttle..... Edna Martin Phoebe O'Day..... Will Downing Giuseppe Verdi..... George K. Mack

Louis P. Werba entered the Broadway production field on his own March 12 at the Frazee with the best title of the season, "Barnum Was Right," a comedy-farce which is almost melodramatic at times. Some seasons ago Werba was associated with Mark A. Luescher and early in their history as producers they put over a series of successes such as "The Spring Maid," "Sweethearts" and "The Rose Maid." Lately Werba has devoted himself to theatre-controlling but has been anxious to re-enter producing for several seasons.

"Barnum" is the first of the plays he is doing to reach the boards.

"Barnum Was Right" is perhaps the only play of this season taken off three times and finally brought to New York. Its management has never lost faith in its possibilities. When it was originally tried out, generous changes in the book and cast were immediately recognized as necessary. Philip Bartholomae was the first author. The second time out came after John Meehan had written it and the cast entirely remade. After temporarily stopping and Meehan doing further work on the script "Barnum" went out a third time. It was ordered in following that showing several weeks ago but the Frazee became available and the house was secured. The cast, virtually as constituted at present voted to stick without the salary rules about laying off, all expressing confidence that Werba had something. Meehan M. Cohen was not at the Broadway premiere having sailed Saturday for London to direct for C. B. Cochran "So This Is London" due to open there next month.

As the title expresses it to the initiated and others who know the famous axiom of P. T. Barnum "there's a sucker born every minute." In the play "sucker" is deleted and "one" substituted. The story is based on a young man seeking to make good the task of his would-be father-in-law in order to win the girl of his heart. The youth is given the assignment of making enough to lift the taxes from an estate on Long Island, a property dating back several centuries, to a time when pirates sailed into the cove. The caretaker is a "put" explaining there are millions of Spanish doubloons secreted about the premises. While the girl and her dad are away on a trip, the youth fits up the old mansion, near by as a summer hotel, letting it be known about the doubloons, then denying it. His theory is that people won't believe the denial and that as "there is one born every minute" guests will flock to the place. That happens and even goes further than planned for everyone gets the bug that treasure is really to be found. That takes in father who has returned. Rules are that treasure hunting is confined to each generation but the complications supply amusing situations.

The character of a loon has given other comedies on other seasons on Broadway a dash of fun and there is no exception with "Barnum." Denman Maley as the nut plays the role excellently, in fact, makes his work one of the outstanding good things of the play. He turns out to be a detective, long planted on the spot to find a quarter of million in treasure which were known to headquarters to be planted. At the finale he gets the gems and also the "tough wop" who stole and hid them. They were found by the wop in a secret panel—one not planted by the young advocate of Barnum. The discovery of a map, the scoffing at the presence of hidden wealth by the person who started the rumor and the final discovery of a fortune is akin to the idea of "Captain Applepie" though it has not been worked in as skillfully.

Donald Brian as the lover with an idea come through with a fine performance. The former hero of "The Merry Widow" looked every inch the earnest juvenile. Marion Coakley was a sweet girl whose belief in her sweetheart skipped a bar now and then when a vampish widow was in sight. The widow was made vivacious by Lilian Tashman, one of the "girls" and "The Merry Widow" will demand a hard-boiled representative of hardware house, tickled as the "man who wrote the book" and it was human nature that he should fall for the much married widow and her chatter about buttermilk. Enid Markey and Nell Martin as a couple on their honeymoon were delightful. They sign the register as prospective bride and groom to secure two rooms. His loss of memory as to what his name is and his signing as "Mr. Smith" was a genuine laugh. Elwood F. Bostwick did well in a hard working part as the father, who too becomes nutty about the supposed treasure.

The second act curtain is a bear for the showmen. It having the Barnum believer reciting a "lot spiel" and all the mysterious wonders of the Barker coaxed his gapping auditors to "step up and see the show." "Barnum Was Right" got some bad breaks when it was trying to get out but it opened here to read promise. Regardless of any technical faults it is kept interesting all the way. Though the tempo has been set at good pace, it is a question, however, if the show would not be served to better ends if given the speed of pure farce. That it has not is probably because the values of the situations might be better served.

"Barnum Was Right" is now showing is the product of much effort. Its management has gone in the box to the tune of \$50,000 and the spirit thus displayed deserves the satisfaction of success. Werba recognized the slim chances of the investment being returned him and his presentation in the face of that is a commendable thing. Give such a title and if the play has anything at all, it ought to surprise the producer. *Lat.*

GO-GO

Musical comedy revue with symptoms of a book. Presented by John Curt. Authors, Harry L. Curt and George S. Stoddard; lyrics, Alex. Rogers; music by Walter Lockhart; Robert's Stage; May 12, 1923. At Daly's, 63d street, March 12, Mrs. Parker..... Kashi Murray Jack Hubbard..... Paul Barus Isabel Parker, Morabel Parker..... Josephine Stevens Mary..... Vang, Mary May Boley..... May Boley Toima Finnan..... Lora Sanderon Senator Locksmith..... Frank Doane Jack Locksmith..... Bernard Granville Vernille..... Nitzl, Vernille Briggs..... D. L. Polson Danes..... Major Agnol, Alan, Helen Miller, Ethel Lorraine, Nelly Daly, May Whitney, Florence Glasstone, Bonnie Shaw, Paulette Winston, Marie Frawley, Joan Picard, Sophia Howard, Roslyn Roland, Adeline Brunner, Sadie Howard, Gladys Miller, Cecilia Cullen, Marie Carlet, Jack McElroy, George Sauter, Jack Kearney, George Shaffran, Henry Levey, Fred Harris, Mack Davis and Phil Newton

Girl-and-jingle summer entertainment succeeds the line of all-colored shows that have been holding forth at this establishment, on the fringe of the theatre district. It is a compromise between all the known forms of light amusement—part specialty show, part burlesque and part polite musical comedy. Nobody is featured, and the future of the enterprise probably is bound up in keeping intact the most electric chorus in the world. Here are 16 girls whose variegated talents sparkle even in the murk of a side street in the sixties.

They furnish the balance of power in a show whose demerits might otherwise outweigh its virtues. But they are quite enough to turn the tide these 16, for they furnish a background of youth and exhilarating high spirits that is invincible. Add the girls and half a dozen moments of exuberant dancing en masse, and the offer is one of its triumphant way. On a venture it will move south into the zone of illumination in time to cater to the pilgrimage of out-of-town buyers on their spring mission. Which is a long way round the simple statement that the piece looks like warm weather hit.

Reviews on musical shows ought to be set down in a sort of table like a chemical quantitative analysis—so much for book, so much for score, so much for cast and specialties. The formula would occur and recur all the way back to the Civil War. Here, as usual, would appear the humor of the book as "a trace." There is a tense determination about the bright lines. The bright quip and jaunty come-back are put forward with an almost threatening gesture, as though an audience could be nagged into spontaneous laughter. "Take away my clothes, take away my cigarettes, take away my cigar, but leave me and my lovelorn comedy woman. And there is no better retort than, "At last I hear the naked truth." In short, it is a typical musical comedy book.

But that's the worst of it. The people concerned in this irresponsible proceeding are intrinsically amusing. There is Don Barclay, a recruit from burlesque, who has a gigglesome way about him in his clowning, a pantomimist of parts who shines and sparkles when he rains from talk; there is May Boley, who becomes richer and richer in unison as time goes on, and who can step and pirouette with the best of them; there is Bernard Granville, who can dance as well as Will Rogers can wise crack—and that's a fairly neat superlative, considering the weather underfoot and this hour of the night. These three pretty well cover the high spots of the performance, aside from the girls.

The girls supply a jolly revel, an utterly satisfying pageant of youth and grace. And, from the middle of the first dance—there are four scenes in this stanza, but the show does not really begin until the fourth—they keep the top spinning. The bit of the show was an idea lifted bodily from burlesque, where it is widely employed under the shop designation of "the chorus girl number." They worked it for eight encores on the opening night under the leadership of Mr. Barclay, and it was far and away the best thing of the premiere. That wasn't the only suggestion of the Wheel show either. The whole opening recalled that type of show, with its crude planting of comic story and its chaotic shift of scene. The dancing finale of the first act was another device from the Columbia school of art, although it was supremely well managed, as animated a bit of dance staging as has been disclosed this long time, and the audience went to it with unbridled enthusiasm. The first night crowd was even more vociferous in its approval than usual, and for once it had the feeling of genuineness. The regular first nighters were elsewhere.

Three of the five scenes are mere matters of painted drops, but the two regular sets have considerable of striking beauty. The main setting of the first act is a splashing bit of stage picture. A black cyclorama blocks out the background. A ten-foot wide staircase of brick color slants up to the back where it admits an oval entrance of Alice blue. To the side and half way up the stairs is a giant vase of shining gold with a spray of flowers. The effect is stunning. The other set

is a pretty arrangement showing the lawn of a country club.

The staging of the dancing numbers is the work of a gifted expert, supplemented with a galaxy of talented young women. Eight of them do ensemble maneuvers that make you think of a symphony orchestra made up of Kubeliks. And if these were not enough they have a tall, lissom divinity named Nitzl, Vernille to do startling lemanism, and Josephine Stevens, with legs that are as shapely as they are bare, to do some jaunty steps, and the Murray Sisters, not forgetting May Boley and, once again, Bernard Granville. It's a dancing Marathon that's exciting as a close finish all the way from the belated start.

The music is mostly machine-made, although all the tunes are pleasing, and several (including "Rosetime and You") rather fascinating in full. The costumes are so-so as concerns the chorus, but eye-glancing as regards several of the women principals, conspicuously Lora Sanderon, a stunning Titian beauty who was over-supplied with lines of flashy wit.

A truly lively dancing show, pieced out with capital specialty material and mortised up with the old, reliable hoke. *Fash.*

PASTEUR

Bigo..... Hartley Power Boaz..... Hubbard Kirkpatrick Gaskins..... H. C. Lewis, Lewis Kaulin..... Lyons Wyckland Bergeron..... Edward MacLay Beclard..... Frank Ray President of the Academy of Medicine..... Howard Kyle Dr. Foggia..... William Stowe Dr. Ballard..... Elmer Brown Baron Barclay..... Stephen Wright Theodore Melrose..... A. G. Andrews Joseph Meister..... William Pearce Dr. Grancher..... Albert Braiding Henri..... David Hedbridge President of the French Republic..... Edward Fielding

This womanless and episode chronology of 23 years in the useful but not exciting existence of Professor Pasteur needs inoculation with the virus of dramatic human before its probable case of low-drawphobia can be cured; and before that will or could be done, the patient will have died.

It may be "an achievement" to inflict on theatregoers some 150 minutes of the hopes, the fears, the rouches, the sentiments and the reactions of the immortal scientist who discovered the microbe. But scientists are deadly dull acting, microbes are infinitesimal and cannot be absorbing without the aid of a microscope, and the hydrophobia cure takes weeks and cannot therefore be made a punch in a play. If "Pasteur" were a film it would be rated as an "educational," and wouldn't get far, though in the film might see germs, the wigging and other animation, neither possible nor desirable in the spoken version.

Spoken version it is. It is all spoken. Nothing happens from the time in 1870 when Pasteur is shown as a lecturer in a chemistry laboratory until he leaves in 1892 to be honored and cheered by the assembled deputies, teachers and cognoscenti of France. Much is discussed, but nothing is done. Every substitute for action is attempted, but none gets over. "Pasteur" is about as entertaining as having a tooth filled.

Sacha Guitry wrote and created it in Paris, where it ran a couple of months. Pasteur is nearer to the French than he is to us, though he belongs to the world and history. Guitry is a flexible old fox with many gifts not shared by Henry Miller, who strikes only two or three notes—tenderness, worriedness, stalwartness. But he is not the concentration of a Guitry which could make this, at least, a clutching character study. Miller's is a very fine one, but not even remotely fascinating. He just shows an old gentleman who, we are led to believe, is important to mankind; but we don't see that he is; we don't feel that he must be.

The Pasteur memorial was on in France when Guitry presented this opus. It was a local celebration and the dramatization was timely and native. Translated here, with no especial significance beyond its occupying a highly respectable theatre on Broadway, midway between two musical successes, it makes one wonder why it is and what it's all about. If ever a person worth dramatizing lived in an essentially undramatic life, it was Pasteur—and this dramatization isn't even undramatic enough to emphasize that. It tries to work on the line of "and it seems pathetic." The result is just monolog by the reconstructed impersonation of a person who never did and never can generate warmth as a person, no matter how beloved he may be as an impersonal benefactor.

There is no reference to women at all except in the inconsequential way. The "story" has to do with Pasteur's being misunderstood by the other old fogies of the old line. There are some dozen of them, all out front and jump up and exchange long wars with him about vaccine. The dozen will come in handy while the play lasts—they will be needed to "dress" the house.

The Empire is a theatre. As such it holds forth by accepted inference

that it is housing a theatrical entertainment. In this it is not in the best of good faith, for "Pasteur" should be in Carnegie hall, if anywhere. It is not theatrical and it is not entertainment.

Unless all the physicians feel they must see it—and there are enough of them, counting in chiropractors, osteopaths and prescription writers—this piece can scarcely last out two weeks. *Lat.*

EQUITY'S CLAUQUE

(Continued from page 12)

told the house Equity had nothing to lose and all to gain, so why shouldn't Equity go after it?

Gillmore and Albany

Frank Gillmore spoke but said nothing, other than to boost himself about what he had done and could accomplish at Albany in matters of legislation.

One speaker from the orchestra stated he understood servants and chaffers might want a Sunday off, but asked, how about the public that takes Sunday for its recreation. He set the booking claque to work immediately.

The Grant episode was the big moment of the afternoon. Grant commenced by stating he was a loyal Equity member, with Equity right or wrong, but he wanted to talk along the line of an outsider's observations on the Sunday playing question. He said to claim playing 30 hours weekly in a theatre brought on a nervous strain to an actor was "pure bunk"; that physicians and lawyers worked much longer under a heavier strain without complaining.

What Reformers Want

Grant inquired what would happen if a surgeon declined to perform an operation on Sunday because it was the Sabbath, but no one answered other than the boozers. Another comment by the speaker was a warning against the reformers; Grant assuring the gathering reformers wanted everything closed on Sunday but the churches. He inquired how many actors among those present preferred work for pay or church on Sunday. He also suggested to Equity's officers to remember when going to Albany they were dealing with hard-headed legislators who knew what they were talking about, and not to go before them without arguments that had no holes in them.

The naming of nominees on the slips of paper occupied about 45 minutes. Following Grant's lecture there was little time left. Shortly after and just before adjournment a resolution was unanimously adopted upholding the council on the Sunday subject.

Among other Equity members on the stage were Richie Ling, Fritz Williams, Harry Brown, Edith Wynne Matthison, Helen MacKellar, Peggy Wood, Robert Elliot, John Cope and Edmund Brees.

LEGIT ITEMS

"The Unfaithful Husband," a four-act drama by Florence Edna May, author of "The Unloved Wife," produced by the Unity Play Co., opens Monday in Wilkes-Barre, with Scranton and the Lyceum, Pitts-burgh, to follow. The piece will play at \$1 top.

While playing squash (rackets) in Boston last week, Ernest Glendinning, the lead in "Listening In," fractured his elbow. He continued to appear, but it was necessary for him to hold his arm stiff.

George W. Robbins, theatrical manager, in charge of the Newark, N. J., theatre, left an estate not exceeding \$1,000 in personality and no will when, at the age of 65, he died of heart trouble on January 12, according to his sister and only surviving heir at law, Mary Jeannette Robbins, of 94 Court street, Newark, N. J. In her application for letters of administration upon the property, granted to her by the Essex County, N. J., Surrogate's Court.

J. J. Shubert returned to New York Monday from his southern trip that had included Havana.

John Colton will leave soon for the Orient to get local color for a new play he is doing.

Joseph Dunn is handling the publicity for the Theatrical Producing-Financing Corp., which is reading "Where the Subway Ends" for Metropolitan presentation. Mr. Dunn has been serial publicity director for Pathé and feature editor of the New York "Evening Journal" and "Mail."

ADELAIDE and HUGHES

Songs, Dances, Piano
29 Mins.; Full Stage (Special Set)
Palace

Adelaide and Hughes have returned to vaudeville with one of the best acts this standard team of dancers has ever unblancketed. Never in their long careers have they exhibited a more delightful or novel series of songs and dances than in the present vehicle, titled "Dance Creations." A beautiful scenic cyclorama envelops the stage for the opening number, a song and dance idea touching upon the dances of the past and the modern touches. This serves to introduce the pair in several varieties of dancing, ranging from the gamut from a graceful waltz to a jig of a fox trot.

For the next number a novel effect is obtained by the "rising sun" back of the scrim eye, illustrating Joseph Michael Daly's pianoforte and bringing Mr. Hughes out in minstrel togs for a song and eccentric dance, followed by a soft shoe routine. Miss Adelaide, after a change to nifty minstrel dress, joins him in an "essence" routine that is fast becoming a lost art.

Hughes solos additional soft shoe steps while Miss Adelaide changes to classy black costume for a toe dance that landed like a piledriver. Her ankle steps were a revelation and big applause getters.

The pair closed with a toy soldier and doll pantomime that follows all of the others and attains a distinction of its own. The number is backed by two special pieces and a drop showing a sentry box, doll house, etc. The dance pantomimes the story of a soldier who loses his heart to a mechanical doll. Aerobic dancing and an excellent double routine of stepping round out a dancing act that has held its place in the front rank of devotees of terpsichore for many seasons. If the current turn is a criterion, it will not have to step aside as one of vaudeville's best for many more to come. It's a classic. *Con.*

ROY, DORN and DUKE

Musical and Singing
14 Mins.; One (Special)
State

Two men and woman. One of the men is pianist, acting as accompanist with a line or two of dialog interpolated in gag. Other man and woman open act with saxophone duet. Vocalizing by woman next, a raggy number delivered with excellent enunciation. Woman sings in style suggesting manner of Ruth Tovey, almost an unannounced imitation. Man saxophones Oriental number, with idol set in opening of drupe as prop. English choppy number by man who had previously played sax, with well executed jazzing on clarinet following. Woman back in costume change starts top song with man getting in on it for finish with sax. Man is good clarinetist and competent saxophonist. Woman plays sax nicely and gets over songs pleasantly.

Average turn of its type for small time, with more than enough talent to carry them through safely.

Bel.

GENE BARNES, Assisted by Henry Stremel

Comedy and Songs
15 Mins.; One American

Barnes was with Jos. Gates in show, "Gimme a Thrill," for the length of time it ran this season. The comedy routine, "A Pressing Engagement," was part of the vaudeville section of the show and about the same matter is still employed. Henry Stremel, formerly of the Hippodrome Four, joined Barnes. Originally the act was Barnes and Barron.

Stremel makes a good appearance and his voice is an asset to the turn. It was noticeable, however, that the Leave cards carried only Barnes' name, while the three sheets outside held some credit for Stremel though in small type.

Barnes is funny to look at and he won't ready laughter. On next to closing for the last half last week the act stood up very well and it is of value for three a day because able to take a late spot. *Bel.*

VILLION SISTERS

Musical
12 Mins.; One American Roof

Two women, one painted other violinist in regulation musical routine. Gypsy costumes are worn, and a pleasant manner of working, each of the girls owning a likeable smile help to take the turn out of the rank and file. Usual repertoire splitting between classical and pop. Both good musicians. Pleasing turn for pop houses. *Bel.*

FRANK TINNEY (1)

Comedy Talk, Songs, Dancing
22 Mins.; One Palace

Frank Tinney, late of "Daffy Dill," is taking a plunge into the two-act day following his differences with Arthur Hammerstein. Tinney is assisted by his wife, Edna Davenport, and a leader.

Tinney is very well equipped for vaudeville in his present turn, having picked sure fire business and material. He is working in white face and featuring the "cab driver" character used by him in several legit productions.

Opening in street attire, carrying a suit case, Tinney announces he is different from "the other hams" on the bill, as his act carries a plot. He outlines a comedy version of his rival who stole the woman he loved but who has just been buried in the Evergreen Cemetery. "That's the plot," remarks Tinney. A couple of "riddles" with the leader are worked in for laughs, following which Tinney opens the suit case to extract a duster, trick hat and mustache for the cabby character.

He pages a widow from the audience unsuccessfully, finally introducing Mrs. Tinney. The pair sing a mock ballad, "Driving Down the Avenue," getting plenty of laughs through interruptions from the leader, and Tinney's efforts to get at him. On one occasion he tumbles into the orchestra pit. Mrs. Tinney in a white frock and hat looked well and proved an intelligent straight. A double waltz clog; burlesqued, was another big laugh getter.

At the conclusion of the "cabby" episode Tinney returns alone for a travestied speech and recitation, exiting by throwing a kiss to the audience and asking them "to share that among you."

Tinney has a funny act and should have, for he has chosen wisely and well. The gags that he uses are public property and nine-tenths are familiar. At the Palace they went just as well as when first heard around. Closing a show which contained only one comedy act ahead of him, Tinney registered a laughing hit. *Con.*

BLANCH SHERWOOD and ERO.

Acrobatic
4 Mins.; Full Stage
Riverside

Fast working mixed team who use a circus tempo by the orchestra for their accompaniment. It matters little what they do; it is accomplished so fast. The four minutes this act is on includes the bows taken.

Both are dressed in white and work from a high trapeze perch that has the boy suspending with the girl principally doing spins from various contrivances held by him, either in his teeth or otherwise. Also there is the two rope swing and the prop fallaway for the thrill. The much repeated "How d'you like that one" by the girl might be done away with.

The act is an opener for any house. *Skp.*

"THE SCULPTOR'S GARDEN (4)

Posing
7 Mins.; Full Stage
Broadway

Combination of the Brenek bronzes and the glistening paint, utilized in Broadway shows for undraped figures representing statuary. There are three people actually present in the posing, while at the finish a fourth in an artist's garb steps forth and accepts the bows. In the seven minutes there are eight reproductions of works of art. The trio are evidently a man and two women. The man works in a gold bronze, the smaller of the two women in silver, and the third in a white paint to represent marble.

The act is an effective novelty of its kind, presented in a garden set. *Fred.*

ALF RIPON and JIGGS

Ventriloquist
14 Min.; Two (Special)
58th St.

Alf Ripon has dropped his Scotch dialect for the ventriloquist voice throwing and works in a policeman's uniform, employing a life size dummy—"Jiggs"—patterned after George McManis' cartoon creation. "Dirty Moore's Place," reads the drop before which the action takes place.

The routine is fast and compact. The gagging is funny and the vocal interludes are inserted at the most effective places. Of course such gags about "Spare my eye sight; if the skirts get any shorter" are passe in view of the no longer new long styles. Withal, however, Ripon made a bright No. 2 act at the 58th Street. *Abcl.*

DUPREE and CARLTON

Song and Talk
15 Mins.; One (Special)
23d St.

Jeanette Dupree and Violet Carlton are introduced by three comedy slides, on which is mentioned their act idea anent two merry widows (one grass, one sod), the fact that James Madison is the author, and some bright titling that this is merely a novelty way of introducing the pair. The women are discovered in appropriate widows' weeds before a special lavender curtain.

The opening number is a well written set of comedy lyrics packing a good share of genuine laughs. The gagging is a several minutes' barrage of punning each other's avoidpous, silhouette, etc. A "sheik" parody number was another highlight, with Miss Dupree selling the comedy points for full value. An encore was a "tambourine" number, also productive of considerable laughs, bringing them back for a brief song of appreciation, strangely enough as interesting and new as the rest of their stuff. James Madison has outfitted the team excellently.

Miss Dupree is a vaudeville veteran. She did a single back in 1907-'08. The combination with Miss Carlton is a happy one. *Abcl.*

SMITH and NASH

15 Mins.; One (Special Drop)
58th St.

Two well set up men in Tuxes working before an apartment house drop. They emerge from the entrance with talk about a recent party and the crosstalk develops into one punning Annie's feet. Annie was his companion's female partner of the party.

The talk is a disappointment. It is almost infantile in its conception, although it did fetch returns and is the more contrasting because of the duo's distinguished "front." A pop song split this up and then a new line of gagging was entered into such as "I'm in the needle business. I know all the fine points of the needle business and nobody can stick me." This artificial punning fared worse than the forepart. They seem capable enough of selling chatter but handicap themselves unduly through lax selection of it.

A closing bit has one of them whistling to his girl upstairs who had promised him a private little party after everybody left. The whistle is the cue to throw down the hall keys whereupon three bunches of lock-owners descend. The gag, a variation of a not too polite story, is also told about "I have a case of lumbago." "That's all right, bring it up, we drink anything."

Their stuff is pop time in speed. *Abcl.*

AFFIE TRANGER and "COLLEGE GIRLS"

Musical
15 Mins.; Full Stage (Special)
Majestic, Chicago

Affie Tranger is a boy saxophonist. The eight "college girls" are two saxophonists, two violins, one banjo, one slide trombone, one piano and one drum. At times some of the girls change instruments, and three girls with Tranger form a saxophone quartet. Once it becomes six saxophones and violin. Early in the act the pianist and another girl harmonize enough to say that there is singing in the act.

The selections are about the same as those played by other jazz bands. All selections are announced by cards with lettering large enough for any one in the house to see.

It is a satisfactory attraction, with nice-looking girls as its strong point of appeal.

THREE MARCHONS

Juggling, Song, Dance
11 Mins.; Full (Special Drop)
23d St.

Two men and a woman, the former handling the club and hat juggling and the woman introducing, talking, singing and soloing with a hornpipe dance. A special drop representing a lakeside inn is carried, the usual woodland chirping introducing. The men, sporting uniform white ducks and blue double breasted jackets, show nothing unusual with their juggling, the latter being distinguished only by a studied laziness in its execution which made for a bright aura. Zippy cross stage flinging and catching of the clubs was effective for the finish.

The woman lends substance with her small talk and gagging and shows possibilities along those lines. An interesting opener at the 23d St. *Abcl.*

CLINTON and ROONEY and HARRY MacDONALD'S BAND

(9)
Song-Dance-Band Revue
16 Mins.; Three (Special Hangings)
58th St.

Clinton and Rooney have augmented their song and dance two-act with a nine piece jazz band, Harry MacDonald's aggregation which shares the title billing with the song and dance team. The two-act's name adorns the left annunciator and the band's title the right. MacDonald presides at the drums in addition to which the personnel consists of two saxes, three brasses, piano, violin and banjo.

The act's production has a pretty Albee blue boxed drape set. The band opens with a pop medley. Clinton and Rooney start with the same Irish double number they've been identified with in their two-act. It is only distinguished by some peppy stepping. Miss Rooney's sidekicks and real "wings" being a highlight throughout. The band's next number gives the pianist an opportunity to scintillate with his wicked ivory thumping.

Julia Rooney's sun-daughter number followed, before an extra set-piece of a mammoth rising sun. Clinton's specialty is a violin number in which the orchestra joins vocally as well as instrumentally. Clinton's comedy byplay could stand strengthening and will determine the act's chances for the two-a-day. He introduces Miss Rooney as Pat's sister and announces an imitation of her brother which she wisely eschews as regards the overly familiar "Rosie O'Grady" tune but goes into a fast buck and wing that was responsible for the encore.

The band does a melody in straight dance fashion with very little extra flourishes which is in keeping with the current vogue for straight dance music. The team returns for a double blues.

The act closed the 58th Street bill and was a decided favorite. For the big three-a-day it's sure fire. Judging from the manner in which band acts are received these days, any band turn seems to go big with any audience. But taking certain accepted standards as criterions this combination needs a little more brushing up to qualify with the truly elect. *Abcl.*

SEVILLE CO. (7)

Spanish Revue
15 Mins.; Full Stage
23d St.

Five men and two women. Six open ensemble, four musicians backing up a dancing couple. The musicians are a violinist and three guitarists. The seventh member follows the conclusion of the dance number. She is a voluptuous "looker," with a fetching prima donna soprano. Personality plus has this women, which almost makes her vocalizing secondary.

The male dance specialist does a corkscrew Russ hock dance, the woman supper soloing with a tambourine number. A double tango by the team followed the violinist's brief solo interlude. The prima again soloed with a Spanish pop number. An Apache dance closed, the male manhandling his partner realistically, flinging her on the floor with unusual snap and catching her bobbed hair for the other strenuous pirouettes.

The act was an effective closer at the 23d St. *Abcl.*

PAULI and GOSS

Song-Dance-Talk
15 Mins.; One
23d St.

The couple enter "just married," she in bridal veil and costume; he in formal clothes. A vigorously propelled shoe knocks his topper off. Now that they've been tied the man admits that he is glad to have met her and starts to bid his newly-bride a good-bye, casually stating he'll see her later some time. That bit didn't seem to connect with the 23d stretcher.

The crosstalk develops into a breezy line of chatter, each discovering they belong to the same frat, come from the same home town and knew each other when children.

Both make good appearances. The girl particularly is fetching despite her mild "mugging." She has possibilities as a comedienne with the asset of personal charm to balance her eccentricities. The encore brought them back for a double dance, the girl in abbreviated costume showing off her comely figure. *Abcl.*

A benefit performance will be given at the Casino, New York, April 15, for the Actors' Chapel of St. Malachy's Church, of which the Rev. Edward Leonard is the pastor.

SPICE OF 1922

Former Winter Garden attraction, at 48, by Jack Lait, revived and reproduced by Ed. L. Bloom as road attractions at 82. Principals: Ed. Brendel, Flo Bert, Arma Kalls, Sam Hearn, Florence Browne, Martha Throop, Alice Ridnor, Johnny Berkes, Betty Jones, James Gaylor, Arthur Corey, Dolores Suarez.

Girls: Flo Dillon, Marie Martin, Paty Watkins, Edna Mandel, Christina Burnham, Nellie Gilley, Marvie Chaney, Collum Edwina, Lorraine Lee, Corine Wallace, Thelma Seymour, Gertrude Mackey, Billy Walker, Babe Wilson, Gaudy Thompson, Alice Harris, Carolina Ross, Beth O'Sullivan, Dorothy Kendall, Vinnie Mason and Billy Jensen.

Boys: Frank Bryan, Leonard Moody, Fred Hazelton, Robert Anderson, Eddie Fox, Fred Murray, Eddie Connel, Gerald Gardner.

"Spice of 1922" is a new show in everything but production and two or three principals of the original. Now it has youth and beauty in its cast—quite important, too. When first produced for the Winter Garden, where it played early last summer, the revue was headed by Valeska Suratt, who, along with other "names," fell all over each other doing Lait.

Jack Lait wrote a corking revue in "Spice," full of novelties in playing, and they remain, along with the production. The latter greatly helped, however, at present through its present management, Ed. L. Bloom. He revived and reproduced the piece for current travel and an intended coast tour during the summer. This week it is at the Crescent, Brooklyn, and next week opens at the Majestic, Brooklyn, for a run of four weeks, playing eight performances weekly.

"Spice" lately started with a third season date at Philadelphia in the Chestnut Street, where it broke the house record, going to Washington for a week and barely missing a house record there, while in Newark last week, with strong opposition (Lionel Atwill in "The Comedian"), it did \$9,000.

Mr. Bloom has improved the show in its settings and with light effects. The latter are carried through the performance in a manner lending a heightened glamour to the atmosphere which calls for them. It's a lighting scheme seldom tried in a musical show. Also in the casting Bloom displayed apt knowledge of proper placement in principals, while with the choristers he has secured a full line of girls, many from the Winter Garden. They give the chorus group a most attractive appearance, as the girls are young and all good-looking, backed up by some chorus men. It's not so easy to inveigle Winter Garden girls to take to the road, and Bloom just about cinched this performance when securing them.

The decided improvements in the cast are in Brendel and Bert and Florence Browne, while Martha Throop and Alice Ridnor, among the new principals, add much to the entertainment, as does Arthur Carey (not the former singer), who appears new to the stage, but possesses a splendid baritone.

Then, again, among the former principals is Arman Kaliz, who lends class and distinction in his present, which is his former, role. A show like this can use a Kaliz. Where everything is jazzed up for fun with low and high comedy, class and pop songs, a Kaliz, regardless of his acting, fits in like a jewel. Sam Hearn is another playing the role he created in "Spice" and getting plenty out of it in the laugh way. Besides, Hearn has taken the Jack Trainor role in "Help Wanted," doing the elderly business man in a Sam Bernard "Hochheimer" make-up and style.

Miss Throop leads several numbers, in good voice and presence, looking unusually fetching as Lady Grace in "The Lady of the Cameo." She also is leading the "Old Fashioned Cake Walk" finale that has been reset to much better advantage in this reproduction than it was mounted at the Winter Garden. Miss Ridnor sings and dances, besides being a pretty blonde. Given a lot to do (including "Little Red Book"), Miss Ridnor is working all of the time and with sincerity and cheerfulness.

A young woman of much promise is Miss Browne. She has immeasurably come forward and now in most of the Suratt roles recalls Valeska by comparison. Let it go at that. If Miss Browne continues her good work she will find on Broadway, for girls like her in musical comedy are needed all of the while.

Mr. Brendel and Miss Bert do much of a lot; they are all over the stage at different times, in bits, singles, doubles and specialties. Between the couple they must fill in about 10 stage waits of the 32 numbers or scenes in the show. Mr. Brendel has also inserted a comedy bit of his own, "Casey at the Bat," with Brendel the Casey batter in uniform wearing a brown derby. It's made very laughable as performed, with better pitcher, catcher and umpire pantomiming while Miss Bert recites "Casey" incidentally and apropos of the business. Brendel makes the comedy count all of the way. His break-away clothes bit now elaborated to nearly everything in the clothes way flying off of his person, is a laughing riot. Miss Bert handles herself like a regular musical girl, a dandy straight, and singing her own numbers to definite returns while looking like a Mary Pickford. The "painted ladies" are as of

fore with audience still guessing on the point thing. There is the "All Night Long" skit that Miss Browne does finely in as the wife with Brendel under the pillow (playing) solitaire in the "morning" and Miss Browne also leads the former Adele Rowland song, "Montmartre," making a real song of it through expression in delivery and gestures.

There are others who do their stuff in good fashion, like Johnny Berkes in his dancing and a dancing couple (not identified) who do nicely.

"Spice of 1923" is a good show. Jack Lalor turned it out as good and it's still good, perhaps better, with its freshness of youth than when it was elaborated by names that never meant as much on the stage as they may have meant on the billboards. For the road and at the same, even popular, \$2 scale, it's entertainment—plus—and will be liked, for it's different besides. *Time.*

CENTRAL

The black cat that strutted majestically across the stage preceding the overture proved an ill omen only for Francis Renault. When the feline decided to take an encore it probably doubled the female impersonator's tribulations. Renault encountered quite a few annoying snags during his quarter-hour sojourn. Firstly, the music cues went awry, the orchestra muffled the introductory vamp twice, so that Renault's entrance was spoiled by his audible request for the entrance number. The orchestra slipped once again later. Added to this, the stage crew backstage made too much noise, to the extent Renault had to request from the middle of the stage for a little quiet.

The overture was played to a less than half capacity audience, a few others straggling in later, probably turnaways from neighboring houses, and likely the only real cash in the house. There was the usual abundance of two-for-ones, cut-raters and paper (paper preferred) Monday night. The two-for-one rebates may be getting a play from school children. Several youngsters and their mothers were in evidence. Later a rather prolonged balcony disturbance suggested that these half-price coupons are being distributed indiscriminately. Those in the orchestra floor were thankful they escaped sitting upstairs. But they didn't escape anything else.

This is the second straight vaudeville bill at the Central. It held a formidable selection of standard acts, but played spottily. Nine were programmed, but only eight appeared. Starting at 8:30, the eight acts let out at 10:45, prolonged only by a tediously long intermission. Minus any topical or comedy film relief, the bill did not warrant a \$2.20 orchestra seat charge. Nor did the house get it. That \$2.20 at the Central is the best gag the house has had this season.

Haashe and Osel, mixed Jap team, with a variety acrobatic-ground spinning routine, opened fairly. Hattie Althoff and Sister piano act, featured the tough breaks recorded in a pop quartet and the sister's piano solo. Miss Althoff has improved considerably in song salesmanship since last seen, a nobby wardrobe not hurting matters any, either. However, the ingenious affectations in applause acknowledgment are a bit too familiar to be as effective as they once might have been.

Renault showed his stunning sartorial creations practically the same as in the last "Passing Show" at the Winter Garden. Here, apologized for the tough breaks recorded in as being part of the first day's tribulations, although it seems as if that should have been smoothed out at the matinee. Evidently, and more so to the artists engaged, people around a Shubert unit theatre don't take "Shubert vaudeville" any more seriously than any one else.

Withal Renault was an unqualified favorite, acknowledging his appreciation with a little speech. Buddy Doyle did well in the ace position in the first section with his songs and stories. Herkes, another who has been progressing considerably since last seen, Doyle has a sympathetic ring in his voice that can sell either a rag or ballad, although the latter number was over "acted" on the encore. The stories sound fresh, and the getaway impressions of the blackface stars got him off strong. Doyle is under contract to the Shuberts, and perhaps appearing groomed for something ambitious. He has possibilities.

Moran and Wiser, with their hat throwing, closed the first half. Libby and Sparrow reopened with their novelty dance production, "The Broadway Handicap," a turn checkoff of genuine merit that was roundly appreciated by the sparse attendance. George Libby is a fast and telling worker, Miss Sparrow following capably. Of all the starters in the race, notwithstanding an auspicious selection of "names" that have made Broadway famous, the audience voted the "dark horse," Libby and Sparrow, the popular favorite.

Anna Chandler is splitting headline honors with Kramer and Boyle, who followed, and closed. Miss Chandler goaled 'em. Her last choice of rather familiar pop. stuff did not deter the enthusiasm which compe-

ments her sterling delivery, although the manner in which Miss Chandler ruined the scene with her exclusive character number suggests what she can do with a wholly restricted routine.

Kramer and Boyle clowning and kidded to their and the audience's hearts' content. Boyle twice threatened to tie it up with his tempering. Kramer ad libbed considerably, and as Boyle complained, it's always his holiday. Any Irish reference, Boyle brooded, but Kramer seemed to be among friends. That "mountain" gag, however, is not in the best of taste. *Abel.*

PALACE

The Palace show Tuesday night ran to 11:18, with seven acts and the Chaplin feature, "The Pilgrim." The picture closed the show, running 45 minutes.

Two of the programmed acts were off the bill, due to the running time. They were Vivienne Segal and Harry Carroll, also Wood and Wyde. Blossom Seelye and Co. were an added starter, opening after intermission and doing about 30 minutes.

Frank Tinney (New Acts) headlined, closing the vaudeville portion just ahead of the feature picture, responsible for the jazzed-up running time and the switching.

Venita Gould was moved from second after intermission to fourth, the switch mattering not a bit, the way the "imitationist" went. Miss Gould did impressions of stand-up comedians, Jolson, Ted Lewis, Lenore Ulric, Grace La Rue and Gilda Grey. Changes went with the "Kiki" and Grey numbers. The luminous dress of the "Pollies" song helped a corking impression of Miss Grey. As Kiki Miss Gould used a full-stage set and a male assistant. Her Grace La Rue is easily the best. A healthy hit.

The show held plenty of strength in both sections, variety being the high light. Opening with Van Cello and Mary, a fast, clean, interesting opener of rigley barrel balancing, etc., with a neat production for background, the tempo speeded up with J. Rosamond Johnson and Co. in a melange of music, singing and dancing. The colored players have a hot songstress in Peggy Holland and a trap drummer who can do more things with a pair of sticks than a monkey with a coconut. Johnson, a veteran of the two-a-day, is a superb showman. He has a sure-fire arrangement of old and modern songs, which he sells smoothly, assisted by the four men and the girl. They did 15 minutes and could have stayed longer.

"Lonesome Manor," a Paul Gerard Smith skit constructed around an out-of-town newspaper stand and featuring Frank Dixon, proved a novelty full of bright lines. Dixon as the sophisticated "hick" graduate of a slab in Illinois meets a girl from Kokohoma at the out-of-town newsstand. The cross-fire is bright and topical, with many a wise crack from the city-wise Dixon, who is admirably cast and equipped in this sketch. Some of the lines muffed, but enough registered to insure the sketch in the spot. It was on a bit early for best results. Adelaide and Hughes (New Acts) closed the first half, following Miss Gould.

After intermission one of the hits of the evening went to "Topics," proving the Palace is one of the best-time circuits. Any doubt about this would have been dispelled by Tinney, who took up where "Topics" left off, both hitting about 400 in the "released gag league." Such ancients as "Actors are not hams, for hams can be cured" were rib-splitters for Tinney, with "Topics" one howl from beginning to end.

Miss Seelye, assisted by Benny Fields and two other boys, opened after intermission. Miss Seelye has one of the best acts of her career, but spoiled the acts at the Palace by featuring a cross-fire with Fields after the quintet had finished to a resounding hit. The act is gorgeously produced and as fast as Benny Leonard's left hand, up to the conversation. Fields can be heard harmonizing backstage all through Miss Seelye's numbers, the volume coming from a megaphone. The turn ran close to 30 minutes—about five too many.

Tinney, assisted by Mrs. Tinney (Edna Davenport), closed the vaudeville section, with the Chaplin picture closing. It proved a good vaudeville bill, but the addition of one more comedy turn in the first half would have made it one of the best of the season.

A sellout on the lower floor Tuesday night, with standees back of the rail. *Con.*

RIVERSIDE

With upper Broadway, between 79th and 110th streets, overboard as to the Chaplin film billing, the Duke Sisters, who topped the bill, can't Sistras, who topped West Side parlouring Monday night. Least-inhabitant, there was little more than ways, the house downstairs when the Riverside assemblage was at its height. And they're rather "high hat" around 96th street these days. Almost as many stroll in after 8:30 as gather previous to that time. Polly and Oz, No. 2, made their entrance at 8:17 and were lost in the spot. They could have stood a much later position. Presumably, the audience voted the "dark horse," Libby and Sparrow, the popular favorite.

initiator came with the Eight Blue Demons, third. They were still coming in on the octet of acrobats. If nothing else, the show contained a sprint getaway that must come close to hanging up a record. To wit: the first three acts were on and off in 19 minutes.

Miss Juliet terminated the first episode after doing better than a half hour. Backed by a gray draped setting, accompanied by a pianist, she did her imitations, which led to the request calling. Balleff and Belle Baker's walk seem to be Miss Juliet's best bits with her impersonation of Lenore Ulric suffering horribly if compared with that of Jans. A substitution might be made. The Grace LaRue and Lander bits are two of the old faithfuls to be retained. Freshening up would materially aid Miss Juliet, although the calling by the audience for favorites will always remain surefire.

The Sharrocks rounded out the running order of the first half. Although walking on to a reception they moderately died away with their preliminary conversation, which tips off that the opening dialog is in need of replenishing. The actual work of the mental calling was "in" and the couple had no trouble in registering satisfactorily, albeit the red flag is waving over their opening and closing conversation.

Only three acts in the second half, making eight in all, which had the Duncan Sisters closing up for the night. The girls rendered four songs and a duo of encores as their contribution, and probably could have remained for another ditty. However, the screen was dropped and the picture started. No stalling and the elimination of that air of "carrying on" with themselves take the act along fluently and decisively to the point where everything clicks at the scheduled time.

Sybil Vane was forced to share honors with her pianist, Leon Domque, so far as applause was concerned, and adversely concluded with a speech. It was unnecessary, forced, and spoiled an excellent illusion. Miss Vane is keeping almost entirely away from her programmed repertoire in that she is singing ballads of the popular type. A pleasing appearance, voice and a deferential manner make it easy for this singer to gain recognition, so that if the attitude of taking too much for granted were to stop this girl would be about right from all angles.

Centered between Miss Vane and the sisters placed DeMille's satire titled "1939," featuring Dorothy Sadler. The sketch amused, principally through the efforts of Denton Vane, who pounced on all the glory there was in sight. *Skig.*

COLONIAL

A slight deviation from the customary policy at the Colonial this week due to the booking of the Chaplin "Pilgrim" film. The house has been playing ten-act bills for several weeks, with the current show, due to the length of the picture, reduced to eight. This week's selection of acts is billed as a "Colonial Comedy Carnival" with the layout comprising a bill of lights from start to finish. Monday night the "carnival" show with the Chaplin picture as an added feature drew close to capacity with the audience alert from the start and in a receptive mood to a degree.

Laura and Billy Dreyer with their dance routine opened the show. The Dreyers have a showy dance offering, displaying several styles of work. They gave the bill a good start with McFarlan and Palace No. 2 whanging over their vocal selections with telling effect. This two man combination can rely nicely upon published numbers, especially those along comedy lines. One ballad is carried a bit too long, at least appearing too lengthy due to the weakness of the number. A title would suggest an old pop number, but the song pluggers with whistles were used in many houses. The boys secured one of the biggest hits ever acquired by a No. 2 act at this house.

Rapid fire laughs were developed by Franklyn Ardell and Co. in "The Wife Saver" No. 3. The Ardell vehicle is a sketch full of action and laughs. Its speed is a great asset with the laughs piling up from the start. Ardell is up to the eyes in "The Wife Saver" who does well enough in a role not calling for any great amount of effort. A few more sketches with the speed of this one could be used in vaudeville. Carrying off a laughing hit Ardell was followed by Ida May Chadwick and Dad, No. 4, who were originally programmed to close the show. The comedy derived from this offering was produced by the eccentric character portrayed by Miss Chadwick. With their expert dancing and comedy antics the returns reached a high level.

Natzy's Elmore Orchestra closed the first half. The musical aggregation under the direction of Jacques Green with Willie Greger as the featured member at the drums ploughed through a routine of pop dance selections with telling effect. As a musical combination the Elmore boys can stand on their own merits. They play well together and the work of Greger produces comedy which aids the act and distinguishes it from the general run

of combinations of this order. The Monday night audience came forward with genuine applause for the musical work.

The second half provided comedy from start to finish with Walter and Emily Walters with their ventriloquial offering opening after intermission. The Walters have most of the standard bits of ventriloquial work included in their routine with the act mounted in such a manner as to get the best results out of the work. With the laughs coming easily they had things coming their own way from the start. Will Mahoney programmed for a first half position was placed next to closing, gaining his customary comedy hit with clowning. Mahoney appeared later with Victor Moore and Emma Littlefield assigned to close the show with their rather aged vehicle. The comedy assistant employed in the Moore-Littlefield act was suffering from a cold Monday with Mahoney stepping in to handle several of his lines. The closing turn furnished all that was needed for a genuine comedy bill with the audience expressing approval. The house remained intact for the Chaplin picture. *Hart.*

BROADWAY

There certainly couldn't be anyone in the Broadway Tuesday night complaining the quantity given was not more than sufficient. There was, however, a complaint that could be registered most forcibly when an audience has a ballad jammed down its throat some three or four times during the evening in what is one of the most palpable and far-reaching plugging campaigns in recent years, carried to such extreme as to become most offensive. There can be but one conclusion when this thing happens, not only at one house but at three or four within a week's time, and that is there is some one out with a bankroll and that the heaviest kind of "slipping" must be going on for the plugging to get to the dealer. No house manager anywhere cannot be aware his theatre is being used for plugging purposes when the same ballad, and not a particularly good one at that, is thrown at his audience three or four times in one evening.

Outside of that there was a lot of real show at the Broadway. Ernie Golden and his Empire State Band, at this house for five weeks and now playing its sixth, were easily the headline feature, together with the aftermath of clowning the other members of the band contribute. Together with the band there were seven acts, with the show running from 9 until after 11, the new Chaplin picture, "The Pilgrim," going on at 11:10 and running to 11:45. The bill was preceded by an episode of "The New Leather Pushers," together with a cartoon comedy.

The Golden aggregation is undoubtedly becoming a favorite with the regulars at the house, who by this time have come to look upon the jazz musicians as one of the regular features of the program and they undoubtedly look forward to the clowning finish with relish, judging from the applause that greeted the band, which was the final act on the program.

Opening the show "The Sculptor's Garden" (New Acts), a posing novelty in gold, silver and marble, bronzes and paints, brought a fair applause return. Carter and Cornish, a colored team of hard and soft shoe steppers, surprised by stopping the show, showing an array of steps, taps and figures that brought the house down solidly with applause.

Mal Burke, assisted by a most capable pianist who also harmonizes with her vocally, got attention after her opening number. That waltz ballad Miss Burke is employing, together with the dressing, especially the hat, does not fit. The dancing bit that Miss Burke tries might also just as well be eliminated. In this particular she reminds of Grace LaRue trying to dance. Once past this number, however, the little singer had no trouble, and her finish with the pictures illustrating three numbers sent her away strongly.

Lane and Freeman went after laughs, having the first chance of the evening to give the audience comedy, and they more than made good. The boys comprise a clever little singing and talking comedy team and their efforts were nicely rewarded.

The dance diversion was furnished by Cissie and Georgie Sewell, assisted by a third girl who sings and plays. The present routine is effective. A little more than a year ago, when the turn was tried out, it was cumbersome; now it is real vaudeville entertainment, novel, fast moving and entertaining.

Harry Breen, next to closing, was suffering from a cold, and while he delivered to the greater part of his usual routine, he cut the extemporaneous singing at the finish slightly, as he felt his voice going. The boys' band that they all seemed to be waiting for. The boys went on at 10:26 and their own routine carried them along until 10:45, after which a song plugger got in his lining with a song that he couldn't sing and the orchestra did not seem to be up in. That slowed up the proceedings for a minute, but

Lane and Freeman appeared and clowning a bit with an old ballad of Broadway. Miss Burke reappeared also for a number, and one of the members of the colored team was on again for stepping and finishing with "Wild About Harry" strut, sure fire. Then came the third plug of the night on the ballad that had already been pulled twice during the earlier part. The audience got restless and began to go toward the door, although the Chaplin comedy was yet to follow.

It would really seem too bad if the Broadway has developed a real idea in this Golden band as a permanent attraction evidently good for several weeks yet with the acts of the bill clowning, only to lose the value of it through permitting song pluggers to ruin it by taking advantage of the situation and shooting their stuff at the public in front, regardless of the worth of the numbers or the number of times that they have been done on the bill during the evening. *Fred.*

AMERICAN ROOF

Moss and Frye and the Chaplin picture "The Pilgrim" helped the Roof appreciably Monday night. It wasn't capacity, though, not within two or three rows of it. Preceding Moss and Frye was "Cupid's Close Up," a comedy sketch perfectly played. It is constructed along the lines of a picture with a cut-back arrangement used frequently in sketch writing, but never better than in this instance. The playlet held the house's undivided attention. With its capable cast of three, the turn could walk into any type of house and make 'em like it.

Billy King opened with baggiping, juggling and cannon ball manipulation. He does some terrifying looking tricks with the big cannon ball and the bunch o.ked everything. Sweet and Hill were No. 2 with singing and talking. An average team with a conventional routine.

Will and Blondy, acrobats, third, with classy ground tumbling and hand-to-hand stuff that pleased. Laurie and Lucy, fourth, and getting plenty of laugh with their comedy numbers, including the one with the baby carriage. Ldu and Jean Archer, closing the first half, ran through a singing and dancing turn that held a couple of high spots in the man's loose dance and the team's tough dance at the finish. It's one of those stagey affairs with the pair made up as no toughs anywhere ever did, but the dancing sent it over. A brilliantly executed finale, led by George Sams, the twin's accompanist, landed an individual applause hit of hefty volume and genuine sincerity.

Villion Sisters (New Acts) opened the first half and St. Onge Trio closed with an aerial turn that had one of the men doing a double back somersault to a foot catch with his partner on rings—a good thriller for a feature stunt. The Chaplin picture closed. *Beil.*

FIFTH-AVE.

Basketball was the added attraction at the Fifth Ave. The first half with two male teams holding the stage at the completion of the regular bill. It is the second time basketball has been played on the Fifth Ave. stage as an added attraction. It was tried a few weeks ago with a girls' team opposing a male aggregation. It proved more of a clowning contest in many ways than real basketball. As worked out with the two male teams it serves its purpose better as a sport event. The boys play a fast game and provide plenty of action.

Whether the basketball drew business Tuesday night or the Paul Specht orchestra, topping the bill, is problematical. Undoubtedly the latter was largely responsible for the capacity attendance on that rainy night. A vaudeville bill now adds without a band a rarity. Fern Biglow and King opened with their knockabout comedy. They got the show into high without grinding the gears. Markell and Gay, a dancing couple, appeared No. 2. The male member displays ideas of his own in the way of acrobatic dancing. The single and double handstands serve him in good stead.

The sketch assignment, No. 3, was allotted to Henry B. Tormer and Esther Da in "A Boy Had Cold" by Frances Nordstrom. The husband and wife domestic comedy hit a responsive chord, laughs coming easily. The Texas Four, a tuxedoed male quartet, held forth No. 4. These well-groomed claps are devoting their efforts to comedy numbers. They can stand on their own merits as a straight singing quartet but are working up their numbers with comedy, which materially aids in their development. The routine is given over almost entirely to published numbers, the majority productive. The singing and comedy brought applause.

Wells, Virginia and West experienced little difficulty No. 5 on the strength of Buster West's dancing. The youngster is adding to his comedy work, having injected several sure-fire bits. His dancing has taken care of itself for some time. Clayton and Edwards appeared next to closing. The two-man team kept up the fast pace, whanging over several real laughs,

with Clayton doing nicely with his stepping, notwithstanding some clever work in this line preceding them. Edwards has several good comedy lines and should eliminate the "hot damp night" expression used Tuesday night. The act possesses sufficient comedy to make remarks of that calibre unnecessary. They walked away easily with one of the hits of the bill.

Paul Specht's orchestra closed the vaudeville section. The Specht organization plays with vim, has plenty of volume, a nicely selected routine of pop numbers and novelty ideas. For dance music the aggregation is hard to beat, being well seasoned musicians. The downtown audience was all attention, calling for several encores.

Hari.

58TH ST.

Six acts delivering first-rate small time variety entertainment, with emphasis on production flash and rough comedy, hooked up with first run on Charlie Chaplin's new picture, was an irresistible proposition for the Third Avenue clientele. The house was packed before 8 o'clock Tuesday night in spite of villainous weather. Apparently there isn't much new material offering at the booking office. Last week the final half at the 23d St. hadn't a new-comer, and the material for this week's first half is all well known if not standard for the time. A bill for these two establishments without a new act is the exception.

Valdarr and Cook, man and woman, furnished a quiet opener. The pair have a rather nondescript routine. The woman works like an acrobat who took up dancing as an afterthought, and her style is consequently a bit rough. The man is a better stepper, but he breaks into the specialty with several speeches, one a long description of the Apache dance in the form of an announcement. Altogether unnecessary. The woman does a bit of trick bike riding and they finish with a Bowery dance.

Allen and Canfield are the familiar type of boy and girl talking and singing pairs, although the girl in this case has a first-rate knack of low clowning such as the small time audiences devour. Her form is a trifle coarse for the better grade of time, but for the 58th St. type of audience it is immense, and any comedy woman whose stuff goes over ought to be in pretty constant demand for this intermediate level of bills. So many of them overdo class and refinement, it is a pleasure to find an exception.

Arthur Whitelaw was a veritable riot. This type of story telling monolog man is fast disappearing, but ten years ago there was a small army of them. Whitelaw does 14 minutes and probably half that stretch was taken up with repetition of topical comedy verses of a jingle to the refrain "It's a Wonderful Place" of "Come On Over Here." They simply couldn't get enough. Everybody knew him, for he got a noisier reception on entrance than strangers on their get-away. Stories are new and pointed and his delivery vigorous. Straight in getup, with neat cutaway coat and striped trousers. Benevolent looking, portly man with a good deal of smooth unction. Deals mostly in Irish stories with a touch of brogue.

"The Wishing Rug" is a silly bit of a burlesque bit framed around a girl act. Four good-looking dancing girls and a Turkish harem setting with a lot of splashing color in the drapes, a lot of noisy dialog, but no real humor. However, the loudness of a bellowing comedian makes up for the absence of genuine fun and the turn gets over the hour neat dancing and singing girls and three men whose monkeyshines are more energetic than clever. Just a cross-section lifted out of an ordinary burlesque show.

There was more suggestion of burlesque in the sideshow faked bit elaborated into a 15-minute routine of laughable talk by Tom Howard (formerly of the Wheel Shows) and Jere Lyons. Lyons' admission to joint billing is recent. It used to be Tom Howard and Co. The situation of a rube sap and a wise guy is the surest thing possible for comedy. It's almost fool proof even in incompetent hands, but these two get a lot of juice out of it. Howard has toned down in his makeup and works more quietly, to the vast improvement of the offering. The talk is rich in honest laughs and the surprise finish gets them away splendidly. It ought to be due for standard classification. Down next to closing it was the laughing hit.

Long Tack Sam with his troupe of Oriental acrobats and jugglers made a splendid flash closing item.

Rush.

An offer has been tendered the management of Loew's State, Boston, by the Boston Conservatory of Music to supply the entire cast for the amateur production of "H. M. S. Pinafore," planned for the week of April 16. The Loew interests declined, preferring to continue with their publicity campaign in conjunction with local dailies to secure amateurs for the production. The theatre has purchased a scholarship in the conservatory for the most successful amateur with one also donated by the vocal school.

DEADLOCKED

(Continued from page 12)

papers before Thomas actually took office. His answer was quickly forthcoming, it also reaching the press in part. The Thomas answer appears to have put a stop to Equity's tactics, for it never was replied to. The latter treated the matter lightly. It read:

New York, Aug. 16.

My dear Mr. Gilmore:

I have received your open letter of August 14th after first reading it in the morning papers. I refer to that to emphasize the purpose of an open letter, which is, of course, an appeal to public opinion.

I cannot let your generosity in that matter go unacknowledged, because, with your strong organization, capable at a single command of paralyzing the theatre, you are not so dependent upon public opinion as is this association of managers, who have only public opinion to which they may appeal.

Most of the morning papers cut out the recital in your letter of the fine things Equity has done for the theatre. I regret this deletion because it is of a record of which the actors are to be proud. In admitting those benefits I also would enumerate them if I believed that the editorial desire for brevity would pay any more attention to my repetition than they did to your first display.

The purpose of your letter is the wish to avoid a conflict that seems possible when the contract between the Equity Association and the Producing Managers' Association terminates in June, 1924.

The instrument that you propose for evading this possible trouble is what you call Equity Shop, and what the public calls Closed Shop, and which you define as a condition in which "Equity members will not play with non-members." You fortify that definition by saying, "Surely that is their right, or the right of any one, to make as a condition of acceptance of engagement that every member of the company shall belong to their association." I think with you that that is an individual right. I think, however, that as far as the public is concerned, it becomes a questionable right whenever you endeavor to make it general and concerted by a conspiracy, however benevolent.

This policy of Equity Shop, which was adopted by the Equity Association after much debate and full consideration, you say was put into effect in a perfectly democratic and constitutional way. I assume that you mean by that, democratic as far as your organization is concerned, and constitutional in relation to your rules, and that you do not mean to claim that it was democratic from the American point of view nor uncontestedly constitutional according to our supreme laws.

You remind me that as a member of the Dramatists Guild was one of a committee that issued a statement condemning the policy of Equity Shop that the actors no doubt read this statement, and notwithstanding the dramatists' wish in the matter voted in actual figures "3,398 for Equity Shop against 115" who agreed with the dramatists. Considering the appeal to personal interest, I am sure that the dramatists will regard that 115 as encouraging because they, the dramatists, at the time were careful to state that they entered their protest against Equity Shop only because they felt the time would come when they would perhaps have to do more and they didn't wish to be open to the very just rebuke of not having spoken when the matter was in debate.

I note that you propose now at this time and far in advance of the termination of the existing contract to put this question again to the vote of your membership upon the condition that if a majority of your association feel now as they did then, "the managers will accept the actors' verdict without further cavil." In questions of right, I am not especially overborne by the presentation of numbers. I think it was Carlyle who said that to refuse a wrong opinion and then to accept it because many favored it was like refusing a piece of counterfeit money but agreeing to take it if they could get enough of it together. I don't want to question the generosity of your proposal, but I have something simpler to offer. The last total vote of the Actors Equity Association in its annual election of 1920 was 3,755, a large number, especially when one considers as you ask me to remember that most

of your people were constantly on the move and difficult to reach. The Producing Managers' Association which numbers but 53 and the American Dramatists Society which numbers but few more are not so itinerant, and can be more quickly reached. They voted with equal unanimity against your policy of Equity Shop. I suggest that we re-submit the question to them and if they are still against it that the actors accept the decision without further cavil, and both sides get together for co-operative agreement. This idea is not original with me. Many years ago when Mr. Bill Nye was editing a paper in Wyoming, he received a letter from a lady with 10 tickets for a church festival inclosed and a bill of \$10. After operating his hand press for a while he responded by sending the lady 20 tickets to the picnic of the Typographic Union at 50 cents a piece and told her "no money need change hands."

In supporting your proposition you say "no one will deny, I think, that part of the art and industry of the theatre belongs by right to the actors." That position is so securely taken that I haven't the slightest wish to question it, but I believe a great many will deny that all of the art of the theatre and the industry belongs to them—which is a different question. My own idea of this is only my own idea; your proposal is of sufficient importance to call a meeting of this organization and to have it fully discussed before replying to you, but as your letter is addressed to me, I feared that such delay would indicate a perplexity that as yet I do not feel—my own idea about the theatre, my dear Frank, is that it doesn't belong to the actor, nor to the manager, nor the dramatist, nor to all of them combined. It is a great public institution, a temple, the foundation which was laid by Aeschylus, and the ornamental minarets of which each of us in his little personal way is endeavoring to shape and effect. If all of the 53 gentlemen that I represent, and all of the dramatists with whom I am associated, and all of the actors whom you speak for and for whom I have genuine admiration and affection, were to be wiped from the face of the earth, the theatre living in the hearts of the people would go on to rebuild, reconstruct and re-establish itself. I have an idea that the public will take that view of it, that they will regard it as an important institution, and that they would regard as unwarranted the assumption by the actors, by our little ephemeral band that now happens to be passing through its corridors, that they had a title to it in fee simple. My opinion is that on the institutional side, the dramatists may set up an even greater claim than the actor. I read in the Equity Magazine which your office sent me, the statement that the great days of the theatre were when it was in the hands of the actors exclusively, as for example, in the days of Shakespeare and Moliere. Of course both those men were actors, but they are remembered as dramatists, and if some magic could strike from the record the fact that either had ever played they would still be Shakespeare and Moliere, and I think with their lustre but little dimmed. It is the actor's compensation, and perhaps his tragedy, that he receives his pay in the applause of the generation to which he plays. The tradition and the literature of the theatre as an institution are in the hands of the dramatists.

There is one other consideration that I think the public is going to ponder, and that is the sanctity of individual contract. I am not now losing sight of the value of collective bargaining nor of the great reforms that it works in practice, but after all, and especially in the theatre, the individual contract is the basis of prosperity. By individual contract I mean a document that records a meeting of two minds and does so in order that in the event of any forgetfulness or more sinister departure, the record shall be there in that contract subject to review and adjudication by the properly constituted courts of the State. I don't believe the public will favor the Soviet control of the theatre.

I don't believe that between parties to individual contracts and the State which is to review them it will look with favor upon the interposition of a third organized irresponsible entity, however benevolent, whether that newcomer be a labor union, a Masonic Lodge, the Ku Klux Klan, the Fidelity

League, or an Actors Equity Association.

Now all of the above looks a little inflexible, and unyielding, especially in the face of your offer to have the actors again vote upon the question of Equity Shop, but I think it is essential that it should look so, in order that neither of us misleads the public.

In conclusion and in the fullest spirit of the fine wish that is evident in your offer to reopen the question, permit me to say that I regard the present status as a fine thing for the theatre. I like the Equity Shop where it is applied to the "bogus managers and stranded companies" which as you say, "still average one a week," and I like its present status as it exempts the Producing Managers Association from the rigor of the Equity Shop because it enables this association to say to that kind of "bogus" manager when he develops his irresponsibility within their ranks, "We will make good your shortcoming in this instance, but henceforth we cast you into the outer darkness of Equity's disapproval." I don't think we need a referendum to do this. I don't think the Producing Managers Association or the Equity or the Dramatists need to vote on this matter again. If your four thousand members will delegate to you, Frank Gilmore, the power, I believe I can persuade these fifty-three men to delegate to me an equal power that you and I can get together long before 1924, and extend this contract profitably to every branch of this great art in which we are so mutually interested. I have an idea that public opinion will almost demand something of that kind. My men may mistrust me a little bit at first because they will remember that I have been a master workman of organized labor and that I am a strong union man. Their confidence if I can inspire it will come from the fact that I don't believe in a federation to the degree in which federation seems to be going. That is to say I do not think that we are ready for a time when every man who gets any money as a wage shall be allied in a class against everybody who pays any money as a wage. That of course is class warfare and contrary to the spirit of this country of ours, and I hope, Frank, that you will tell Equity that I said all of this to you many months ago before the question of Equity Shop was raised, and when you personally discussed it with me, and that I repeat it now because it is my belief and not because I am retained by the Producing Managers Association which as yet I have not had time to consult.

With best wishes,

Fraternally yours,

Augustus Thomas.

FEALY STOCK RETURNED

(Continued from page 13)

over the Fealy ad in the souvenir program used at the Contemporary benefit at the Broad occurred after and not before the benefit. He insists that he merely called attention to the fact that in using this souvenir program without having the copy read and approved by Schlesinger Contemporary violated its contract. He added in his interview with Mrs. Lee Davis, who represented Contemporary in the matter, that he never allowed another theatre to advertise in his program, and had even rejected an ad from the Winter Garden, New York. But no harm had been done and Contemporary could forget it. Mrs. Davis' version of this agrees with Schlesinger's except she says he was very nasty in the matter and showed personal animosity against Miss Fealy and Contemporary.

During last week the controversy went on with vigor and no little bitterness. Among the high lights are Schlesinger's avowal that he would cut the salaries of both Miss Fealy and her leading man, Milton Byron. The former was receiving, he said, \$300 and the latter \$200. Byron retorted in a certain speech in which he stated Miss Fealy had never received less than \$300 in summer stock and in winter stock as high as \$700 for herself, while now she is also directing, managing, etc. He said that he had received an offer to play with the Strand stock people here for double his present salary.

He asserted that for managing the Broad Schlesinger gets \$250, which is very high for a house manager. Schlesinger had also offered to sell the shares for \$1,000 and \$500 for the home for crippled children. Byron said Miss Fealy would accept this by holding a benefit for the home, which should yield \$1,000, and

she would guarantee the \$500.

Miss Fealy has what she wants and the Acme Theatre people have acted generously in retiring and accepting the small loss they have incurred without complaint. Whatever may be the truth beneath the various contradictory statements, all sides agree that there is no sense in having a controversy with a woman.

A report in New York late last week said Morris Schlesinger of the Broad, Newark, had secured the Shubert (unit house), Newark, for his own stock, to forestall Maude Fealy moving to that downtown house from her neighborhood stand. Later this was denied. A Shubert man in New York stated Miss Fealy wanted the Shubert, but that the Shuberts demanded that four weeks' rental be deposited in advance.

It is now understood the De Wolf Hopper comic opera company will take the Shubert, Newark, for a run of six weeks, to be followed by a regular stock organization under the management of Henry Duffy, who will rent the house.

BROADWAY STORY

(Continued from page 13)

for by American managers and its failure to hold up is a disappointment. Easter may find it in another house or on tour with the musical "Cinders," its likely successor.

The failure of "Roger Bloomer" was foregone. It was taken off at the 48th St., after a week and two days, but bobs up Thursday (tonight) at the much abused Greenwich Village theatre on a co-operative basis. "Rita Coventry" was another sudden withdrawal. It remained three weeks at the Bijou and was succeeded Wednesday by "The Love Habit."

"The God of Vengeance" jumped in takings as expected following the publicity attendant to the arrest of its players. The gross went upward about \$2,500 and the takings last week totaled \$12,200.

Of the new entrants on Broadway "Barnum Was Right," which opened at the Frazee, looks the most promising non-musical since the first of the year. Louis F. Werba produced it, in fact put it on four times. It came in after three times out of town and heavily in the box. Tuesday night the Frazee sold out and the agency call was one of the most brisk of the list. "Pasteur," with Herry Miller, opened at the Empire Monday, winning personal praise but the play is in great doubt as a box office attraction. "The Comedian," with Lionel Atwill, opened Tuesday at the Lyceum, being the second Guitry adaptation for the week. It was accorded mixed comment. "Go Go," a musical piece which entered Daly's 63rd St. was regarded having a good chance.

"Dagmar" leaves the Selwyn Saturday, with Pauline Frederick, in "The Guilty One," succeeding at \$2 top. "Sun Showers" is listed to stop at the Astor, though a dark house was offered it for next week. "Lady Butterfly," moves from the Globe to the Astor, with "Jack and Jill" scheduled to come into the Globe, though there may be a delay in the premiere. "Why Not?" in moving from the National back to the 48th Street, chases out "The Chastening," put in as a stop-gap. "The Adding Machine" will relight the Garrick (dark this week) Monday, and "The Love Set" is mentioned to enter the Punch and Judy. It is the same show known as "Jobe and the Job." The premiere list for next week holds between two and four attractions.

The special matinee shows have not started anything, though "Morphy" continues on off afternoons at the Eltinge. This week "The School for Scandal" is on at the National, and next week a play called "Up Town West" will try special showings at the Earl Carroll.

"The Bat" headed the subway list, getting \$13,200 for the first of a two-week date at the Majestic, Brooklyn. "The Exile," a new play at the Montak, drew \$9,000, regarded as very good for a play minus a Broadway reputation. "The Comedian" got nearly \$11,000 at the Broad Street, Newark, that business also making an impression. "He Who Gets Slapped" drew nearly \$8,000 at the Bronx Opera House, the show stopping for several weeks, but due to reopen at Easter out of town.

Only One New Buy

The agencies are fighting shy of buys for the final two weeks of Lent. That was witnessed this week when they did not offer to buy in advance for the new Belasco show, "The Comedian," with Lionel Atwill, a star that, coupled with the Belasco name at the Lyceum, is always sure of a certain society

demand, and waited until the opening was over before reaching an agreement regarding seats for the attraction.

There was but one new attraction of the four new shows up to Tuesday the agencies took anything for; that was "Barnum Was Right" at the Frazee. The Henry Miller starring vehicle, "Pasture," and "Go Go," the new musical piece, were likewise passed up by the agency men. The buy for "Barnum" was but a small one, although the demand in the agencies Tuesday for the second night was quite strong.

The 22 shows with running buys will have "The Laughing Lady" at the Longacre drop from the list this week. The complete list holds: "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "The Lady in Ermine" (Century), "Anything Might Happen" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliott), "Give and Take" (49th St.), "Barnum Was Right" (Frazee), "Secrets" (Fulton), "So This Is London" (Hudson), "The Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "The Laughing Lady" (Longacre), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Mary the 3rd" (39th St.), "The Pool" (Times Sq.), and "The Dancing Girl" (Winter Garden).

In the cut rates were 24 shows listed at bargain prices against the 22 buys. Six attractions that were present on the buy list were also present in the cut rates and all were either Shubert attractions or attractions in Shubert houses. This half dozen are "Caroline" (Ambassador), "Wildflower" (Casino), "The Lady in Ermine" (Century), "Anything Might Happen" (Comedy), "Mary the 3rd" (39th St.), and "The Dancing Girl" (Winter Garden). The other 16 attractions offered at bargain prices are "The God of Vengeance" (Apollo), "Sun Showers" (Astor), "Liza" (Hayes), "You and I" (Belmont), "Whispering Wires" (Broadhurst), Shubert Vaudeville (Central), "The Love Child" (Cohan), "The Masked Woman" (Eltinge), "Pasture" (Empire), "The Chastening" (45th St.), "Sally, Irene and Mary" (44th St.), "Icebound" (Harris), "Hall and Farewell" (Morosco), "Why Not?" (National), "Up She Goes" (Playhouse), "Papa Joe" (Princess), "The Sporting Thing To Do" (Ritz), and "Dagmar" (Selwyn).

FORREST HOME BENEFIT

(Continued from page 15)

gave the "Mitz, Kitz and Fritz" song from "Blossom Time" assisted by the chorus, Bertram Peacock on the program, did not appear.

A George S. Kaufman sketch, "If Men Played Cards as Women Do," was presented by Burton Churchill, O. P. Heggie, Edwin Nieldner and John Peter Toohy. It was one of the biggest laughs of the program.

The Wilson Brothers (Nixon theatre) were followed by numbers from "Glory" though Patli Harrold, leading lady, did not appear.

Helen Gahagan and Beth Merrill ("Passions For Men") (Walnut) gave a short play by Franz Molnar entitled "A Matter of Husbands."

Ernest Truex was dressed as "Hamlet," but remarked that as he had never seen John Barrymore's "Hamlet," he would give an imitation of Barrymore giving an imitation of Ernest Truex singing the "Thirteen Collar" song from "Very Good Eddie." Truex did most of his act on top of the piano and was one of the comedy hits.

Irene Franklin sang a number of songs and was followed by the presentation of the complete banquet scene from "To the Ladies" with Helen Hayes, Louis Harrison and the members of the company.

Joe Santley, Solly Ward and Ivy Sawyer headed the "Music Box Revue" contingent, giving the first act jazz finale of that show. B. C. Hillian sang several numbers, and a quartet from "Little Driftwood," (Keith's) composed of Victor Fay, Vin Scanlan, Ivan Arbuckle and Samuel Gould rendered a number of songs.

The program was concluded by the rendition of the Philadelphia orchestra of the "William Tell" overture under the leadership of Leopold Stakowski.

The stage was under the direction of Mr. Jordan and Fred G. Nixon-Nirdlinger; the publicity by Mark Wilson and Thomas J. Labrum, and Joseph Wood was master of transportation.

This benefit, the first of its kind, was declared highly successful. It is not unlikely it will become a yearly function as is the Philadelphia performance of the Actors'

Benefit Fund show. It was held under the auspices of the Theatrical Managers' Association of Philadelphia, F. G. Nixon-Nirdlinger president, Thomas M. Love, chairman, and Leonard Blumberg, treasurer.

CHI'S TICKET BUNK

(Continued from page 11)

Mrs. Couthoul found it impossible to handle Flo Ziegfeld, smart showman, who realized in making his scale of prices topped with \$4.40 that "Sally" was going to get the full price, and no premium for the "specs." By making the top price \$4.40 Ziegfeld evidently knew the "specs" would have to ask the highest price of all times to draw their premium, and while they probably could do this for a short space of time, such as they did after getting seats by "digging," the campaign wouldn't last long. It didn't. The "gyps" overstocked themselves; got "stuck" heavy by holding out for a premium, and up to a fortnight ago flooded the streets around the Colonial with their wares, asking prices even smaller than the boxoffice prices at certain time. They grew tired of this (Ziegfeld planned that they would) and now they are leaving "Sally" alone, with the result that playgoers are finding much pleasure in getting what they want at the Colonial boxoffice. All credit for this system was given the Powers offices, but Ziegfeld was the man, and the Chicago public is fast learning this. The Illinois theatre incident is increasing the Ziegfeld admirers, for it takes considerable time for the public to become acquainted with the inside maneuvering of theatrical managements. If Ziegfeld had been here instead of Palm Beach, it unquestionably goes that he would have proclaimed other angles of the Chicago situation in similar advertisements that he telegraphed from Palm Beach and demanded to be used after the Leon Errol episode was badly handled at the Colonial.

How the newspapers will treat the inconsistency of the Powers offices in handling the speculating game is a matter of guesswork. It is known, however, that the newspapers feel like the chaps who go to the circus, and after a lot of ballyhoos get "stung." This happens only to be a trade paper and does not go to the public, so unfortunately the public in its disappointment doesn't know the inside angles as explained in this story, but what brings it clearly up to the theatrical magnates is the fact the Chicago correspondent did not go into ecstasy over the direct selling of the tickets to the patrons of the syndicate houses. Neither did the correspondent rave or throw a lot of adjectives to Harry Powers' philanthropy.

The leading speculators here have most of the local managers buffaloes. Incoming advance agents and managers also become the same way. It's a peculiar situation, but easily solved if any manager really has the welfare of a wise public at heart, and produces enough backboke to ignore what harm is threatened when tickets aren't given the hotel "specs."

The theatre manager with the right kind of "guts," who comes out with a straight from the shoulder statement to the Chicago public and explains the whole situation—that's the theatre which is going to overcome the deadly existing hour in Chicago. True, this theatre won't be given advertising space in the hotels for the attraction involved, but it will pay in the long run. The patrons seeking the attraction at the theatre not involved with the hotel "specs" may be told that the attraction is all sold out just because the hotels haven't tickets, but this situation could be squarely met by shrewd showmen. There are other inside angles connected with the wretched ticket scalping game as it now exists, but the whole matter when properly summed up is "the hotel 'specs' only can sell tickets when the attraction is a hit." Therefore, say conservative showmen, why should the box offices be placed in jeopardy by giving the hotel "specs" the choice seats when they, like the ones at "Sally," can be sold at the box office window?

The Powers offices have been soundly whipped by the Couthoul offices with the advent of the "Scandals" incident. It's a perfect illustration of what has been stated in the way of some of the managers here being buffaloes by the leading speculator.

The nearest approach to an independently managed theatre, viewing it from the speculative viewpoint, is the Cort. "Sport" Hornmann holds all his seats at the box office. His only connection with the Couthoul stands is that he allows them to

phone orders. The purchaser of the Couthoul order for seats at the Cort must take what the box office has at the time the phone order comes. The public knows this, and that's why the Cort is popular; that's why the Cort can do more than normal business even with a weak show, such as is transpiring with "The Rear Car." The Chicago public has confidence in the Cort theatre. This cannot be stated about any other theatre in town.

It's being wondered why the Twin theatres don't step out and command the opportunity for local public favor that is resting hereabouts. There's been a lot of harm done in the premiere days of the Twin theatres through workings with the Couthoul system. Couthoul made outright buys for both the Harris and the Selwyn with a reported expressed purpose of keeping tickets away from the other brokers. Through this system she has suffered big losses; the theatres have gained in money but not in public favor. There are aspects on the surface to denote that the Twin theatres are drawing away from the bondage of the Couthoul system, and any kind of a sensational announcement is expected from the offices of the Selwyns and Sam Harris before long.

PHILA'S NEW HOSTELRY

(Continued from page 14)

the old Continental was started Monday and is expected to be rushed to completion by 55 days. The hotel will not be ready for 18 months. The site was purchased by the new corporation from the Benjamin Franklin Hotel Company, which two years ago announced that it would erect a 14-story hotel on this site as one of the string of United Hotels Company of America. The sale price is reported as close to \$1,500,000.

Horace Trumbauer, designer of the Ritz Carlton and other big buildings here, is the architect.

In the old days, when the Continental was the most famous hotel in Philly, the old Walnut Street Theatre was the city's biggest theatre, and many say that this situation is about to be repeated. The Benjamin Franklin is much larger than the city's largest present hostelry, the Bellevue-Stratford.

After many false rumors it now looks definite that Philadelphia will have another legit house in the very near future. A permit was issued Friday by the Bureau of Building Inspection to the Shubert Theatrical Co. for the erection of a theatre at the northwest corner of Juniper and Cherry streets.

It's been well known that the Shuberts have owned this property, which is back of the Lyric and Adelphi theatres and does not front on Broad street; for several years. On a number of occasions it has been rumored that they would build there, but bad conditions have always caused the proposition to be abandoned. This time, however, it is expected that work will be started as soon as the frost is out of the ground.

The last time the building of a house on this Cherry street site was mentioned it was said that it would be connected with the Adelphi or Lyric theatre by a long passageway or lobby, so that it might have a regular frontage on Broad street. If not it will be the only legit house in this city fronting on a side street.

This will make eight legitimate houses in town, not counting the Chestnut Street Opera House. Reports that new legit houses were to be built for syndicate interests at 13th and Locust and on Market street, near 19th, both proved false alarms.

MISS DUNCAN'S CITIZENSHIP

Washington, March 14.

Secretary of Labor Davis has ruled that Isadora Duncan lost her American citizenship in marrying Serge Essonne, and that she is now a Russian citizen. In making the announcement the department explained that had her marriage taken place after September 22, 1922, when the Cable woman's separate citizenship measure became a law, her marriage would not have affected her citizenship.

Miss Duncan cannot again become a citizen of this country unless she files a petition the same as any other citizen, and to quote the department, "must prove herself to be a person of good, moral character, attached to the principles of the Constitution, and that she is not a believer in or opposed to organized government or a member of or affiliated with any organization or body of persons teaching disbelief in organized government."

BEDSIDE CHATS

By NELLIE REVELL

According to Hoyle, a fourth consecutive birthday in bed should be one of gloom and discouragement. Mine wasn't. My health has improved so much and I was so much better in every way than I was the other three that it would have been ingratitude on my part to be other than cheerful. And, besides, when friends keep you busy signing for congratulatory wires and exclaiming with admiration over gifts there is no time left to be blue.

It seemed that all my friends had a thought to spare for my birthday, and if just one more present had arrived I would have had to hire the room next to park it in. They ranged from little gimcracks, designed to coax a laugh from me, to expensive baskets of fruit, enormous boxes of candy and armloads of flowers. As for telegrams and cards, they came from all walks of life, from stage hands to supreme court judges. By noon the large sturdy screen to which I had them pinned sagged under their weight and the array looked like the returns of a presidential election, for they came from every state with some foreign countries on the list, too.

The number who braved the elements to make me a personal visit was large, and included Charles B. McDonald, Walter Kingley, David Belasco, Thomas Gorman, Edward Oakford, Mrs. Lucretia McAnney, Nina Harrington Lawrence, Mr. and Mrs. Charles McDonald, Mr. and Mrs. Herbert de Bower, Mr. and Mrs. Ernest Boschen, Mrs. Bird Farber, Mr. and Mrs. J. J. Jones, E. E. Hart, Mike Rabeffo, Mrs. William Grossman, Mr. and Mrs. George Stockton Boudnot, Mr. and Mrs. W. H. Donaldson, H. B. Marinell, Harry Grant, Burn O'Sullivan, Irving Southard, Mr. and Mrs. Harold Orlow.

Those who could not come, but sent me remembrances, were Mr. and Mrs. Thomas Heath, Mr. and Mrs. C. E. Bray, Mrs. Marcus Harris, George M. Cohan, Leslie Bradshaw, Mrs. Peter F. McKenney, Thomas J. Ryan, Mrs. Rex Beach, M. B. Leavitt, Percy G. Williams, Branner, the cartoonist; Laura Bennett, Dorothy Dahl and her mother, B. O. McAnney, Nellie Sterling, B. S. Moss, Edward Dunn, Jule Delmar, Frank J. Hughes, John Pollock, Marcus Loew, E. F. Albee, Mrs. Jerry J. Cohan, Mr. and Mrs. John Flinn, E. V. Darling, Al Darling, Daniel J. Burns, Leslie Mason, Dorothea Antell, Mrs. Walter Le Roy, Betty Brown, Mrs. Louisa Albee, Frank Evans, Edgar Allan Wolf, William Grossman, James B. McKown, Hugo Morris, Murry Fell, Matthew White, Jr., the girls on the staff of Variety, Henry Chesterfield, George Coxey, Mr. and Mrs. William B. Sleeper, Sylvia Hahlo Whitman, Frank Van Hoven, Eva Davenport, Hattie Wallach and May Ramsey.

Three clubs, N. V. A., Professional Women's League, and the Keith Boys' Band, remembered me officially.

What a shock it was to hear of the passing of William Stuart, assistant to Henry Chesterfield of the N. V. A. Club. While every member of the N. V. A. will miss Billy's friendly smile, how much more will we in hospitals feel the loss, after having enjoyed his weekly visits for so long. What untiring efforts he made to cheer the sick and afflicted! Many times he has called on me after visiting five or six other hospitals where members of the profession were confined and yet there was never a bit of depression in his manner or his outlook on life. He was a faithful mirror of the club spirit, a practical exemplification of the brotherhood of man.

Nearly every week he brought us a meal from the N. V. A., and how welcome that repast was after so much institutional food. Saturday a week ago he ran in for a moment, just to bring me a bottle of my favorite chili sauce. It was little touches like that that endeared him to all of us.

It was not easy for me to think of Billy as having left us, particularly when, an hour after I had been told of the sad news, there arrived by mail a paper he had been sending me regularly. It had been addressed in his hand-writing and in it was a note, saying he hoped my cold was better. So there was a bit of shadow across the happiness of my birthday, as from time to time I cast an affectionate glance upon another empty chair at my bedside.

There was a fire across the street from the hospital the other night and while it was a misfortune for someone it certainly served to prove how many people bear my safety in mind. From the time the fire started until early morning, I am told, the operator in charge of the switchboard was kept busy informing people over the wire there was no danger for me. I wish I could have answered everyone of those calls myself and told each person how much I appreciated his thoughtfulness.

It doesn't embarrass me to admit I was frightened for a while. It is not soothing to lie helpless and know there is a fire just 50 feet from your window, even though you know the nurses and attendants are trained to combat such a peril. The smell of smoke was what woke me first, for I come from Chicago, where we have fires to burn. In fact, having covered so many fires in my newspaper days there, I react to one almost instinctively as a fire horse.

For a moment, on awakening, I thought I was back in the theatre and that George Lucas, my favorite photographer from the White studio, had just touched off a flashlight to catch some press pictures. But the excitement in the building across the street—the one that Nellie built—quickly informed me that I was still playing the hospital patient role.

The next day I found out from two newspaper men who called that I would have been in no danger at all if the hospital caught fire. All the reporters who were covering the fire had framed a plan among themselves. They were going to come right in and take me out with them. And it's a long time since I've had a chance to go out with a bunch of reporters. It was from another caller that I learned the paper men had made nuisances of themselves, trying to break through the fire lines to find out if I was all right. So persistent and so numerous were my solicitous friends that finally one disgusted patrolman walked over to his captain and inquired:

"Say, just who is this soubret, Nellie Revell? She knows an awful lot of guys and they've all got police badges."

They've thought of a new one to do to me! At least it is a little different and, having the advantage of novelty, it serves to break the monotony. For that, I suppose, one should be grateful. The next time you are suffering from ennui and crave a new thrill just have some one who understands orthopedic surgery hang you up on a tripod. First he will tie a strap around your chin, put iron hoops around your armpits, fasten one end of the strap to the tripod and then haul away on the other end. This has the effect of stretching your spine by lifting you off your feet and leaving your armpits as your sole means of support. They can't claim exemption for that either. You will find, before this entertaining process has gone far, that your vertebrae are not nearly as elastic as your imagination. And if it is not a thriller I resign here and now as a prognosticator.

After my various experiences with tripods, doctors and dentists, I am convinced that the only living organism I envy is a jellyfish. If there be such a thing as reincarnation, I hope in my next earthly existence to be one. They have no spine, and therefore can have no backaches; they are brainless and so can't have headaches; they have no teeth and thus can't have toothaches. And what more does any poor fish want!

Between hanging treatments, fires and birthday celebrations there's enough excitement here even for me. Wish I could get back to the quiet life of the circus lot.

A NEW "BABY" IN OUR

DEAR MR. AND MISS ARTIST

When we wrote "Tucky Home" every one told us that we had written the last word in Southern Songs—BUT—we predict that our new song, "DOWN AMONG THE SLEEPY HILLS OF TENNESSEE," will be even twice as big a hit as "Tucky Home"—and after you hear it we are sure you will agree with us.

Signed,

JOE SAM M. GEO.
YOUNG LEWIS MEYER

Words by
JOE YOUNG and
SAM M. LEWIS

Down Among the Sleepy

Moderato

VOICE

Home land, Home land you're for-ev-er in my mem-o-ry heart
Home land, Home land you're the emp-ty spot in my o-ry heart

Home land, Home land In my dreams you're al-ways call-ing me
Home land, Home land emp-ty are my dreams since we're a part

I can see you oh, so plain— ev-ry nook and ev-ry lane Oh!
I feel just like I'm a-lone— I was just a fool to roam We

what— I would-n't give— if I could live my life a-gain
all— must make mis takes— and my heart aches for you my home

CHORUS

Down— a-mong the sleep-y hills of Ten-Ten-Ten-nes-see

That's— the on-ly place a wea-ry soul should be

Heav-en knows I wan-na wan-der back a-gain

To— a lit-tle nest beyond the fields of gold-en grain—

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THE MOST SURE FIRE APPLAUSE GETTER ON THE SONG MARKET TO
YOU KNOW YOU BELONG

SO WHY DON'T YOU

THE MELODY SONG THE ENTIRE

DEAR

YOU'RE THE NEAREST

THE SENSATIONAL COMEDY SONG

YOU TELL HER

EXTRA NOTICE—FRED KRAMER, "THE HUSTLING CHAMP," IS NOW MANAGING OUR

IRVING BERLIN, Inc.

== SEE MAX WINSLOW and MAURICE

SEATTLE, WASH.
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CHAS. NELSON, Mgr.

SAN FRANCISCO
600 Pantages Bldg.
HARRY HUME, Mgr.

CLEVELAND, O.
Savoy Hotel
PHIL JULIUS

PHILADELPHIA
107 South 11th St.
HARRY PEARSON, Mgr.

CHICAGO
119 N. Clark St.
MILTON WEIL, Mgr.

FAMILY OF SONG HITS"

Hills of Tennessee

Music by
GEO. W. MEYER

I've been told there's an old — old say-ing lit-tle sheep nev-er sleep — while stray-ing
rall.
I know why, I know why — I'm pray-ing ev-'ry day in ev-'ry way I
a tempo
wish I had some-bod-y Rock-a - by-by-by-ing me Down a-mong the
1. *To Patter* 2. *Fine*
sleep-y hills of Ten-nes-see I know that
PATTER
I'm just a dumb as L when I be-gin to spell T-E-Ten-nes-see is there a Doub-le E
T-E doub-le N I'm bumb-led up a-gain where is that double E Hid-ing in Ten-nes-see
there's an N and an S be-tween'em I know the let-ters but I can't rou-tine'em
T-E Doub-le N - E Doub-le an-y-bod-y knows that I just mean — I mean I
wish, wish, wish I had some-bod-y Rock-a - by-by-by-ing me
Down a-mong the sleep-y hills of Ten-nes-see

DOWN AMONG
THE SLEEPY HILLS OF TENNESSEE
WILL FIT ANY SPOT IN ANY ACT

DOWN AMONG
THE SLEEPY HILLS OF TENNESSEE
HAS MARVELOUS PATTERN CHORUS

DOWN AMONG
THE SLEEPY HILLS OF TENNESSEE
CAN BE USED AS NOVELTY DOUBLE
with Special written Material by Young & Lewis

Special Harmony Arrangements for
Double, Trio, Quartette, with the
most beautiful Obligato ever written.
All Harmony arranged by Ed Smalle.

IF YOUR AUDIENCE WANTS TO HEAR IT—ARE YOU SINGING IT?

G TO SOMEBODY ELSE

LEAVE ME ALONE

PROFESSION IS RAVING ABOUT

E S T

TO MY HEART

WITH A LAUGH IN EVERY LINE

S-T-U-T-T-E-R

DETROIT OFFICE. HE WILL BE WAITING TO GREET YOU WHEN YOU GET THERE

CE RITTER — 1607 BROADWAY, NEW YORK

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180 Tremont St.
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810 Pine St.
JOHN McKINNON, Mgr.

ST. PAUL
1978 Carol Ave.
ARTHUR WHITE, Mgr.

DETROIT
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FRED KRAMER, Mgr.

FUTURE OF 'PROGRAM' PICTURE IN DOUBT; EXPECTED GIVING WAY TO 'SPECIALS'

Coast Trend Toward "Specials" Only—Jos. M. Schenck's Activities—Good Prospects for Warner Brothers—Metro Working on Sound Basis

Los Angeles, March 14. How much longer the producing of program pictures will survive is a question. Today there are but three companies still in the field making program productions. They are Famous Players-Lasky, Universal and William Fox. It is rapidly becoming a belief that program pictures will have to go the way that the single and two-reel dramas did and give way to the "specials."

On the coast the trend seems to be toward nothing but specials. The program picture is usually badly and cheaply made and the companies producing them will be better off making one-third of the number of pictures that they are now turning out and devoting themselves to the realization that that much abused slogan "fewer and better" is really the thing of the future.

Right at this moment Joseph M. Schenck is cutting a decided swath locally, not alone in the picture business, but he is branching out into other lines, including banking and real estate. Schenck always has been a believer in the special production for the screen and undoubtedly his connection with the United Studios, in which he purchased control at a cost of over \$1,000,000, will see that studio given over to the making of a number of specials in which he will have an interest. In addition to the studio purchase, Schenck has bought into the West Coast Theatres, which, despite the fact that much publicity to the effect that a tremendous amount of money was involved, did not require him to invest more than \$50,000, it is said, and he is also interested with the Lessers, Gores, Ramish and Grauman in a new theatre to be built in Hollywood. That Schenck has been made a director of the Bank of Italy within a few months of his centering his activities here speaks highly of the manner in which the local bankers appreciate his business methods, for Schenck is operating along sane and sensible lines.

In the Coogan deal Schenck handled the details nicely and made a very good connection with Marcus Loew for the distribution of the pictures. Loew, by the way, is credited with having pulled the Metro through a period where it was necessary for someone to take hold and bring the organization to its feet. It is now well out of the hole it was in and operating on a sound basis, making nothing but specials at the present time and having the product of several substantial producing concerns for distribution. The deal for the Coogan pictures finds Metro doing business on a basis of \$125,000 per negative.

The Warner Bros. are also making a lot of pictures and spending a lot of money in the building of their new studios on Sunset boulevard, which is a mighty good investment in real estate, for the Warners' property is on the direct line of the realty building wave, which is certain to enhance the value of their holdings. The opinion here is that the Warners are on the way to making a clean-up on the year with the line of specials they have been turning out.

At Culver City all the work is leaning toward the making of specials as far as the Goldwyn lot is concerned. While Ince is going to make a few small pictures, his general plans are also for specials. First National, while not starting as yet, will undoubtedly shoot high with its first couple of productions and by that time they will be ready to pass up anything except it is a special.

Cuts Out 15 Men in Chicago
Chicago, March 14.

The Associated First National Pictures, Inc., issued an order cutting down their exploitation department to nine men. The company had originally 22.

Each man was given a two weeks' notice which expires March 24.

CHARGED WITH BIGAMY

Harry Revier With Wife Arrested On Coast.

Los Angeles, March 14. Harry Revier, film director, accompanied by his wife, Dorothy Valergia, San Francisco dancer and picture actress, surrendered himself to the police on a bigamy charge preferred by Mrs. Elizabeth Revier of New York City.

Revier was arranged before Justice of the Peace Urban A. Sontheimer, and bail in the case was set at \$1,000 bond, or \$500 cash. A preliminary hearing will be held March 19.

The director was detained the greater part of the day in Justice Sontheimer's office, while Mrs. Revier No. 2 and Herman L. Roth, his attorney, attempted to obtain bail for him. Mrs. Elizabeth Revier did not attend the arraignment, but was represented by Attorney William James.

The present Mrs. Revier expressed faith in her husband, who directed her in several pictures.

The film director denied he was married to the New York woman. He admitted acquaintanceship and claimed he knew her only as Elizabeth Corey.

Mrs. Elizabeth Revier obtained a warrant for the director's arrest Feb. 21. He and Dorothy Valergia, his present wife, were married here Oct. 3, before Justice Sontheimer, in whose court Revier was arraigned.

AWAIT PEEKSKILL DECISION

Exhibitors of New York and vicinity are awaiting the decision in the case of the Peekskill Theatre, Inc., against the Advance Amusement Co., Loew's, Inc., and other defendants, which was to have been handed down by Supreme Court Judge George V. Mullan this week. Early in the week the Court asked the attorneys representing both sides to submit further briefs by March 23, with the intimation the decision would not be handed down until the first week in April.

Nathan Burkan is representing the Peekskill Theatre, Inc., which brought the action on the grounds the defendants were party to certain practices under which they were preventing the new Peekskill theatre from obtaining film service. William Travers Jerome represents the Loew interests which also control the Advance Amusement Co., in whose house's favor the discrimination in the matter of service is alleged to have occurred.

KIRKWOOD BACK IN PICTURES

James Kirkwood will leave the cast of "The Fool" next week and will return to the Coast in pictures. He accepted an offer from Tom Ince and the contract which is for several seasons is said to involve \$150,000. Harry Browne, now in "Mary The Third," at the 39th Street, will replace him. "The Fool" is running at the Times Square.

Kirkwood is well known as a director and actor in pictures. He returned to the legitimate to enact the role of "Gilchrist" in the Channing Pollock drama and it was accounted the best characterization of his stage appearance. "The Fool" was first put on at the Coast last summer and the piece appealed to Kirkwood who subsequently came cast when the Selwyns produced it.

BIDDLE'S STEADY JOB

Los Angeles, March 14. Craig Biddle, Jr., heir to the Biddle millions and son of the Philadelphia multi-millionaire, has been given his first steady job in the "movies." Young Biddle was engaged to play a college role in the Witwer "Fighting Blood" series. The heir was much pleased with his role, for in one of the scenes Biddle was ordered to fold his arms around four petite girls.

According to reports from the East, young Biddle, after a stormy session with his father, Biddle, Sr., was given a \$500 "grub" stake and shipped West.

GOLDMAN IN ST. LOUIS WANTS KING'S THEATRE

Starts Suit Against F. P. M. Corp.—Alleges Unfulfilled Agreement

St. Louis, March 14. William Goldman, formerly managing director of the Missouri theatre (pictures), has filed suit to compel the Famous Players-Lasky Missouri Corporation to turn over King's theatre to him.

Last week Goldman announced he had purchased the King's and it would be remodeled, opening Easter Sunday. Coincident with that announcement Goldman further reported plans for the erection of a \$1,000,000 picture house to be located half a block north of the Missouri, controlled by the Famous.

Goldman's petition asserts he entered an agreement with the Players-Lasky concern Feb. 12 by which he was given the option of buying the King's for \$116,000. The arrangement was that he was to assume \$96,000 in mortgages and to pay the remainder in installments of \$5,000, the first of which was to close the deal with the others a year apart. He alleges that he often attempted to carry out his end of the contract but early this month was notified that the agreement had been canceled. Goldman offered to give a new bond, but was rejected and brought suit.

Last November, when Hershel Stuart succeeded Goldman as managing director of the Missouri, it was announced that Goldman would become assistant director for the F. P. L. organization to supervise the management of the 432 movie houses the concern operates in the States and Canada.

FAKE DIRECTORS

Ask Girls to Disrobe for Measurements

Dallas, March 14. The police of this city are searching for a young girl who disappeared recently after visiting two fake picture producers at a local hotel.

The "producers" inserted advertisements in the newspapers advising they could use a number of young women in a forthcoming photoplay. The interviews came to an end when the "director" asked the girls to disrobe in order that "their forms might be measured."

The story of the missing girl, 17 years old, is that she went to talk with the men about their proposition, was told she would make an excellent bathing beauty but when she refused to disrobe was ordered out. The girl then notified her father and brother who, accompanied by the constabulary, visited the hotel. But the "directors" had flown and neither could the family locate their daughter.

AL SEMNACHER DEAD

Los Angeles, March 14. The rather more or less mishappenings which have followed Al Semnacher, who was the manager for the late Virginia Rappe, and a star witness in the Roscoe Arbuckle case, culminated in his sudden death from heart failure Monday. Semnacher was 42 years of age. He is survived by a wife from whom he was separated and three children. It was as manager for Virginia Rappe that Semnacher was in San Francisco with the girl and it was he who met Arbuckle and brought the girl to the "party" at the St. Francis hotel. After the trial Semnacher was robbed in his rooms here.

BEN CORNWELL DEAD

St. Louis, March 14. Ben Cornwell, part owner of the Delmonte, was seriously injured in an automobile accident which occurred at Moline, Ill., and Fred A. Bengston, who was driving the car, is dead. The \$1,000,000 Leclair Hotel and theatre at Moline was recently opened by Cornwell and his brother, F. L. Cornwell.

FOOL YELLED "FIRE"

Burlington, Vt., March 14. A near panic was caused Saturday evening in the Park, one of the largest movie houses of Barre, when some persons in the audience who noticed smoke yelled fire. At the time the cry was given a performance was on. The crowd started in a rush for the exits, trampling and crowding those who got in their way.

A few cool headed persons quieted the audience and Manager A. B. Carter announced there was no danger. The smoke had come from a defective chimney.

A reward has been offered for the apprehension of the person or persons who gave the cry.

ACTRESS' CLUB

\$150,000 Wanted from Industry for That Purpose

Los Angeles, March 14. The drive to raise \$150,000 for the erection of a club to represent the Hollywood studios, for the benefit of the young actresses employed, is in full swing. Los Angeles' quota of the drive will be \$30,000, which prominent local women will raise. The remainder of the sum will be raised by Will H. Hays, film boss, from the picture industry in the east. The canvassing of the studios was made by Mrs. Elizabeth McGaffey, chairman of the picture industry board.

FAMOUS PLAYERS SHOWS \$14.50 SHARE ON COMMON IN 1922

Poor Statement Out of the Way, Stock Shows Improvement on Exchange—Goldwyn Erratic—Flurry in Triangle on Curb

Famous Players-Lasky issued its 1922 annual financial statement last week, making a poorer showing than expected. Estimates before the publication ran from \$16 a share of common to \$18 a share after taxes and preferred dividends. The actual computation was \$14.50. The most unfavorable item in the picture of the business is the item of estimated Federal taxes, which appears as \$607,639, compared with the actual taxes for the 1921 year of \$1,275,172.

Corporation financial statements are complicated and confusing to any but an expert accountant, but there is no going behind the return to the Government as an index on business. The low taxes for 1922 represent the worst of the film business slump.

Past and Forgotten
All of which would seem to put a pretty gloomy complexion on the stock as a speculative proposition. Nothing of the sort was reflected in price movements. The behavior of the ticker was contrary-wise, as usual, for the perfectly understandable reason that what happened in 1922 is nearly three months past and had been discounted before the arrival of January 1. Yesterday the stock got to 93 1/2, up two points. The only significance in the statement is that now it has been published, its portrait of the business is known and understood and it is out of the way. What the market was discounting (or what the pool was basing its operations on) was the fact that 1922 figures are out of the way and a bull move to discount betterments late in 1922 and up to March of 1923 is in order.

It is likely that the bull clique deferred marking the stock up until after the statement was out. The statement coming in the midst of an advance might have looked strange but a demonstration after the publication is otherwise. The action of Famous is in line with the usual procedure. Coming out of good news frequently furnishes the cue for a climb and publication of bad news indicates a bottom which is an invitation for a turn on the long side. There are traders who play this system almost "blind," buying on bad news and going short on good news, irrespective of other considerations. Like all other systems it works sometimes and sometimes it doesn't.

Triangle Position.
The only other item of interest in the weekly budget was the performance of Triangle. Last week the turnover was 26,000 and this week the volume promises almost to double that. Tuesday the price reached a new top of 35 cents a share compared to a recent low of 8 cents. There is said to be considerable substantial buying in this big turnover on account of real brokerage concerns based on Street information that Triangle under the management of Percy L. Waters has greatly reduced the amount of outstanding stock, has paid off all its huge indebtedness and has money in the bank. This appears to be the actual situation, according to trade reports, but what the situation actually is in relation to the definite liquidation value of the common stock is bound up in a number of considerations which make the true value of the stock difficult to compute.

It is known an issue of preferred stands between the company's assets and the common stock. It would perhaps be reasonable to argue that if the re-issue business

and the sale of story rights and properties has paid more than two and a half million dollars of obligations in two or three years, the continuance of this reclamation system under an able management would ultimately make a handsome return. There is no way of telling whether the present advance is based on actual company prospects, or a speculative clique is using a glittering argument in order to make a market and enjoy a quick turn for profit. The Triangle officials are non-committal. A statement of the business is promised within 30 days, a survey of the books starting when the tax return has been completed.

Loew and Orpheum
Loew and Orpheum were active and steady, both stocks performing extremely well. Whatever interest is in command of both issues is handling the operation conservatively. Price changes are narrow and come out in orderly manner. Apparently the campaign is to be a long one and the error of the skyrocket performances of last October are to be avoided.

Goldwyn got to a new high of 7 1/2 and ten slumped off Wednesday to 6 1/2, rebounding almost immediately to 7 flat. In the process a number of nervous Times Square speculators were shaken out and as usual there were loud squawks and all the criticism of the original listing when the company's application showed a current deficit were renewed. The story was that the stock was being moved up to coax out some of Samuel Goldwyn's holdings as a preliminary to running the issue up to discount the probable profits from "Den Hur," but experienced traders left the proposition severely alone. It is admitted that the company seems to have some big things in store, but these operations represent the tying up of more capital and the company has never paid a dividend.

The summary of transactions March 8 to 14 inclusive:

STOCK EXCHANGE				
Thursday	Sales	High	Low	Last
Fam. Play.-L.	1,100	89 1/2	88 1/2	89 1/2
Do. pfd.	200	97 1/2	97 1/2	97 1/2
Goldwyn	1,800	7 1/2	7 1/2	7 1/2
Loew, Inc.	1,900	20	19 1/2	20
Orpheum	200	19 1/2	19 1/2	19 1/2
Friday				
Fam. Play.-L.	700	88 1/2	88 1/2	88 1/2
Do. pfd.	200	97 1/2	97 1/2	97 1/2
Goldwyn	7,400	7 1/2	7 1/2	7 1/2
Loew, Inc.	1,100	19 1/2	19 1/2	19 1/2
Orpheum	200	19 1/2	19 1/2	19 1/2
Saturday				
Fam. Play.-L.	100	88 1/2	88 1/2	88 1/2
Do. pfd.	300	97 1/2	97 1/2	97 1/2
Goldwyn	400	7 1/2	7 1/2	7 1/2
Loew, Inc.	400	19 1/2	19 1/2	19 1/2
Orpheum	300	19 1/2	19 1/2	19 1/2
Monday				
Fam. Play.-L.	1,200	90	88 1/2	89 1/2
Do. pfd.	100	96 1/2	96 1/2	96 1/2
Goldwyn	4,300	7 1/2	7 1/2	7 1/2
Loew, Inc.	1,100	19 1/2	19 1/2	19 1/2
Orpheum	1,100	20	19 1/2	20
Tuesday				
Fam. Play.-L.	8,100	91 1/2	89 1/2	90 1/2
Do. pfd.	100	97	97	97
Goldwyn	2,300	7 1/2	7 1/2	7 1/2
Loew, Inc.	5,000	20 1/2	19 1/2	20 1/2
Orpheum	500	20	20	20
Wednesday				
Fam. Play.-L.	3,000	91 1/2	90 1/2	90 1/2
Do. pfd.	200	97 1/2	97 1/2	97 1/2
Goldwyn	4,800	7 1/2	7 1/2	7 1/2
Loew, Inc.	2,300	20 1/2	20	20 1/2
Orpheum	600	20	20	20
THE CURB				
Thursday	20,000	21	12	19
Friday	4,000	22	20	23
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
Monday	1,000	20	20	20
Tuesday	1,000	20	20	20
Wednesday	1,000	20	20	20
Thursday	1,000	20	20	20
Friday	1,000	20	20	20
Saturday	1,000	20	20	20
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SOUTHERN EXHIBITORS TO BATTLE OVER ADDING EXTRA ATTRACTIONS

Inauguration of Padded Picture Entertainment by Famous Players to Be Combattd by Independents—Arranging for New York as Base of Supplies

Atlanta, March 14. A vaudeville battle between picture theatres in the southern territory is what the situation looks like in the near future. Already the independents among the exhibitors are getting together in small groups and discussing what steps they will take to combat the big priced acts Famous Players intend playing in the string of Lynch houses that they have here and in the neighboring territory.

This week marked the appearance at the Howard, the big first-run house of the first of a series of added attractions that will, it is believed, put a crimp in business for the independents. The first attraction was one of the Ned Wayburn-Ben-All Haggin art tabloids that were a part of the Zeitfeld "Follies" in past years. The house is paying \$1,750 a week for the attraction. It is to be followed by a notable Russian dancing act next week and after that Edna Wallace Hopper is said to have been booked with a guarantee of 14 weeks each in the southern territory of the Famous Players houses at around \$2,000 a week.

The independent exhibitors, especially those aligned with First National group and the members of the M. O. T. O. of the state of which Patterson is also a leading factor, are trying to figure what steps they can take to give battle to the new form of invasion. Sig Samuels, who operates the opposition houses to the Famous Players group here, is now in New York to ascertain what material would be available should the exhibitors of the territory get together and manage to lay out a route for their houses for attractions.

It is evident that the Famous controlled group at this time is simply putting over a "feeler" with the three acts that they have lined up, but it is certain that if they pay their way at the box office there is to be a new order of entertainment in conjunction with the feature picture programs offered in the houses of the entire

chain from here to Dallas by the opening of next season, through a linking up with the Saenger people in New Orleans.

Willard Patterson, who pulled the state of Georgia out of the National organization of exhibitors at the Washington convention last spring, is looking to line up all of the independents in the territory south of Baltimore into a compact unit and to make an affiliation in New York of some sort that would guarantee the independents attractions other than their pictures to go up against the Famous' new policy.

The Southern Enterprises is operating houses in Georgia, Alabama, Florida, Mississippi, North and South Carolina and Tennessee and in all they have several hundred picture theatres. Just how many of these would be in a position to play the higher priced attractions running anywhere from \$2,000 to \$3,000 a week is a question at this time, but a great many of the houses could stand for attractions up to \$2,000 a week, while a still greater number could play split weeks on an attraction costing \$500 on each split.

NO "DOPE" BAN

No Attempt to Secure Public's Opinion

New York exhibitors voted down a proposal to place a ban on "dope" pictures, at the Tuesday meeting of the T. O. C. C.

An attempt to ascertain whether or not the public wanted that type of picture entertainment, possibly to be arrived at through the medium of "checking" the appeal which drug plays on the legitimate stage might have, also met with a refusal of consideration.

Grace Haskins, at 22, Directing Grace Haskins claims the distinction of being the world's youngest picture producer.

Miss Haskins is 22 and has just completed directing "Just Like a Woman," to be released through W. W. Hodkinson.

Staging and Falling for Dinners

Staging dinners to get money is a new promotion in the motion picture financing field. When the producers or would-be producers want to go after a bank roll these days they hire a new form of press agent to promote themselves. It is the dinner promoter. Usually there is one of these in every town of any size, or if the town is too small to have one of their own there is one in a neighboring town who will undertake the job.

The method of procedure is usually that the regular publicity promoter of the organization hunts up the dinner promoter, or if one can't be found, starts out to promote the dinner on his own with the aid of the biggest local hotel.

The "names" of the town are the first to fall for a proposition that means they will get their names in the papers. The mayor is usually sure fire, as are several of his cabinet officers. The local film men are given an invitation to attend and really made sponsors to a certain degree for the scheme. Then along comes some one with the idea that as Director Jazzbo is to be the guest of honor, it might be well to wise up the mayor and other local celebs who are to speak just how good he is. They are usually slipped speeches in the guise that it will give their auditors an opportunity to see how thoroughly they are versed in the inside workings of the great industry of the nation.

Then the local papers fall for all the bunk on the dinner and the mayor's speech in full extolling Mr. Director Jazzbo is printed, together with the names of all the pictures Mr. Jazzbo ever saw and also every star he never met, but all worked into the scheme of things to make it appear as though he was responsible for all of the picture business.

Two weeks later the "boys" start operating. The "boys" all have nice little order blanks for blocks of stock and are fully armed with large numbers of the dailies that carried the story of the dinner and all the nice little speeches and usually they manage to bring home the bacon.

On one occasion a big producer, whose organization was badly in need of money (it is again), went looking for a big, single touch from a mark that had been given all the wire from the single strand to the four inch cable, but the mark was weakening when it was time for the convector to be pulled. It was the dinner that put over the trick and though the mark was a banker and supposedly a wise one, he fell for the bunk just the same as the little says usually do, and this wasn't so many miles away from old Broadway at that. Of course, the producer was there to hear all the nice things said about him and before he left he had the o. k. on the bank roll written on the dotted line.

Fast and smooth work, but the kind that the film boys are being forced to to keep their heads above water these days.

PARAMOUNT BALL WINS CHORISTER A CONTRACT

4,000 People at Commodore—Much Entertainment, With No Hitches

The second annual Paramount Ball, arranged by the Paramount Pep Club, at the Hotel Commodore last Friday night, probably set a record for elaborate entertainment at a similar affair. The entertainment ran an hour longer than planned.

A complete stage, 40 by 30 feet, with curtains and footlights, was built at one end of the hall. With Ned Wayburn staging the affair, and Oscar Radin and his Amsterdam theatre orchestra in the pit, the show ran like clockwork. No one did an encore, and no one took a bow, with few exceptions. The complete choruses of four shows went on, and others were ready in costume to appear.

The attendance of close to 4,000 was almost double what had been expected. It is said they made \$9,000 on the program, and also cleared several thousand on the ball. No one in the show was paid, except the Amsterdam orchestra, a few musicians from the Boardwalk, and the wardrobe women who handled the girls' costumes.

The crowd began gathering very early, and the dance floor was crowded at 10, at which time the room is usually empty. The big stage and the curtains excited the interest of everyone, and when the show started, instead of having the attention of only a small part of the crowd, as is usually the case, even for the finest entertainment, everyone was seated or standing about the stage.

Fifth avenue busses were used for transporting the choruses and stars to the ball. Each company came in costume, carrying their evening or street clothes. Wardrobe women from each show came along. Each stage manager was notified to which room to take the girls, and they were met at the lower door by officials who guided them to hotel rooms. The girls were then escorted into the East Room, which had been fitted as an enormous Green Room, just back of the stage.

With Wayburn standing in the wings directing the show, and N. T. Granlund, who got it together, announcing, the show started at 12.15.

Because of the huge crowd supper was served all over the main ballroom, and the second part of the show, consisting of Lew Leslie's Midnite "Frolie from the Boardwalk" show, was put on at 3:30. By this time the crowd had hardly thinned. Some of the dancers had climbed up on the stage and they had to be shoed off when the Boardwalk show was ready to go on. After came the beauty award. Ben All Haggin and several of the committee had been hanging red ribbons on 30 chorus girls during the evening. When Granlund called them to the stage and lined them up it was too tough a task to select a winner. Haggin called out eight and the audience was asked to pick the winner. It was almost overwhelmingly in favor of Jerry Batchelor, an unknown chorister from "Sun Showers," who won it on her cuteness and personality. Jerry had bobbed blonde hair, a twinkle in her eye, a shy manner and a turned-up nose and it proved better than the beauty of the rest of the girls. Bob Kane, general manager of Famous Players, stepped forward and gave her her contract with Famous Players, signed by Jesse Lasky, for two weeks for a test at \$75 weekly. The kid was so happy she went in the green room and cried, as "Sun Showers" is closing this Saturday.

Among some of the other girls who received prizes in the beauty award were Fanny Maness, Betty Dudley, Hazel Jennings, Blanche Melhaffy, Fern Oakley, Marcelle Miller, Sonia Ivanoff, Janet McGrew, Dorothy Conroy, "Follies," Polly Day, Sunshine Jarmain, Marie Russell, "Music Box"; Pauline Dakin, Winter Garden; Evangeline Russell, "Wildflower"; Margaret

Renay Garretty, "Sun Showers," and "Cutie" Woods, Rose Stone, Thelma Delorez, Lucille Moore, "Boardwalk"; "Billie" Holmes, Murray's; Mary Grace, "Gingham Girl," and others.

NO SELZNICK REPLEVIN

Court Refuses Consent to Seize Talmadge Films

Jacob Wener, treasurer of the T. & T. Pictures, Inc., a Selznick subsidiary corporation, has been denied his application for a writ of replevin against the Selznick Pictures Corp., to take possession of certain Norma and Constance Talmadge films. An involuntary petition in bankruptcy was filed last week against the Selznick company.

Several weeks previous a similar petition was filed against the Select Pictures Corp., the physical distributing organization of Selznick productions. Judge Hand has denied the petition of the creditors of the select company to have the county sheriff take possession of the company's assets. Dissatisfied claimants were also stayed from taking further action pending a plan of reorganization proposed by James N. Rosenberg, (Rosenberg & Ball) counsel for the creditors' committee. Ricord Gradwell, who recovered a number of judgments against the Select Pictures Corp., last week for moneys due as his share of the receipts of certain films distributed by Select, was granted leave to become one of the petitioning creditors of the Select.

A. A. Silberberg, an attorney, last week took judgment for \$2,532.19 against Select.

Brent-Fineman Marrying

Los Angeles, March 14. Evelyn Brent, film actress, under contract to Douglas Fairbanks and Mary Pickford, is to wed Bernie P. Fineman, picture producer, according to her admission. According to friends of the pair, the wedding is to take place in the near future. Miss Brent has spent the last four years abroad making pictures. Fineman was formerly connected with Sam Rork in the film business, but is to start making features shortly.

RACHMELL SUCCEEDS OCHS AS A. B. C. PRES.

William Small Is New Secy. and Jos. Weinstock Vice-President

A general reframing of the list of officials of the Associated Booking Corporation has taken place with the election of a new board of directors. Lee Ochs steps out as president and Hyman Rachmell takes his place. No explanation of Ochs' retirement is offered at the A. B. C. headquarters beyond the simple statement that he resigned, but elsewhere it is reported the membership was not entirely in accord on his leadership from the beginning.

Ochs and Haring & Blumenthal have been associated in a number of enterprises, including the ill-starred Picture Theatres of America, the exploitation of whose stock three years ago brought losses to Times Square investors and the promoters of a film trade publication. When the A. B. C. was organized Haring & Blumenthal were important in the promotion, but their active participation ceased while the deal for their Jersey City houses was pending with the Loew Circuit. Probably the retirement of Haring & Blumenthal weakened Ochs' position with the independent group.

Other changes bring William Small to the position of secretary, Joseph Weinstock vice-president and Ben Sherman treasurer. The officers of the concern are not elected directly by the members, but by vote of the board of directors. The membership of the board was revised a fortnight ago, and the shift in officers followed in the course of events.

The playing of the Vitaphone picture, "Ninety and Nine," has been completed without incident, except for a hitch in one house where there was trouble over the delivery of the print. This statement corrects the rumor that the deal ran into a jam.

CHANGES AT EASTMAN

Rochester, N. Y., March 14. Arthur J. Amm, house manager of the Eastman since it opened, has resigned and John J. O'Neil has been named in his place. Mr. Amm came to Rochester from Buffalo last summer. He will join Famous Players, managing a Southern house. Arthur P. Kelly, secretary of the Rochester Ad Club, has been made publicity director of the Eastman, succeeding Fred T. Harris.

HEARST AND FAMOUS MAY DEVELOP BATTLE OVER PLANS

Five Cosmopolitans Listed on F.P.'s Current Release Schedule—Hearst Reported Looking for Another Broadway House

William R. Hearst and Famous Players may develop a court action out of Hearst withdrawing his product from release through the latter organization and placing it with Goldwyn. That Famous Players believes certain pictures in the course of making prior to the time Hearst consummated his deal with Goldwyn should be released through its distributing system and likewise that Hearst is contemplating the first Goldwyn release is to be Marion Davies starring production, "Little Old New York," may bring about the battle.

On its current schedule of releases, Famous Players carries five Cosmopolitan productions running up to August. The productions named are "Knighthood," "Adam and Eva," both already released, and "The 'Nth Commandment,'" "The Go-Getter" and "Vendetta."

There has been a report Hearst is looking for a Broadway house in which to place one of his pictures for the week beginning Easter Monday. Which one of the productions already made he has in mind is a question. On speculation it was believed it is "Enemies of Women," scheduled for a Broadway run for about three months so as to have it in readiness for a smash with Goldwyn while the "Little Old New York" picture is getting the

benefit of an extended engagement on Broadway at the Park (Cosmopolitan) when that house is in readiness.

NO MIDNIGHT SHOWS

Police of Montreal Insist Upon Special License

Montreal, March 14. Midnight shows in theatres are to be banned in future, unless a special permit is obtained from the chief of police for an exceptional reason, according to instructions given by the Executive Committee to Chief of Police Belanger.

Complaints have been received by the police that some theatres are frequently running shows later than the regular evening performance, and that they are interfering with the legitimate business of the theatres, as well as creating a new moral danger, the shows continuing to the small hours of the morning.

The instructions given the police to close up all such theatres go into effect at once. A by-law is being prepared which will enable the city to refuse to issue a license to any place of amusement that infringes. Provision will, however, be made that on special occasions midnight performances may be given on a permit from the chief of police.

WOMEN'S CLUBS SELECTING SOME PICTURES FOR ST. LOUIS

Exhibitors' Organization Endorses Movement—Other Exhibitors Chary—May Lead to Censorship, They Say

St. Louis, March 14. What is looked upon as a possible "trap," which may eventually lead to censorship lies in the film situation here. The exhibitors organization has met and agreed with the representatives of the various women's civic clubs and promised to co-operate in every way.

The purpose of the women's council is to select pictures best suited for children and to call attention to those films which have the highest moral and artistic values for the whole family. It is also planned to establish Friday evening as "family night" at which time every theatre will show a picture sanctioned by this body. Joseph Mogler, president of the local Motion Picture Exhibitors' Organization, has stated the movement has the approval of his association and that the exhibitors had further agreed to give Saturday morning performances for children.

Mrs. Ira Bretzfelder, head of the women's council, said the idea was not to be taken as a censorship proposition, but the various clubs desired to offer a guide to the screen offerings best suited for children. She hopes, "to soon have the support of public opinion so that no show of unfit character can possibly be shown in St. Louis."

Talking the matter over with several neighborhood exhibitors, it was revealed they are wary of the situation, believing the movement will lead to censorship as soon as the women get the public with them and that not far distant, as the exhibitors are endorsing the action.

Kansas City, March 14. The films approved by the motion picture committee of the Parent-Teachers association this week are: "Disposing of Mother," "This Wife Business," "Drown of the North," "Heeze a Liar," "Gossip," "Scars of Jealousy," "Hazel from Hollywood," "Held Tight," "Sweet and Pretty," "Smarty," "Whiskers," "The Buster," "Ninety and Nine," "Do Your Stuff," "Tight Shoes," "Big Show," "The Power Within."

The committee is working on a plan to make each Friday night at the picture houses a feature event for the young people and to have shown at that time films especially endorsed by the association. Many of the managers are adopting the idea and are profiting greatly.

Mrs. Gertrude Sawtell, newly appointed chairman of the Kansas Motion Picture censorship board, assumed charge of her duties this week. She succeeds Dwight Thatcher Harris. It was announced there would be no other changes in the board at present, but yesterday Governor Davis announced the appointment of Emma Viets as a member. Miss Viets has been an inspector for the censors for some time. She takes the place of Mrs. J. M. Miller.

Upon taking charge of the censor's office, Mrs. Sawtell announced that in her opinion the children of today did not need to know about "dance hall beauties and their illicit loves" and the general workings of the great underworld centers. "We will try to encourage the kind of stories and scenes which may be discussed around the family dinner table," she said.

AN AVIATOR KILLED

Los Angeles, March 14. Another accident while stunting in the air for pictures has chalked up one death and one serious injury. C. L. Williams is dead; Harvey Pugh is injured.

Both were former aviators and were doing stunts for a Paramount picture at San Jose. The cameramen, who were in another plane photographing the stunts, were uninjured.

VALENTINO AND ASSOCIATES

Los Angeles, March 14. The management of the Coconut Grove at the Ambassador Hotel here offered Rudolph Valentino and his bride \$10,000 to appear here. The picture-dance star refused the engagement on the ground that he would have to appear before picture people who would be too critical.

15 MINS. SAVES PLENTY

Newman Employee Asks Bandit if Police Should Be Called.

Kansas City, March 14. A number of peculiar incidents were reported in connection with the hold-up of the Newman theatre last Sunday night and the kidnapping of Gus Eysell, treasurer of the theatre, whom the bandit compelled to accompany him and carry the money bags. In the excitement of the hold-up it was reported the loss would be around \$8,000. Later it was discovered that some \$5,000 in money sacks, behind the vault door, had been overlooked which reduced the amount stolen to \$3,500. Another thing that saved more money was the fact the robbery was staged just 15 minutes before the returns from the Royal and Twelfth Street theatres arrived. The day of the robbery, the Royal changed its schedule for the first time in eight years, which caused the receipts from that house to be delivered to the Newman offices just that much later than the usual time.

When the robber and Mr. Eysell walked through the theatre lobby they were approached by one of the house employees, who had been notified of the robbery and asked if he should call an officer, not thinking for a moment one of the pair was the bandit. Realizing his danger the treasurer replied, "For God's sake, no," and walked on with his captor. Absolutely no resistance was made as all Newman employees had been given instructions to take no chances in case of a hold-up, as the money was insured. The greatest fear of Manager Feld, during the affair, was that a shot might be fired which would have probably created a stampede in the theatre. No clew to the identity of the robber has been found.

HOUDINI CASE COMING UP

Philadelphia, March 14. The action which has been pending here for some time against Amsterdam & Berman, local film exchange men, before the Federal Commissioner, has been postponed until the plaintiff, Harry Houdini, can appear. Houdini, through his attorney, showed that he was under contract to the Orpheum circuit and is now playing in the far west.

Houdini claims that they infringed his copyright in the pictures in question through duping them and selling them out of the country.

NO ENGAGEMENT, SAYS LILA

"Town Topics" last week stated that Lila Lee and James Kirkwood were to be married. Kirkwood is playing the lead in "The Fool," but is leaving shortly to return to the films. Miss Lee is in New York. On inquiry she stated that she and Kirkwood are dear friends, but no engagement had been discussed.

76-Year Old Scenario Writer

Cecile Mays, a 76-year old scenario writer who is suing the World Film Corp. for an accounting of "The Moral Deadline," alleging the story was stolen from a scenario she wrote titled "The Web of Life," has been denied an order for the examination of Milton Work, the president of the World Film. Miss Mays never submitted a script to the defendant. The latter purchased the "Moral Deadline" story from a Syracuse, N. Y., author.

The court held that Miss Mays was not entitled to an examination until she had proved her case.

Lawmakers See Drug Film

Harrisburg, March 14. The first public showing of "The Greatest Menace," a photodrama made at the expense of Angelina C. Kauffman, Los Angeles, who is interested in the fight against the drug habit, was presented before the Pennsylvania Legislature at the Capitol last night.

INDEPENDENT BOOKINGS GAINING IN FAVOR

Inferior Material Forced Out; Survivors Fewer and Better

Booking tendencies among the exhibitors outside the big circuits is showing a tendency toward independent productions, according to the observations of an experienced exchange authority. The development is explained on several grounds, but the principal item is the circumstance that independent producers are turning out less material, but it has steadily become better in quality.

Early last fall there was a disposition to over-produce on the part of outside promoters, and as a result the offerings were heavy just at the time the sales campaigns were at their height for the big producing organizations. The weak independents were driven out of the field, clearing the way for the experienced film makers, and the weeding out process has gradually advanced the average of independents.

It is said a count of exhibitors in scattered territories discloses an increase in the percentage of total rentals paid to independents amounting to around 15 per cent.

Another factor in the growth of independent booking is that the big circuits, such as Loew, Fox and the Keith associates, is taking up a majority of the program offerings, and the scattered exhibitors on the outside are being forced into the open market for supplies.

NO ONE MADE 70 PER CENT

Civil Service Examination Held for Illinois Picture Censor

Chicago, March 14. Forty-three persons took the city civil service examination for motion picture censor but no one made a grade of 70 per cent.

Among the "stickers" asked were: "What is the meaning of the word immoral as implied to motion pictures?"

"What sort of motion picture would tend to create contempt or hatred for a particular class of law abiding citizens?"

"Would you sanction the showing of a writhing snake prominently shown in a motion picture scene?"

"Should a picture be shown that depicts a person administering a hyperdermic injection which results in death? Give your reasons?"

"Would it be harmful to any class of people to exhibit a scene showing a burglar opening a money safe either by drilling or by the use of explosives and effacing all evidence of finger prints?"

CRAFTS' ACTION DISMISSED

The \$100,000 damage suit begun by P. P. Crafts, a film producer, against Edgar Rice Burroughs, author of the "Tarzan" stories, has been dismissed by Justice Erlanger in the New York Supreme Court, who ruled no contract existed.

Crafts alleged a telegram from the author whereby Burroughs is alleged to have promised the first bid on all "Tarzan" stories to Crafts if he (Crafts) made a good picture of a story he already controlled.

Manager's Nerve Prevents Panic

A film in the operator's booth at the Imperial, Brooklyn, burst into a flame during the performance Sunday afternoon. The flash attracted the attention of the audience. Some of the timid raised a cry of "Fire" and started for the doors.

The manager, Louis Shipman, near the exit, threw himself in front of the panic stricken ones and shouted: "Go back to your seats, go back. There's no danger."

It topped a rush when Manager Shipman said: "Now come on one at a time and don't get excited. We'll all go and see what's the matter."

The audience did as instructed and all got out without a mishap. Meantime the firemen had arrived, pulling the operator out of the booth and quenched the fire.

The operator was severely burned and was taken to Beth Moses hospital.

Bonnie Delyss Asks Divorce

San Francisco, March 14. Bonnie Delyss, film actress, filed suit for divorce from Marcus A. Guest here last week, alleging cruelty.

ONE WEEK CONSIDERED ENOUGH BY PHILADELPHIA EXHIBITORS

Business Collapsed Last Week—Wintry Weather and Lenten Season Responsible—Pushing "Robin Hood" Run

Philadelphia, March 14.

A spell of bad wintry weather on top of the Lenten depression which had taken hold of the film business here, brought the grosses tumbling down even further last week.

A good evidence of the weak business was shown in the nine important downtown houses. Even have new attractions this week, while five is generally the maximum number, with four customary. Few of the recent pictures have done enough business to warrant second showings downtown, and as a result a number of houses usually devoted to second showings are running first ones.

Still another sign of the collapsed business is in the Nixon-Nirdlinger chain in West Philadelphia. It has been the custom all winter to run features at two or even three of the more important 52d street houses the same week, but now every house is exhibiting a different film, and several have instituted mid-week changes.

Still a third example was the decision to limit the run of "The Flirt" to a single week at the Kariton, after the original intention of an extended engagement. The present situation is that only a handful of pictures are doing enough box office trade to warrant more than a single week or a second run at another downtown theatre.

"The Christian," with the Clavilux color organ on the same bill, kept the Stanley close to average business. This house seldom feels the weak business spells and, on the other hand, often fails to reflect sudden spurts shown in other nearby houses. Its gross does not fluctuate more than a couple of thousand dollars except in unusual cases.

The Aldine, Stanton, Arcadia, Palace and Victoria all dipped sharply last week. The first-named house had "The White Flower" with Betty Compson, but the dailies were not especially laudatory and the first booking of a picture by this star in this particular house was not conducive of big money. "Robin Hood" tumbled badly at the Stanton. Especially on Monday and Tuesday was the Fairbanks feature way off, but a come-back toward the end of the week brought the gross up to a respectable figure. Despite the evident falling off in interest, it has been decided to keep "Robin Hood" in until March 31, which will mean eight weeks in all, and exceeds expectations. Notice had been sent to the dailies that the run would end this Saturday, but this was followed a day later by the decision to hold the film in for two more weeks. Some extra advertising, daily and Sunday, is being used to boom interest in the feature, which will now run second to "Over the Hill" in regard to long runs at the Stanton.

"The Flirt" in its single week at the Kariton did quite well, although indicating the move to cancel the proposed extended engagement was a wise one. The critics were loud in their praise. The strange thing about this house, located a few doors from the corner of Broad and Chestnut streets, is that it has never succeeded in catching the elite shopping trade that at one time belonged almost exclusively to the Arcadia, a plot west. The latter house, also, has lost most of it and the result is that it is being divided between four or five houses. Many believe that the Arcadia would be an ideal house for "high-brow" and so-called artistic pictures and this would appear to be borne out by the fact that any flashy or sensational picture booked there has limped badly. It has a capacity of only a few hundred.

This week's features include "The Voice from the Minaret" at the Stanley, where it is being bolstered by "The Message of Emile Coue," prominently displayed in the ads. The Aldine has "Who Are My Parents," further proof that the Stanley company and the Fox people no longer have any definite agreement on the booking of the latter's pictures. They used to all go to either the Stanton or the Victoria, but recently the Kariton, and now the Aldine, have been getting them.

"Who Are My Parents?" is considered a strange booking for this house on the edge of the Rittenhouse society section.

Kariton has "Facing Hearts," whose star, Agnes Ayres, is another found not to have enough pulling power for the Stanley. The Palace with "Java Head" is the only house playing a second-run film. The Victoria has "The Ninety and Nine," an ideal picture for this drop-in place, which uses extensive decorations and window dressing.

The Regent has "White Shoulders" and a real surprise is the presence of "The Strangers' Banquet" at the Capitol. A number of recent Neilan pictures have been comparative flops here, but this is the first time one has had a first run at this small house at 7th and Market streets with a low admission.

"Adam's Rib" is now definitely advertised at the Stanton, opening there on April 2 for an extended run. That is the only special in sight for an engagement of more than a week.

Estimates for last week:—Stanley—"The Christian" (Goldwyn) and Clavilux Color Organ. Drew quite well despite unfavorable comment in dailies. Repeat engagement for organ at this theatre and it is regarded as big puller. Gross around \$24,000. Capacity, 4,000; scale 50-75 evenings.

Stanton—"Robin Hood" (United Artists). Took decided tumble early in week and gross dropped to around \$13,000. Company still has faith in come-back and picture stays two weeks after this one with extra advertising. Capacity, 1,700; scale, 50-75.

Kariton—"The Flirt" (Universal). Held up better than most houses but proved wisdom of not holding it for run. Concentrated in one week; business around \$3,000. Capacity, 1,100; scale, 50.

Aldine—"The White Flower" (Paramount). Weak sister here following fine business of "Salome." Dailies panned it, and gross around \$7,500. Capacity, 1,500; scale, 50.

TWO STUNTS

Pictures in Capital Secured Valuable Publicity

Washington, March 14. Two neat publicity stunts have taken up space during the past two weeks. Harold Lloyd's "Dr. Jack" got a rise out of the local doctors with a string of advertisements giving no hint of the coming of the film, merely announcing "Dr. Jack can cure you" and was opening offices at the F street address of the Metropolitan theatre. The Lloyd film was held over for a second week.

"The Flirt," at Rialto, was the other. The local dailies carried large photos of a newly organized "Anti-Flirt" club formed here, with the election of officers and everything. Former Congressman Herrick of Oklahoma, who created a great deal of interest when sued for breach of promise some time ago by a Follies girl, asked the girls to permit him to deliver an address before them, which they did, and Herrick delivered himself of one of his usual rare bits of philosophy.

One of the local dramatic men, Leonard Hall of the "News," ran the story down to its inventor, Miss H. R. Merrill, who handles press work for the local Universal offices.

Estimates for last week: Metropolitan (capacity, 1,700; scale, 35-50). "Dr. Jack." Around \$11,500.

Columbia (capacity, 1,200; scale, 35-50 nights). "The Toll of the Sea" attracted for its beauty; held up well. About \$10,000.

Palace (capacity, 2,500; scale, 35-50 nights). "Crinoline and Romance" (Metro). Receipts over previous week. About \$9,500.

Rialto (capacity, 1,900; scale, 50 nights). "Hearts Aflame." Thriller got business. About \$8,500.

HOLD-OUT BROKEN

Upper Broadway Signs for F-P Series.

Despite that the exhibitors around New York have been squawking against the prices Famous-Players is asking for its present series of new releases, the reports at the New York exchange showed early this week that all of upper Broadway had been swept clear and that all of the exhibitors in the section had signed.

Originally there was a hold-out following a "split" of product that arranged between Bimberg and Fox on one side taking a percentage of the product for the Standard and Nemo theatres and exhibitors on the other who had framed a booking combination of their own for the territory.

The hold-out was on the question of price. It was finally broken when the Fox contract was signed with the others coming in later and at an increase in price over what they originally held out on.

NEW AND HOLD-OVER PICTURES DID VERY WELL LAST WEEK

"Mad Love" at Capitol on Broadway Ahead of Rest—Interest Centering in "Covered Wagon's" Opening Friday Night

All interest in pictures along the big street seems centered on the opening of "The Covered Wagon" which Famous Players is presenting at the Criterion tomorrow (Friday) night. That house has been dark for the early half of the week since the closing there of "Othello" Saturday, after two weeks and being moved into the Rivoli for the current one.

Last week the street's top business was done by the Capitol with Pola Negri in "Mad Love" a Goldwyn release which the foreign star made abroad. The first part of the week started off with a bang and for a time it looked as though the picture would easily top \$50,000. That was the prediction made when the Sunday business broke the house record by playing to \$11,980, but during the week there was a slight drop and the week finished with \$49,000.

It was a matter of comment along the street on the manner in which the business of the new Chaplin ("The Pilgrim") held up the second week at the Strand. The first week was \$49,500, but with the neighborhood houses and the circuit theatres all billing the comedy heavily as an attraction for this week it was believed its second week on Broadway would suffer to a tremendous extent. However, its gross went to \$31,200, giving the house something over \$80,000 on the two weeks.

With the strong business at the Capitol and the second week of Chaplin remaining firm it was an anxious week for the Paramount officials who were holding over "Adam and Eva" at the Rivoli and giving their new star Walter Hiers a debut week at the Rialto. The strength that Hiers showed surprised even the most hopeful of the Paramount crowd for when the week was ended the Rialto had \$19,200 to its credit. The second week of "Adam and Eva" showed \$23,500.

The little Cameo on its third week of "Down to the Sea in Ships" pulled enough business to give the house an average of over \$9,000 a week for the three weeks. At the Lyric the "Big Game" picture has but another week to go after which a big foreign made production is to go into the house for an extended run. It is "Sodom and Gomorrah" which Ben Blumenthal brought to this country.

During the week it also became known that W. R. Hearst was seeking to buy Broadway house in the immediate future in which to place his Cosmopolitan production "Enemies of Women." While no theatre was definitely settled on it appeared that the Astor, following perhaps four weeks there of "Lady Butterfly" would be the house.

Estimates for last week:
Cameo—(Hodkinson; seats, 539; scale, 55-75; 4th week). This little house will have picture for additional four weeks at least. On first three weeks business bettered average of \$9,000 weekly. Last week, \$7,989.
Capitol—"Mad Love" (Goldwyn). Seats 5,300. Scale: 55-85-110. Pola Negri. Starter week by breaking house record for single Sunday's business, getting \$11,980. Monday, with bad break in weather, conceded no further records would be broken, but picture should do over \$50,000 on week. Did \$49,000. This week "Jazzmania".

Criterion—"Othello" (Ben Blumenthal). Seats 608. Scale: Mats. \$1.10 top; evens, \$1.65. Imported production; did fairly good two weeks' business here, about \$12,000 in all. Picture moved to Rivoli for current week. Criterion reopens Friday with "The Covered Wagon" (F. P.) for run.
Lyric—"Hunting Big Game in Africa" (J. J. McCarthy-Eugene Roth). Seats 1,400. Scale: Mats. \$1.10; evens, \$1.65. 10th week. Running longer than any other picture along street at this time, and still another week to go. Last week around \$8,100.

Rialto—"Mr. Billings Spends His Dime" (Famous Players-Lasky). Seats 1,960. Scale: 55-85-99. Marked debut of Walter Hiers as screen star. Being groomed to replace Arbuckle and Reid, former as comedian and latter as star from salesmanship viewpoint. Hiers did not appear any too strong at box office and great deal of doubt in local Paramount office if he would make grade in fast Broadway company, but at end of week when statement showed gross of \$19,200, great elation among Paramount officials.

Rivoli—"Adam and Eva" (Famous Players-Lasky). Seats 2,260. Scale: 55-85-99. This DeMille

MEDIOCRE BUSINESS MARKS L. A. WEEK

No Box Office Records Threatened—Gate Receipts Off Even at New Met

Los Angeles, March 11.

Existing box office records were in no danger last week, the picture lineup being patronized only moderately. The surprise of the week was "The Famous Mrs. Fair," at Loew's State, which got away to a dismal start financially, being under several recent features of nil drawing power. A change for the better evidenced itself along about midweek and there was a steady pick up from then on. The Cosmopolitan film "Adam and Eva," starring Marion Davies, failed to pull it. Grauman's Metropolitan, the house being inclined to credit Jane and Katherine Lee as the attraction.

The last week of "Robin Hood" is in the immediate offing, and Bennett's "Shriek of Araby" drew big in its third week at the Symphony, a small house. De Mille's "Adam's Rib" is holding up at the Rialto, abetted by special press stunts and publicity. The week's estimates:

California, "Jazzmania" (Metro). Seats 2,000; prices, night 35-75, mats. 25-55. Directed by Robert Z. Leonard and Mae Murray starred. Music features given big play. Grossed \$11,000.

Kinema, "Voice From Mianaret" (First National). Seats 1,800; prices, nights 35-75, mats. 25-55. Norma Talmadge in lead. Special features help the draw. Took \$11,500.

Grauman's, "Brass Commandments" (Fox). Seats 2,200; prices, nights 40-55, mats. 25-35. William Farnum star. Farnum popular here in Westerns. Sid Grauman's prologue revealing the rodeo life hit. Got \$14,000 on week.

Grauman's Metropolitan, "Adam and Eva" (Cosmo). Seats 3,700; prices, nights 25-75, mats. 30. Marion Davies gives the billing, with Jane and Katherine Lee, in vaudeville sketch, played in smaller type. Grossed \$22,500.

Grauman's Rialto, "Adam's Rib" (Paramount). Seats 500; prices, nights 55-85, mats. 35-55. De Mille sensationalized in advertising. Drew \$5,000.

Grauman's Hollywood, "Robin Hood" (United Artists). Seats 1,800; prices, nights 75-150, mats. 50-110. Nearing end of run. Receipts approximately \$10,250.

Mission, "One Exciting Night" (Griffith). Seats 900; prices, nights 55-110, mats. 35-80. Gino Severi, violinist, featured strong. Got \$12,000.

Loew's State, "The Famous Mrs. Fair" (Louis B. Mayer-Metro). Seats 2,300; prices, night 40-55, mats. 25-35. Fred Niblo production. Max Fisher's orchestra and the tenor Ciccolini share equal honors as added attractions. Grossed \$18,000.

NEW HOUSES IN PENN.

A new theatrical holding company known as Anthracite Amusement, Inc., has completed plans for the erection of theatres in Pottsville, Tamaqua and Mahanoy City, Pa. Alfred Gottesman, manager of the Strand, Shenandoah, is the general manager of the new concern with Dan J. Ferguson, the president of the First National Bank in that town, the treasurer. R. D. Heaton, the president, a resident of Ashland, is a State Senator from Schuylkill County.

In addition to the new theatres the corporation will take over the Gottesman house in Shenandoah which is to be remodeled. Plans are nearing completion with work to be started on the new houses in the immediate future.

production held over for a second week at Rivoli and drew \$23,500 second week, \$4,500 drop under week previous.

Strand—"The Pilgrim" (First National). Seats 2,900. Scale: 30-50-55. First week Chaplin film got \$49,500; second week, \$31,200, considerable difference in gross, but not surprising. Every neighborhood house and circuit theatre billing picture in advance last week as attraction for this week.

\$60,000 AT CHICAGO THEATRE IS RECORD

Extra Attractions, Led by Johnson's Band, Helped Do the Business

Chicago, March 14.

Arnold Johnson and his band, in connection with other acts in a big "Syncopation Week" program, drew the biggest business to the Chicago theatre last week that that mid-west center of picture interest has had since it opened. The total takings for last week were in the neighborhood of \$60,000. The gross surpasses that taken by George Beban and his company, making personal appearance in connection with "The Sign of the Rose" and later "Jazz Week," which took existing records a few months ago. The Chicago had four shows a day all last week to absolute capacity and stopped selling tickets two or three times each day. Arnold Johnson's band has several strong points for a draw. It is a dandy band, in the first place, its Brunswick records have interested many people in it and Johnson, while a native of Detroit, has played around Chicago enough to develop a strong local following.

The pictures at the Chicago theatre recently have been notably weak and Douglas MacLean in "Bell Boy 13," the feature picture last week, was a feature in name only. It was "Syncopation Week" which attracted the patrons and newspaper advertising was directed mainly toward emphasizing the "musical-comedy" features of the bill in preference to playing up the photoplay end of the performance. The big business at the Chicago theatre helped the Randolph which is between the Chicago and the Roosevelt to the extent of over \$1,000. People unable to gain admission at either one of these picture houses or at the State-Lake (vaudeville and pictures) dropped into the Randolph which has this advantage in location.

"The Christian" is the current attraction at the Chicago.

The new McVickers has Walter Hiers in "Mr. Billings Spends His Dime" this week. The fat comedian is liked, but is not accepted as either a second Wally Reid or Fatty Arbuckle. Barbee's Loop theatre has Ben Turpin in Mack Sennett's "The Shriek of Araby," and an attempt is being made to place it in the public mind as equal to Charlie Chaplin in "The Pilgrim," still at the Roosevelt, and Harold Lloyd in "Dr. Jack," which remains at the Orpheum. "Driven" opened at the Randolph Sunday and "The Drug Traffic," first of the drug expose series, is at the Alcazar.

Last week's estimates:
Chicago—Douglas MacLean in "Bell Boy 13" (First National). "Syncopation Week" and Arnold Johnson's Band were the real cards. Did about \$60,000.

McVickers—"Adam's Rib" (Paramount) ran a little long and was hurried up pat many performances.

Roosevelt—"The Pilgrim." About \$30,000, actual capacity of this small theatre. Film not rated as a wonder, but Chaplin's name draws.

Randolph—"The Midnight Guest" (Universal). Only ordinary as a photoplay, but did fairly good business, profiting by turnaway from other theatres.

FIVE MORE FOR K. C.

Kansas City, March 14.

With most of the picture theatre managers, especially those in the high rent district, crying hard times and poor business, there are still others willing to take a chance and several elaborate and expensive theatres are being planned and built in the residential districts. The New Troost, located at 57th and Troost avenue, announces its opening early next month with first run pictures. This house is about six miles from the business district. Another new one, on which construction has been commenced, is at 40th and Main street, and will seat 1,500. It is under lease to the Kemp-Way company. The house will be named the Rockhill, and will have a standard stage in the event it would be wanted for other amusements than pictures. Both of these houses are in the south part of the city, and it is reported that still another will be erected in the same neighborhood, while rumor has it that at least two others will go up on the east side during the summer.

Nothing definite has been announced relative to the reported big downtown house, which it was said, would be built for the Fox interests.

No Wheeling Rex Change

Wheeling, W. Va., March 14.

Johnson, former manager of the Court, was to have taken over the management of the Rex on Feb. 1. Instead the house remains under the management of George L. Zeppos, who has been operating it for some time.

GROSS BY TWO STARS

Marion Davies Did \$22,000 Last Week; Mae Murray, \$8,000

Detroit, March 14.

Picture business exceedingly good last week.

Estimate:
Adams—"Robin Hood." Held for second week. Around \$14,000.

Madison—"Adam's Rib." General disappointment. Did big business, held for another week. Around \$15,000.

Capitol—"Adam and Eva." Well liked. Marion Davies seems improving with each picture. Around \$22,000.

Broadway-Strand—"Jazzmania." Mae Murray. Around \$8,000.

4 DIFFERENT BRANDS IN K. C.'S DOWNTOWN

Weeks Opened Well—Rivalry for Local Publicity; \$3,500 Stolen

Kansas City, March 14.

No one distributor had any edge on the offerings at the four leading film houses in town, each theatre featuring a different trade-mark. Paramount, First National, Goldwyn and Universal were represented, rather unusual, as the Newmans, with three out of the four houses, have first call on the Paramount output and generally use at least two of that brand each week.

The week opened well, Sunday being a record breaker at the Newman with "Adam's Rib," but some \$3,500 of the money was stolen before it could be counted. The balance of the week was not so good, business not developing into anything to brag about. The new policy of the Royal in featuring the violinist and conductor, Dr. Carlos Mandil, as orchestra director and soloist, was well received and promises to prove a drawing card for this intimate little house.

The race for publicity between the regular picture houses and the popular priced vaudeville houses for their pictures continues, and newspapers and billboards are being freely used. Many of the films are given four weeks' billing and the Royal has already started publicity for "Robin Hood," which is dated for the second week in April.

The suburban houses continue to offer some of the best known names and some first runs. The Apollo had the first showing of "Dark Secrets," while the Isis pulled 'em in with "One Exciting Night," which did not do so well down town a few weeks ago.

Last week's estimates:

Newman—"Adam's Rib" (Cecil deMille production). Seats 1,980; scale, nights, 50-75. Cast includes several names. Account of length of feature other events of Newman program limited. Sunday business almost record breaker for house, but receipts dropped during week after bad panning by critics. Around \$13,500.

Royal—"Fury" (First National). Seats 800; scale, 35-50. News and cartoon comedy other pictures. Greater part of advertising given over to introduction of new conductor. Neighborhood of \$7,000.

Liberty—"Mad Love" (Goldwyn). Seats 1,000; scale, 35-50. Pola Negri. Couple of other reels. Jazz orchestra and regular house musicians. Critics declared this modernized story of "Sappho" best picture offered by this actress since "Passion," but declared it no exhibition for the younger class. Many drawn out of curiosity. About \$6,000.

Twelfth Street—"Flame of Life" (Universal-Jewell). Seats 1,100; scale 30. Priscilla Dean. "Message of Dr. Coue" and film showing operation of radio broadcasting, both at Royal last week, added. Business failed to show much of increase. Close to \$2,200.

Opposition first runs at the vaudeville theatres: "The Bolted Door," "Globe," "The Shriek of Araby," "Pantages," "Sure Fire Flint," Main street.

GOVT. SUES DUBINSKYS

Kansas City, March 14.

Noah Crooks, Internal revenue collector, this week filed a tax lien in the United States district court, against the Dubinsky Brothers, operators of the Tootle theatre, St. Joseph. The lien is for the collection of theatre admittance taxes of that theatre from March, 1922 to June, 1923, which the government claims amounts to \$7,210.55, with an added penalty of \$1,661.53, making a total of \$8,872.08, the amount asked for in the suit. The Dubinsky Brothers are well-known in western theatrical circles, having operated numerous legitimate and stock companies, and were for several years in control of the Garden and Grand theatres. At the former they operated a stock company and the Grand they managed under an Effinger franchise, and the house up a year ago.

BOSTON HOUSES' BAD WEATHER BUSINESS

Proportionately Better Than Legit—Little of Interest in Pictures

Boston, March 14.

The weakness figured in the business at the legitimate houses last week reflected at the picture houses to a limited extent, but not to any such degree as was the case in the older brothers. The State, Loew's uptown house, slid off to about \$15,000, but that was not bad, everything considered. The two small downtown independent houses, Modern and Beacon, held up fairly well, in the neighborhood of \$5,500. The first week of "Brass" at the Park, where it is supplanted "The Christian," found the business around \$9,000. Better business than this was looked for.

Very little of interest in pictures materialized last week. A thriller, "The Third Alarm," is housed at Tremont Temple for the final week, and it is reported there has been a fair business done by this picture.

Estimates for last week:
Loew's State (Capacity, 2,400. Scale: 25-50).—With "The Famous Mrs. Fair" grossed \$15,500, only off \$500 from previous week. "Where the Pavement Ends" this week.

Park (Capacity, 1,100. Scale: 50).—"Brass" opening week did \$9,000. Figured gross would have been higher under ordinary conditions.

Modern (Capacity, 800. Scale: 25-40).—With "The Village Blacksmith," \$5,500 last week. "The Christian" releases for showing this week at popular prices, even though it had just finished playing Park as special run picture.

Beacon—Capacity, scale, attraction and gross same as Modern.

BUFFALO FAIR

Lafayette Square Led Last Week with \$17,000-\$18,000

Buffalo, March 14.

Business continued along high levels last week with most of the downtown houses keeping up their previous records. Lafayette Square jumped into the lead and turned in one of its biggest weeks, due to the personal appearance of Betty Blythe in connection with the showing of her latest feature.

Last week's estimates:
Lafayette Square—"Darling of the Rich," Betty Blythe, in person. (Capacity, 3,400. Scale: Nights, 35-55.) Film not particularly well spoken of, but box office kept humming. Between \$17,000 and \$18,000.

Loew's State—"Do and Dare," with vaudeville. (Capacity, 3,400. Scale: Nights, 30-50.) Dropped several thousand dollars last week under previous week. Mix feature seemed to be poorly gauged for house. Since raise in scale class of draw now wants pictures of higher type. Around \$14,000.

Hippodrome—"Peg o' My Heart" and "Message of Coue." (Capacity, 2,400. Scale: Nights, 35-50.) Moved along on even keel, slightly bettering previous week's business. Extra attraction also. Between \$12,000 and \$13,000.

Olympic—"The Hero." (Capacity, 1,500. Scale: Nights, 20-25.) Picked up neatly, with considerable strength shown during second half, due to special enlistment drive conducted by Marines. Rumors leaked of house on market strenuously denied by management, which states theatre has been on winning side for many weeks. Low cost of operation probably makes this possible; \$3,000 for week.

LAY OFF ACTRESSES UNHAPPY

Los Angeles, March 14.

Called to testify in the suit brought by Helene Chadwick against Goldwyn, Abraham Lehr, vice president of the company, declared: "When actresses have nothing else to do they complain of being unhappy. At the end of the year the producer usually is the unhappy."

Lehr charged Miss Chadwick with being vain and asserted she complained Claire Windsor received more publicity in the newspapers and magazines.

Miss Chadwick is under contract to Goldwyn and is trying to obtain a release. The film company is trying to prevent her from seeking work with any other firm.

N. Y. STATE CONVENTION DATE

Albany, March 14.

The meeting of the executive committee of the Motion Picture Theatre Owners of New York State is scheduled to take place here on Wednesday of next week. This meeting will set the date and place of the State convention.

At present the indications are that the State convention which is to be held the latter part of April will go to Rochester or Buffalo.

INSIDE STUFF

ON PICTURES

In defiance of an old blue law on the books for years in Texas, two picture theatre owners of Austin recently kept their houses open on the Sabbath. Although the evidence was identical in both cases, only one of the owners was convicted and fined. J. J. Hegman's conviction came when haled into court for the second time. In the first instance, when arrested on a charge of violating the Sunday closing law, Hegman filed complaints against the proprietors of two drug stores whom he charged with having sold cigars on Sunday in violation of the law. When the case came up the theatre owner asked for a jury who deliberated but 10 minutes when they returned a verdict of "not guilty." Following this decision the county attorney announced he would file a motion to dismiss the complaints against the drug store owners. Hegman's defense was that the enforcement of the Sunday law against theatre owners was discriminatory in that the law has for many years not been enforced against cigar and drug stores.

As to the effect of the verdict upon the future showing of pictures on Sunday, a legal opinion was that it would not preclude the filing of complaints for further offenses. Hegman opened his theatre the following Sunday, after his acquittal, and it was then he was found guilty and assessed the maximum fine of \$50. C. W. A. MacCormack was the acquitted picture house proprietor to keep open on the same day.

The boys of "the soft dough breed" along Broadway, especially those in films and those here now from the section north of the equator who are trying to secure money in New York to make pictures in Argentina, overlooked the easiest money for a quick turnover offered on the street in years. It was the occasion of the Firpo-Brennan slumfest at the Garden.

No one took the pictures of the scrap. No one made an offer. Had any one broached the subject to Tex Rickard the chances are that he would have laughed and let the "sap" have it for \$500. The whole frame-up, cameramen and all, wouldn't have stood anyone promoting over \$1,000. Reports that came from Buenos Aires by cable on Tuesday were to the effect the entire city went mad at the news of the victory of the South American idol. The natives marched the streets for hours, into the early dawn singing his praises. Down there they think Firpo is the future heavyweight champion of the world. Under those conditions it is easy to imagine what a smart picture man could have done, walking off of the boat in the Argentinian capital in about two weeks hence with the pictures of "gruelling" 12-round battle in which the "hero" of the South American continent came off the victor. At that it would have been bad press stuff for Rickard to have pulled it in advance of his promoting in South America for a Firpo-Dempsey match.

Down at Fox's Academy of Music on 14th street has been a regular 35 or 40 piece orchestra. Recently was tried an innovation, to jazz things up a bit, and judging from the manner in which the house clientele has accepted it, it is a hit. Five pieces have been placed in the pit, in place of five others. They are banjo, a couple of saxophones, jazz cornetist and trombonist. That's the jazz, but in front of the orchestra is Joseph Klein, the regular house leader who is the real jazz baby of the bunch. The regular musicians play with the five jazz performers who are also in the pit, and Klein out in front leads with a syncopated sense of time and a few dance steps that almost puts him in the class that Creator was in the old days. Popular melodies that the dance mob know are the selections. The audience Monday night couldn't get enough of it. Three encores were demanded by those in front at 9 o'clock and the musicians got a stronger hand on this modern program than Roxy's big band at the Capitol gets on an operatic selection. Perhaps an audience that liked grand opera wouldn't like jazz, but it's a 50-50 gamble that the jazz would overshadow the operatic in point of applause in any house any time.

Somebody points to a growing custom in picture exploitation to hally-hoo a production's extended run, or repeat or unusual takings with the mention of the name of the house only. In most cases an intimate knowledge of the position of the house discloses the "joker" in the fact that the producer of the picture controls the house where the remarkable demonstration of popularity happened. The announcement in box car type that "Ba Ba Black Sheep," produced by the Sure Thing Corp., and distributed by the Blooey-Blooey company has been held over for its fifth extraordinary week, at the Whatzis theatre in Czaridis, Okla., looks like the real thing until somebody starts to figure that Manager Blank who booked the picture is on the Sure Thing company's payroll, the Sure Thing owning the theatre outright. Generally the announcement of the extraordinary booking in the form of a telegram, which is reproduced for advertising and billing matter, signed by Manager Blank and addressed to the Blooey-Blooey company.

With the advent of "The Covered Wagon" at the Criterion, New York, this week the film market is predicting a flood of "westerns" of all description. Reissues are being prepared. Some of the old Bisons and Ranch 101 produced by Kessel & Bauman have been retitled for the market to take advantage of the new lease of life that "westerns" are expected to have on the strength of the big special. A number of old William S. Hart starring films also have been resurrected and are to be reissued, but under their original titles. The general feeling is that it is certain that "The Covered Wagon" will do a bigger foreign gross than any of the big specials thus far produced for the screen, as it was with westerns that the American pictures first invaded the screen of Europe. The European film fan still likes his western picture better than anything else we send them.

The Government is said on the coast to have stepped into the \$500,000 given to Jackie Coogan as advance payments by Metro. For income tax the Government is reported to have taken \$255,000 from the youngster's windfall. According to the account the half million was set down by Coogan as earnings for 1922. That's when the Government declared it. Had the money been invested in Liberty Bonds it would have been non-taxable, or it could have been distributed over the periods that will be required by Jackie to make the four pictures Metro contracted for, within this year.

Before "Barnum Was Right" was booked into the Frazee, where it opened Monday, the house was allotted another new attraction. H. H. Frazee had received a check in advance, guaranteeing a fixed amount for the house. He happened to carry it about with him several days and in the meantime the producers whose attraction was to come in, decided to close it and they incidentally put a stop on the check. Frazee found that out when he deposited it. The house may have gone dark for awhile as the new show was not in shape to bring in.

Accounts from London say there have been some changes in the Provincial Cinema theatres over there. Walter Wanger is interested in the concern. Wanger was an executive. Returning to his office one day lately after a dinner with other officers of the company, Wanger found his assistant seated in the former Wanger office chair—with more to come.

A movement is afoot, according to a report from the coast, to remedy the dreaded eye disease among picture people known as "Klieg eyes." It is caused by the brilliant lighting for studio-made scenes and brings about temporary blindness. One picture producing firm is reported as having offered \$5,000 to the discoverer of a successful antidote for it.

COAST FILM NEWS

By ED KRIEG

Los Angeles, March 14.

Rowland V. Lee, director, is confined to his bed with a bad attack of influenza, which was caused, according to his physician, by overwork and exposure.

Mary Pickford has gone to the stage in securing talent for her next production, "Rosita." Holbrook Blinn and Claire Eames are the stage celebrities that have signed to appear in the film.

William Russell was ordered by the Supreme Court to pay Norbert Meyers, scenario writer, \$2,800 for 14 stories, which the writer is alleged to have turned over to him.

With the expected arrival shortly of Yvonne Hughes, niece of Secretary of State Hughes, Los Angeles screen celebrities and also smart circle are preparing a warm welcome for the former "Follies" girl, at present in Miami.

Dorothy Dean, picture player, was given 10 days in which to file amended complaint in her suit against Henry Hill Slaughter, alleging failure to marry. Court held evidence insufficient. Girl asks \$25,000.

John S. Berger, promoter who staged the "Pageant of Progress," is dickering with the San Francisco Chamber of Commerce for a similar affair this summer.

Glenn H. Webster, of Universal City, was awarded the honor and \$250 prize for submitting the best design for the 400 buildings to be erected for the Motion Picture Centennial exposition, to open here in July. Webster competed with designers and art directors from every studio in the industry.

Fifteen million people visited the picture theatres and other places of amusements in Southern California during February. Admission tax collections for the month reported by Collector Goodell amounted to \$382,021.55, which represents the tax paid on \$2,320,215.50 spent by pleasure seekers during that month.

A movement started by Warner Brothers aims to include all producing companies in the motion picture industry in a campaign to investigate women who style themselves "screen actresses" when brought into court on various charges. "In the last year," says J. L. Warner, who with his brother, S. L. Warner, is responsible for the idea, "hardly a case has been aired in court that in some connection their wasn't a girl who claimed she wasn't an actress. Probably one out of ten was remotely connected with the motion picture in-

DIRECTORS' AND ACTORS' PAY HAS GONE 'WAY UP ON COAST'

Emmett J. Flynn's Goldwyn Terms, \$35,000 and 25% of Profit Per Picture—Not Less Than Four Yearly—Frank Lloyd, \$45,000 and 25%

WENER FILES ATTACHMENT

Jacob Wener has filed a \$25,000 attachment against Harold C. Cornelius in the New York supreme court. The defendant was formerly a member of the Clark-Cornelius corporation, which later became the Chaplin Classics, Inc., and finally assigned to a new holding corporation known as the C. C. Pictures, Inc. The action is on a 90-day note dated from Nov. 2 last, signed by the Chaplin Classics, Inc., and indorsed by Cornelius and two other officers. Wener has elected to sue Cornelius solely, through Mark Elsner, his attorney.

Wener is reputed to be a wealthy man who has been dabbling in the film game. He invested \$175,000 in the T. & T. Films corporation with Lewis J. Selznick and as a result is involved in a lawsuit with the Selznick interests.

Cornelius had previously begun a suit in the Federal District Courts of New York and New Jersey against the C. C. Pictures, Inc., for the appointment of a receiver on the ground the corporation is insolvent. A receiver has been appointed.

Industry. This has led the public to believe that no matter what happens, be it disorderly conduct or murder, there is a "movie" actress in it.

The plan in which Warner Brothers are trying to interest the entire industry is that each actress and actor carry a small case at all times in which there shall be fingerprint classifications, photos and a personal description.

Gilbert Kurlöse, film director, suffered a broken leg and possible internal injuries when a band of horses being used in a scene stampeded into a group of actors. Art Acord and Louise Lorraine were also slightly injured.

Los Angeles, March 14.

Salaries have greatly advanced out here for picture actors and directors. Many actors have been increased with the renewal of activities in the studios as much as 100 per cent. over their former pay. For the majority of those who receive \$350 to \$500 a week the increase has been 50 per cent. Even the former \$75, \$100 and \$150 weekly salaried picture plays have been advanced in pay while almost everyone who can act before the camera is at work.

Directors though have taken the biggest leap in pay expansion. The most recent instance is Emmett J. Flynn, who left Fox, where he was receiving \$1500 weekly, to go with Goldwyn. Flynn's Goldwyn agreement is that he be paid \$35,000 and 25 per cent of the profit of each picture he makes, with the proviso he shall not do less than four Goldwyn features a year.

Frank Lloyd, another director, is reported to hold a contract giving him \$45,000 and 25 per cent. of the profit for each picture he directs.

The percentage of profit with both directors should yield them with a successful picture at least one half of their salary.

It is still difficult to cast "names" for a picture. One producer has been holding back on production for a month to secure the "names" he believes are required for the feature.

Film Actress Free.

San Francisco, March 14. Mrs. Marjorie Prevost Burgen, motion picture actress, was granted a divorce here last week from Albert Lloyd Burgen. She charged cruelty.

WATCH IT GO AT THE NEW YORK STRAND!

Beginning Sunday, March 18

The Exhibitor's Herald Says:

"A picture which will bring a throb to the heartstrings of any audience. It should prove a strong attraction for any theatre. A film epic that should be a second 'Humoresque' in so far as a box-office attraction. As an entertainment feature it will appeal to many as more desirable. There is never a moment where it falls of rapid action."

A First National Picture

Edwin Carewe presents

MIGHTY LAK A ROSE

A symphony of life in the high and low places
by Curtis Benton - Directed by Edwin Carewe

BRASS

Harry Rapf production, presented by the Warner Bros. from the novel of the same name by Charles G. Norris. Adapted by Julien Josephson, with Sydney Franklin directing. Northern, Brodies, the photoplay. At the Strand, March 11.

Monte Blue.....Harry Myers
 Irene Rich.....Frank Keenan
 Frank Church.....Miss Dupont
 Cyrl Chadwick.....Margaret Heddon
 Margaret Heddon.....Edward Jobson
 Edward Jobson.....Vera Lewis
 Vera Lewis.....Harvey Clark
 Harvey Clark.....Gertrude Bennett
 Gertrude Bennett.....

What was true of the novel is similarly so of the picturization; its tediousness. One hour and 33 minutes allotted to the pitfalls that are strewn along the pathways of marriage is a considerable stretch of digress—favorably. Void of any specific action, the subject is practically all story to the point where the work of the cast, production and photography (which is excellent) cannot overcome the handicap thereby imposed.

The transplanting of this Norris rain-child to the screen may mean something to a ticket window, due to the more or less "talk" the book invoked upon its release, which, in turn, was obligated to its predecessor, "Salt," by the same author, or the attention which it received at the time. But "Brass" is far from a great picture. A fair picture, yes, and that mainly due to the deft handling which may be credited to Franklin, the director. The original work, also guilty of being over-extended as to length, has been recently cut, revamped and revised for the screen presentation; and decidedly "cleaned up," too, if we remember rightly.

For the book, if memory serves, was inclined towards being risqué in various of its passages. Not even a resemblance of such remains in the celluloid narrative, however. In fact, it seems as if many liberties had been taken with the author's script. Which may, or may not, have enhanced the value for screen production. It seems not.

Elimination was undoubtedly the most necessary requisite in preparing this work for the camera, and along with that which the scenario editors evidently deemed advisable to do away with went much of the effectiveness of the bound edition. Of a surety is it that the projected version is lacking in the force to get over as a reality and to bring out what advantageous qualities this ode to the discrepancies of marriage possessed when in type.

The locale of the story centres around San Francisco. Philip Baldwin is the eldest son of a fruit rancher's family, who is scheduled to take as his wife the daughter of the lifelong friend of his father. City girls of the poorer class, who spend their vacation earning money by picking fruit on the various ranches, attend the Baldwin acreage in that capacity. This permits of the meeting of Philip and Margorie. The parental warning of his mother "to make sure" goes unheeded by the boy, and the marriage to the girl from the metropolis follows. Up against a nagging and mercenary mother-in-law, whom through circumstances he is forced to board with, and a wife who continually craves excitement develops into an impossible situation culminating in the young wife's choice to side with her mother. Divorce proceedings shortly succeed the birth of their son.

The young father turns the care of his child over to Mrs. Grotenberg, who was also a former boarder in the unsettled household but who now is established in a cottage of her own. (The picture here fails to mention just wherein the widow, or divorcee, procures the essential funds with which to move into a moderate homestead after previously having been a boarder—but the book made no bones about it.) A socially ambitious sister attempts to frame Philip into another marriage with a miss of the town's elite, but he will have none of it, realizes his love for "Mrs. G" and arrangements are commenced for their wedding.

At this point the former wife returns, calls on the newly intended Mrs. Baldwin, states she realizes the mistake she made (after having married and been divorced again) and Mrs. Grotenberg departs for localities unknown and for reasons as obvious.

It leaves Philip very much non-plussed when he arrives to take his fiancée to the ceremony, but his former spouse never enters into the question and the finale has him back at his parents' home, who are downstairs celebrating their 35th wedding anniversary, putting his baby boy to bed. The child offers

a prayer that "Mama G" will come back to them and Philip states he knows she'll come back.

In other words, better than an hour and a half of picture to finish on a supposition.

The conclusion to be drawn, from the numerous subtitles, is that the wife is the responsible party in either making or breaking a marriage and the term "Brass" refers to the quality to which the wedding ring reverts if the venture is not successful.

The cast, as a whole, is adequate and may be said to have accomplished a combined creditable piece of work. Monte Blue in the role of Philip improved in effort as the film progressed and will not suffer with those patrons who are partial towards him. Marie Prevost and Irene Rich are the outstanding feminine members both because of the prominence of characters they play and the caliber of their respective performances. Harry Myers, placed as the boy friend of Philip, frolicked through the assignment, which was emphatically rewritten from the book to supply comedy. Trade good with it.

Thence, to sum up, is to wonder if the producers didn't make a mistake in picking this particular edition of Norris' work instead of his previous effort, entitled "Salt." It seems as though the latter novel held many more possibilities for the screen than the completed photographed manuscript of "Brass" reveals.

However, and as is, "Brass" is a picture that will need an abundance of publicity, paid for or otherwise, to aid it for results in the average film auditorium. Skig.

JAZZMANIA

Tiffany production, featuring Mae Murray. Story by Edmund Goulding. Directed by Robert Z. Leonard, with Oliver Marsh, photographer; released through Metro. At the Capitol, New York, week March 11.

Ninon.....Mae Murray
 Jerry Langdon.....Rod La Rocque
 Captain Vachon.....Robert Frazer
 Sonny Daimler.....Edward Burns
 Prince Otto.....Jean Hersholt
 Baron Bol.....Lionel Belmore
 Josephus Ransom.....Herbert Standish
 Marline.....Mrs. J. Farrell MacDonald
 Julius Furman.....Wilfred Lucas
 Colonel Kerr.....Herbert Frank
 Gavona.....Carl Harbaugh

With a story nothing more than an excuse, the producers have given this picture a production so lavish it may carry the film to the class A feature mark. What this release would have done if it had been cheaply, or even averagely, put on is in the catastrophe class. The men behind the camera have overcome one of the most negligible pieces of writing ever in a Broadway first-run house. The script means practically nothing.

Mayhaps Miss Murray's personality offers obstacles in selecting a story in which she may be properly presented. If "Jazzmania" is the criterion it's certain that she has, is now and will continue to appear in pictures woven of the lightest scenario fabric that only cost of production and the ingenuity of the director can hope to surmount. Obviously there is no aid to be gleaned from the narratives. Then, too, there may be the question of whether Miss Murray's ability rates the selecting of a theme which possibly has some semblance of reality or actual literary digestiveness, or connected with it. Possessing almost entirely a physical appeal as her principal assertive claim, this luminary of the screen continuously flickers in flounces of gowns, dances in abbreviated costumes and is backed by a display of settings that classify her productions as the musical comedies of the screen.

Not that this picture is an absolute "bust." Quite to the contrary, Miss Murray gives a corking performance as the queen of an imaginary European monarchy besides which she is given passable assistance by the majority of her supporting cast. And then comes to attention the staging, which supercedes the star's contribution, illusioned to a most appropriate degree through means of excellent photography.

In this supposed country where the action is located they serve revolutions with coffee. All the pomp and ceremony of the interior of the royal palace couldn't take place in a season of Broadway light musical productions staged by four Ziegfelds, two Erlangers and one Lew Cantor. Griffith's Klansmen never got the entrance music the cabinet of the queen is allotted when they officially hold council before their ruler in this picture. A flash at some of the instances contained in this film should make some of the producers with established reputations for lavishness, find new means of strutting their stuff.

The plot-Ninon is a queen but in danger of taking "air" because of a revolution on tap that has Prince Otto as its principal instigator. The only way the Prince will call his party off is if her nbs will enter into an "until death do us part" routine with him. The alternative bores the feminine ruler profusely hence Otto opens his mental off-spring in full stage and the panic is on.

Much parties and jazz dancing by the recognized queen, who "goes off her hind" every time a "hot" band walks, surprises the routines. That the gay life terminates for Ninon. She calls her boy friend and

in words that would portend as pull up a chair and learn something" states her case to the effect their affair is cold.

Robert Frazer made the role of the captain of the guards stand out and take unto itself all it was worth while Lionel Belmore did nicely with his assignment.

The picture is null and void as to objective, but it provides sufficient material for Miss Murray to frolic, wear clothes and look good. The film is easy on the eyes, is haphazardly entertaining and should be a money maker. And so? Skig.

THE LOVE GAMBLER

Fox feature with John Gilmore and Carmen Meyers. Story by Lillian Bennett Thompson and George Hubbard. At Arena, New York, one-half double daily change bill March 2.

A typical Fox western that has confined most of the Fox output to its own houses and those film places where Universal once reigned supreme.

This is on a par with a Universal in its production and story may have been selected through its economical angle.

John Gilmore is in the picture and featured as the western youth and romantic youth with will enough to tame wild horses and a woman. Carmel Meyers is also there as the woman but not featured.

The story takes quite a twist toward its finish that is only made a bit of whereas the twist was enough in itself to have erected an entire feature around it. It also will hold up this picture as a passable western where they are still liked.

In the twist of the ordinary tale, Gilmore as the westerner, altruistically marries a woman expected to die, to give her child a name. It

is at her request after she had been shot by her supposed prior husband as he aimed at the westerner. The latter at the time expected to wed the daughter of a ranchman. When the daughter arrived at the hotel where the finale occurred to wed her sweetie, he informed her of the other marriage just earlier. They had about agreed to await events, the doctor saying the sick woman would not recover, when the child, overhearing the lovers converse, informed her ill mamma who with much consideration, forthwith committed suicide.

All exterior when not interiors of shacks. Acting doesn't count, nothing counts; just a western. Skime.

ROMANCE LAND

William Fox production starring Tom Mix. Story by Kenneth Perkins; directed by Edward Sedgwick. Shown at Fox's Academy, New York, double feature bill March 12-14. Five reels.

"Fep" Hawkins.....Tom Mix
 Nan Harvess.....Barbara Bedford
 "Scrub" Hazen.....Frank Brownlee
 Counterfeit Bill.....George Webb
 White Eagle.....Pat Christman

William Fox made a screen version of "A Connecticut Yankee" and scored heavily with it, so when this story came along that combined a touch of the Mark Twain, together with a chance to star his principal western player in it, they evidently grabbed it on the coast. Altogether, even short in length, having a running time of 45 minutes, it played to a whale of a number of laughs. It's the kind of a picture the public craves. It kids the romance of the west to a certain extent, but it still has a constant action wallop that makes them want more of it. One thing about it as a picture for a double feature bill, it is there. It has a star name that is known, ac-

tion and laughs and doesn't run too long.

The action is all set in the west, with Mix a cowboy who has gone cookoo over the King Arthur period. He has armored suits, the lance and all the other necessary trapping to go with the outfit. At the same time the girl, Nan Harvess, is living on a ranch nearby. She owns it, but her uncle is running it for her under the will of her departed parents. Within a few weeks she is to become of age and an accounting of the trusteeship of her estate will have to be forthcoming. The uncle, who has not administered any too well for the girl's good, is afraid of the result of his accounting and therefore is trying to select as a husband for her someone that he can manage. That sets the plot.

Naturally Mix is not the husband selected, but the one that the girl wants and he wants her. She is of a romantic nature and to appease her desire for a romantic thrill a rodeo is arranged, a feature of which will be a chariot race. The girl consents to marry the victor of the three principal events. Naturally she figures that her loved one will carry off all three and therefore agrees to the arrangement. It is here that the thrills come with the racing in four-horse chariot, the pony express race, and finally all-vehicle race. Mix is the victor in the end, and then just as the wedding ceremony is about to take place, the uncle has the bride-to-be kidnapped and a mad chase follows with Mix doing some tall wall scaling and a few free for all fights.

As picture stuff it is great. It's action from the first bell to the final punch, which is a laugh finish. The titling is particularly good for laughs throughout the film. Fred.

DE MILLE DID IT! "ADAM'S RIB"

has broken records in every city where it has been shown!

PITTSBURGH

"Adam's Rib," in face of rain and snow Tuesday and cold weather Wednesday, exceeded "Manslaughter" figures by \$1,107 at Olympic Theatre. Also exceeding "Manslaughter" figures at Capitol Theatre, Altoona, and in Erie.

LOS ANGELES

In its first four weeks, "Adam's Rib" beat "Manslaughter" for same period by \$751. It's still doing capacity.

SALT LAKE CITY

Broke all records for attendance at Paramount Empress Theatre. Showed to over 18,000 paid admissions in four days in 1,400-seat house.

OMAHA

Gross business over twenty per cent. better than "Manslaughter." Capacity business prevailed. Critics and audience applauded.

NEW YORK

"Adam's Rib" on its opening date took in 8,992 admissions. "Manslaughter" drew 8,939. It's now in its third week, doing capacity.

CHICAGO

"Adam's Rib" opened Monday at the McVicker's Theatre. Looks as if it will be biggest week since opening of the theatre.—Jones, Linick & Schaefer.

AND IN A SMALL TOWN

"Adam's Rib" is unquestionably the finest photoplay ever made. I thought I was hard-boiled, but it got me. Take all you can of the greatest pictures since 1912 and 'Adam's Rib' is greater than all combined. Have never seen anything like it.—GEORGE REA, Washington, O.

Every DE MILLE PICTURE Is a Record Breaker
 ADAM'S RIB Is the Biggest of Them All!

"Adam's Rib" was written by Jeanie Macpherson

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STORM SWEEP

Presented by R-C Pictures releasing through Film Booking Office. Story by H. Van Loan, featuring Noah and Wallace Beery. Robert Thornby directing. At Loew's New York, March 19.

Possessing no one explicit quality to raise it above the average intermediate house feature, "Storm Sweep" impresses as an inactive vehicle for the Beery brothers. Either of the men has off times rendered more creditable performances than are gleaned in this instance. Fault of direction or of the script, the fact remains there is a dearth of incident and little to uphold the interest.

Two inserts, evidently taken from a news reel with one a likely "lift" from the German submarine pictures, provide the only episodes which tend to make it worth while.

Of the two featured men, Wallace seemed the least at home in the surroundings, although struggling with his role of a dejected wanderer made so through a faithless wife. Besides which the tale is anything but convincing. It tells of a deserted husband (Wallace) drifting down to the wharves of a city where he rescues a seaman (Noah) from drowning. The latter, Moran by name, and captain of a lightship stationed miles off shore, offers a job to the wanderer, who is bent on getting away from his fellow-men.

Thence onward the action is entirely centered upon the abode of the self-sacrificing men who "stand to their posts that others may live." The daughter of the captain of the supply tender which makes occasional trips to the floating beacon is the means of the love interest included in the film. Previous to the time whence the faithless wife is found drifting and brought to the ship the principal means of eating up footage is through the watching of one of the crew slowly lose his reason, and a storm during which the maniac succeeds in his attempt to smash the signal lights of the ship. Herein is included the inserts with the scenes on board the lightship, during the tempest, none too well faked.

The coming of the wife on board is the cause of a rupture in the friendship of Moran and his rescuer, although the woman informs her former provider she has had her divorce for over a year. That, of course, sets everything for the second wedding of the disillusioned individual and the departure for the festivities closes out the picture.

Running ten minutes over the hour, this screen attraction is continually handicapped by its dragginess, especially so throughout the early reels. An overabundance of dragging matter is a conspicuous liability.

Virginia Brown Fair and Arline Pretty, as the young fiancée and the deserting wife, are the only women while the single other supporting member to secure attention is Jack Carlyle in his bit of the mindless member of the ship's crew.

As far as is known, this is the first time the Beery brothers have been featured together, although they have often been included in the same cast of a picture. The combination should have some drawing power at the box office, certainly the Beerys have possessed a degree of prestige when in support. However, it will take stronger scenarios than "Storm Sweep" to establish the two men if the joining is to become a business proposition. They're capable if given the material. *Skig.*

SUPREME PASSION

Players Pictures production, released through Pathé. Florence Dixon and Robert Adams featured. Written by Robert M. Laughlin and Chas. T. Dacey. Show at Loew's Circle, New York. Double feature bill, March 19.

A long drawn out, wearisome melodrama that is laughable, so impossible is it in the manner in which the action is made to conform to written titles so that the picture might be utilized at all. It looks as though this production has been made some little while ago and was chopped, re-edited and worked over time and again until finally in despair someone said: "We'll have to make the best of it."

The best about the picture is the title. For the five and ten-cent houses that might be a business getter, but when one thinks that the screen feature comes from a story suggested by the Tom Moore poem, "Believe me if all those enduring young charms, etc." that screen title is just about as laughable as the rest.

In length the picture seemingly is between six and seven reels. The story starts in Ireland, travels to New York and for the finish goes back to Ireland. It is the tale of a retired Irish contractor who is living with his wife and daughter in fair circumstances. The girl is loved by the son of a neighboring

lawyer, whose father objects to the match. A former friend of the contractor, who has been in America and amassed a fortune, returns to the old country for a visit, sees the girl and also falls in love with her persuading the mother and father to come to America with him and bring his daughter. The young lover follows and is on the job when it is time to balk the plans of the schemer, who is figuring on wrecking the father financially so that the girl will have to marry him.

The girl is about to go through the ceremony when a friend and the family physician decide on a plan that may prevent the sacrifice. The girl is to pretend to be burned by her bridal veil and her beauty of face destroyed for all time. The plan is carried out and the bridegroom to have been refuses to go through with the ceremony. The girl and her mother return to Ireland where prayer and the wishing well will restore her good looks. This gave the young hero another chance to make an ocean voyage and he arrives on the spot just as the girl reveals it was all a plan.

In direction the picture is a horrible mass of mishandling and it is just as well that no one is credited with having been responsible for it. *Fred.*

SECOND FIDDLE

The Film Guild, Inc., presents Glenn Hunter and Mary Astor in this dramatic feature, written and directed by Frank Tuttle. Released by Rodkinson. At the New York, Feb. 22.

Once in a while they get two satisfactory features on a double bill, and this is one of those lucky breaks. The Tuttle picture has excellent human interest, finely drawn character studies and a well handled dramatic story. Young Glenn Hunter makes an appealing hero in a kind of "Patsy" role such as Charles Ray, plays, and the story is skillfully laid out to bring the sympathetic quality of his playing to the fore, in a story that has the Cinderella theme, only converted to the boy's side.

Jim is the younger son of the family. He stays home and works in his garage while his brother Herbert goes to college. When Herbert comes home for his vacation, surrounded with all the glamour of the college boy, poor Jim sinks into obscurity, while Herbert makes love to Polly, Jim's sweetheart, and generally lords it over the whole household.

The countryside is aroused over the murder of a humble girl of the neighborhood by her madman father, who has broken out of jail. A posse is formed to hunt the killer down. Polly remains at the Bradley home under the care of Jim and Herbert while the posse searches the countryside. The two boys have a shotgun for protection, but when the murderer prowls around the house Herbert goes off to summon help, leaving Jim with the gun but by an oversight carrying off all the shells in his pocket.

The criminal gets into the house, but because of the unloaded gun he escapes from Jim, and the boy is made to appear a coward, Herbert concealing the fact that it was his carelessness that was responsible. Polly discovers the real truth and is on her way to expose Herbert and exonerate Jim, when her auto breaks down and she sends for Jim to help her. A storm comes up and she takes shelter in a lonesome cottage where the mad fugitive also has taken refuge. Both Jim and Herbert go to the deserted house, neither knowing of the madman's presence. Herbert runs away ignominiously, but Jim puts up a courageous fight to save Polly, and, although he is beaten, he saves the girl. Then the affair of the shotgun is straightened out and

Jim becomes the hero, while Herbert has to slink off in disgrace.

The scenes in the deserted house have a fine thrill, with some trick camera work that puts a touch of horror to the episode, although these violent passages are neatly suggested rather than portrayed in a horrifying manner of realism. The murder of the child is an excellent example of suggestion, the brutal attack taking place out of sight but in a way that makes it entirely evident.

Miss Astor is a splendid player of the young ingenue type, handling the role with refreshing naturalness and a pleasing absence of pose. There is only one defect in the direction. Much of the action takes place during a terrific rainstorm, but the rain is mechanically imperfect, coming down in scattered streams in such a way as to compel the idea that it is all artificial. The photography is generally first rate and the settings are convincing, although they represent no great amount of investment. For the money outlay the picture delivers high values in interest. *Rush.*

CANYON OF FOOLS

P. A. Powers production. R-C Trade-mark. Released by Film Booking Office. Taken from the Saturday Evening Post story by Richard Matthew Hallett; scenario by John W. Gray. Director, Val Paul. Harry Carey featured. Marguerite Clayton in support. At the New York, Feb. 27.

A gripping action story with at least one ingenious spectacular flood thrill has been injured by too much footage. The picture just measures up to a program release in general effect, while in better knit form it might have been much more worth while. At the New York it was half a double bill, commonly the mark of price concession.

Adequately managed the story should have been a succession of surprise developments to a fine climax, but the progress was so adulterated by repetitions the spectator is wearied when the real punch comes. There are long passages toward the middle of the five or six reels that remind one of the hokum dramatic serials of bygone fashion. At one point the hero and heroine are overpowered by the outlaws and dragged into a mine shaft, where they are left tied up and helpless.

Both escape three or four times, only to be seized and trussed up again. This sort of stuff is laying the crude melodrama on too thick and it kills interest and illusion. Besides the repetitions balk the progress of action.

A lot of the plot developments are foggy. Why did a gang of outlaws running for their lives with bags of loot load themselves up with half a dozen or so machine guns? How did the pursuers get possession of one of the guns? Why did the hero order the dam broken when he was about to enter the mine shaft that was sure to be flooded? These are only a few of the perplexing points, and picture audiences quickly tire when they are forced to solve puzzles and keep track of an intricate story at the same time. There were none of these misunderstandings in the printed story as published serially.

But for melo-spectacle the flood scenes are impressive. Water torrents always are and in this case there is a lot of fast action. The hero and the heavy have a death struggle in the swirling tide that pours through a sure enough break in a dam; the heroine is carried off in the stream and has to be rescued, and at the same moment the sheriff's posse rides up and engages hand to hand with the gang of bandits. It makes a bewildering

climax, but much is lost because the attention has been overtaxed up to that point.

The story has a good romance, neat turns of comedy and an interesting story, but these merits have been negated by footage and by crudities in the continuity. The action all takes place in the desert lands of the southwest and lacks scenic beauty in locations. Besides which the strong light has injured the photography in places where it is too light and "flat"—with shadings or pictorial quality.

Carey does nicely with a fat part, handling his heroics with a good deal more judgment than is commonly find in a western hero. The sheiff is a neat comedy part, but the other characters are just magazine fiction puppets.

It's a neighborhood picture, where more skillful handling might have put it in a higher class. *Rush.*

GENTLEMAN FROM AMERICA

Universal comedy of feature length, featuring Charles ("Hoot") Gibson, supported by Louise Lorraine and Tom O'Brien. At the New York, Feb. 23, as half a double bill.

This amusing picture is an extravagant bit of nonsense in which a couple of American doughboys in France after the armistice clean out the camp at a crap game and go adventuring by mistake into one of those fabulous principalities like that of "The Prisoner of Zenda." The absurd contrast of two bonehead A. E. F. soldiers stumbling about in situations of hectic romance is a delightful bit of fooling, and it works out into a gorgeous comedy idea for five reels.

Private O'Shea (Gibson) and Private Kelly (O'Brien) are broke when their furlough comes, but they remedy that by making a score of right passes with the dice and start off on the railroad for what they fondly think is Paris. Instead they land up in a place called "Cardonia," a mythical principality over the Spanish border, where everybody wears comic opera clothes and live comic opera lives. The heroine is about to be forced into a marriage with the overlord of the place when Private O'Shea falls in love with her.

The people of the state appeal to the duke against the tyrant overlord, who rules that they shall all assemble in the market place and vote for a new local ruler. O'Shea thereupon gets himself a lot of native finery, dresses up and announces himself a bandit from the mountains, but rightful ruler of the community. The people all rally to his standard and the tyrant is voted out of office in favor of the dough-boy.

There is a lot of first-rate rollicking in the courtship of the soldier and the heroine, leading up to their pompous, elaborate marriage when the hard-boiled top sergeant of O'Shea's company appears on the scene and takes O'Shea into custody as A. W. O. L. for a final surprise laugh.

The whole affair is a rollicking burlesque and gets its humorous kick from the situation of a blundering, commonplace doughboy set in the midst of absurd and extravagant story-book romance. It's a good deal like Mark Twain's rich travesty of "A Connecticut Yankee whole thing is managed in a spirit in King Arthur's Court." It's a laugh from start to finish. The of intelligent fun, working out into a rich burlesque. *Rush.*

"The Famous Mrs. Fair" will go into the Capitol, New York, in three weeks.

LONDON FILM NOTES

Probably the most important item of film news which has filtered through Wardour street lately is that Graham Citta has severed his connection with Astra and the Graham-Wilcox Productions who were responsible for "Flames of Passion" and "Paddy the Next Best Thing" and has taken over the Famous-Lasky studios here to make his own pictures. His first will be an adaptation of the play, "Woman to Woman," which with Willette Kershaw was such a big success at the Globe. A famous American star is said to be coming to play the lead.

Film Booking office which has been branching out heavily of late including the rentage of the Scala theatre, has decided to go in for producing. What its first film will be is unknown but Guy Newall, late of George Clarke Films, is at the head of affairs and it is fairly certain that Ivy Duke will be the star.

The Hepworth Co. has been largely in the public eye during the last few days, having shown several films at the Alhambra. Unfortunately "inside" information reports these films have been on the shelf for some time and are merely been trade-shown to make a show for the pioneer firm.

"Lily of the Valley," an Edwards-Hepworth picture, is the first feature to be shown here without subtitles. It is quite well done but it is doubtful whether the public will appreciate the new idea.

There is a boom in travel pictures, real and "fake." The real ones include the Ratcliffe Holmes "Wildest Africa" at the Philharmonic Hall, a none too good picture badly handled by the lecturer, another Cherry Kearton African feature, and a drama now being shown which is spoiled, however, by the introduction of property savage beasts. Interest centers on the forthcoming showing of the Baron Film, "A White Barbarian." This picture was made by a little handful of whites in the heart of Equatorial Africa. For support they had members of half a dozen savage tribes and the acting was done with rifles close at hand.

The Davidson Co. is making a film version of "Scandal" with Arthur Rooke as director.

Will Kellino, who recently left the Gaumont Co. to join Stoll, is having trouble in finding suitable stories. Meanwhile, George Ridgwell is going ahead with the new Sherlock Holmes series, and A. E. Coleby is ready to start on his filming of Sax Rohmer's "Fu Manchu." The next of the Stoll super-will be founded on "Guy Fawkes." Flora Breton, our greatest advertised film beauty, who recently played opposite Carpenter in the Blackton picture, "The Gipsy Cavalier," has joined the Phillips Film Company to play lead in a feature entitled "Scraps and Scrapes."

There is a very strong rumor to the effect that an English picture is shortly to be made with a title which has distinct reference to the story.

Florence Turner is appearing as a curtain-raiser to a new farce in the suburbs. Her act consists of impersonations of screen stars both male and female, that of Charlie Chaplin being particularly happy.

TO BE RELEASED APRIL 10

B. P. SCHULBERG

Presents

A GASNIER

Production

DAUGHTERS OF THE RICH

Based on Edgar Saltus' Famous Novel.

Adapted by OLGA PRINTZLAU and JOSEPHINE QUIRK.

Photography by Karl Struss.

With a Preferred Cast:

GASTON GLASS
RUTH CLIFFORD
ETHEL SHANNON
STUART HOLMES
MARJORIE DAW

Produced by

PREFERRED
PICTURES-INC.

B.P. Schulberg - Pres. J.G. Bachmann - Treas.

Coming: "DAUGHTERS OF THE POOR"

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MOTION PICTURES
MADE TO ORDER
COMMERCIAL DEVELOPING AND PRINTING
ROTHACKER FILM MFG. COMPANY
1339 E. DIVERSEY PARKWAY - CHICAGO, U.S.A.

LONDON

(Continued from page 2)

Charles Stone, Elsie Prince, Annie Croft, Ruth French, Annie Donoghue, and the Hippodrome Eight. The book is by Laurie Wylie, with lyrics by Bert Lee, Clifford Harris, and R. P. Weston. The music has been composed by Herman Finck. Gus Solke will stage the ballets, dances and incidental numbers and the whole will be supervised by Julian Wylie. It will open in London, March 28, with a previous workout at the Olympia, Newport, March 19.

The Scottish Players return to the Coliseum March 26 for three weeks. They open with "Campbell Kimbor," a drama of the 1746 period. To be followed by "Lullfey" and the playlet they did previously, "A Valuable Rival."

Wylie and Tate are putting a new type of show on the road in the form of the Wylie and Tate Star Entertainers. The company includes Wee George Wood, Ambrose Barker, Dick Tubb, Charles Brooks, Douglas Sherrard, Bryn Gynn, William Trussell, Molly Wynne, Jennie Huntley, Peggy Stoll. The stellar amalgamation will be billed as "Whoozoo."

The Gallery First Nighters held their 20th annual dinner at Frascati's, Feb. 25, the guests being James Bernard Fagan, Nicholas Hanon, Leslie Faber, Harry Welchman, Leon Quatermaine, Athene Seyler, Edith Evans, Mary Grey and Fay Compton.

Godfrey Tearle has been added to the Coliseum program. He will appear in "The Ballad Monger," the piece commanded by the King for his appearance on the occasion of the His Majesty's matinee for King George's Pension Fund for Actors and Actresses. The Lole Fuller dancers are finishing and are moving elsewhere probably to the Alhambra.

Fred Karno has renamed "Mayfair to Montmartre" for touring purposes. It is not known as "The Surpassing Show." The cast includes Gene Gerrard, Robert Layton, Gaby Joyce, Lole Beckman, Dorothy Neville and Alice Lloyd. It will open on the Moss tour Easter Monday.

Bannister Howard has secured the rights of a new farce by Will Evans entitled "The Other M. Gibb" and will produce it in the West End immediately he can find a suitable theatre.

When "The Last Waltz" finishes at the Galety it will be followed by a new play founded on the life of the Empress Catharine of Russia. Jose Collins will be seen as Catharine. Reginald Arkell will be responsible for the book and lyrics, and Hubert Bath, the musical director of the theatre, for the music.

In the revival of "The Marriage of Kitty" at the Duke of York's, Marie Tempest is supported by Graham Browne, Athol Stewart, Norman Loring, Frank Allanby, Hilda Moore and Dorothy Hamilton.

C. B. Cochran is to begin a series of Eugene O'Neill plays almost immediately. The first will be "Anna Christie" with Pauline Lord in her original part. The production will be on April 10 but the name of the theatre is still a mystery. April 11 he will produce "So This Is London" at the Prince of Wales, and April 20, "Little Nelly Kelly" at the New Oxford.

Jack Buchanan's production of "Battling Butler" at the New Oxford finishes March 3 and reopens at the Adelphi where the "Island King" finishes March 5.

"Plus Fours" achieved 50 performances at the Haymarket, Feb. 23. Reports say business has improved considerably.

Phillip Yale Drew's new play, "The Mystery Man," not having turned out so great a success as his previous ones he is already preparing for a new production. This will be a version of the "Robin Hood" story in which he will play the doughty outlaw, supported by a strong company including Herbert Leonard who will be seen as Little John. There was a big boom in "Robin Hood" some years ago, the best of the many versions being that played by the late Lewis Waller.

The Co-Optimists will terminate their tenancy of the Prince of Wales in April and will go on tour in the principal cities. A second company has been formed for ordinary touring purposes, the artists including Madge White, Doris Stowell, Susan Lechmond, Sinclair Cotter, Ord Hamilton, Teddy Fox, Louis Victor and William Senior. This company opens March 12.

T. B. Vaughan, general manager for Frank Curzon, is reported seriously ill, and has been removed to a West End nursing home.

The Scottish Players return to the Coliseum March 26 for three weeks, presenting three new acts entitled, "Kilmhor" (a drama of 1746) and "A Valuable Rival."

Lily Langtry ("The Jersey Lily") has announced her intention of returning to the stage if a suitable part can be found for her. She is now 71 years of age, and fears difficulty in finding a suitable role because "they are all flapper plays now." Leon M. Lion, the actor-manager, is anxious to find a play for her.

"The Midnight Follies" at the Hotel Metropole are now allowed three extension nights a week. Each of these nights is "A Plantation Jubilee" and the management provide appropriate costumes for their guests.

"East of Suez" finishes at His Majesty's March 3 and will be followed by Pinero's "The Gay Lord Quex" in which George Grossmith will play the part created by Sir John Hare.

Bernard Dillon, the jockey, who was the late Marie Lloyd's husband, was sentenced to a month's imprisonment for knocking about a woman with whom he had been living. He was later released pending the hearing of an appeal.

Efforts are being made to get the sentence of penal servitude passed on Horatio Bottomley commuted on account of his services during the war. The evidence during the trial proved these services, principally lectures and appearances at music halls and theatres, were singularly well paid for.

Fred Ginet, one of the leading circus people in England, will revive "Dick Turpin's Ride to York," which he has been playing for many years. The revival will take place on the Moss vaudeville tour and will employ over 40 people.

The revival of Walter Ellis' "A Little Bit of Bluff" at the Ambassador promises to be quite successful. It was originally a war-time production in the days when people would laugh at anything and doubtless even much of its earlier success to that. In the present production Ernest Thesiger plays his original part but the chief point of interest lies in the return of Peggy Hyland to the regular stage.

The Everyman theatre at Hampstead has with the production of "At Mrs. Beams" arrived at importance. This story of a lodging house keeper and her boarders is one of the best comedies produced for many a day. It is original, human and natural while the acting is beyond reproach. Chief honors go to Jean Cadell, Franklyn Dyal and William Monk, the latter as a shy youth with very little to say.

When a successor is wanted to "The Last Waltz" at the Galety it will probably take the form of a musical play written around the Empress Catharine of Russia. The book will be by Reginald Arkell and the leading part will be played by Jose Collins. Robert Evett will produce, and the music will be adapted from Tschalkowsky.

Richard Percy Burton has arranged for a season of the Italian tragedienne Eleonora Duse at the Champs Elysee, Paris, during the spring. He is also looking out for a West End theatre at which to present the French actress, Cora Laparcerie.

The Co-Optimists is rehearsing a No. 2 company to play in the towns where the original is not booked. The new aggregation opens in Hull, March 12. Among those engaged are Ora Hamilton, Sinclair Cotter, Madge White, Anita Desmond, Teddy Fox, Ronald Stafford.

Basil Dean's plans for the creation of his new enterprise, "The Playbox," are practically complete, and London will see the opening at St. Martin's in a week or two. The performances, which will be matinees, will be run on a subscription basis, books being issued containing six ordinary coupons and two gratis, one for "gala" performances, which will take place on Sundays. The prices for the series will run from £2 13s. for the best seats in stalls and dress circle to £1 5s. These prices show a determined attempt to get back somewhere near pre-war prices. The plays to be produced will not be of the usual highbrow subscription variety, but will be ordinary works by well-known authors. The season will occupy three afternoons a week.

Amalgamated Musicians' Union officials state they will ban Paul Whiteman's band should he attempt to appear in hotels, dance halls or cabarets. They refuse to state what steps they will take to make this effective, and declare the action is not a reprisal for the treatment

NEW TITLE AND LOCALE

London, March 14. The "Kriesler" piece will open at the Drury Lane March 28, under the title of "Angelo." Its locale will be changed from Germany to Italy.

"Marriage Market" in French

Paris, March 14. "The Marriage Market," adopted by Charles Quinell and Pierre d'Aumier, was created in French March 13, at Lyons, by the Montcharmant management, under the title of "Le Beau Voyage." It will be given in Paris later, when a suitable home can be obtained.

"Exciting Night" at Oxford

London, March 14. Griffith's "Exciting Night" was splendidly received by a brilliant audience when opening Friday at the Oxford.

The Janis' in Paris

Paris, March 14. Elsie Janis and her mother have arrived here.

Raimu in Vaudeville.

Paris, March 14. Raimu is negotiating for an engagement at the Alhambra, expecting to open August 24 for a month in a sketch. Raimu is a popular French comedian now playing at the Variete.

of English musicians in America recently, but is merely an economic measure to prevent Britishers being ousted by Americans. If Whiteman remains in music halls they will have no power over him. The number of these bands is steadily growing in London and the country and several of them have become extremely popular vaudeville acts.

A film sensation has been caused here by the censor banning the Mary Pickford picture, "Tess of the Storm Country." This banning amounts to the fact that T. P. O'Connor's board of film censors has refused the picture a Universal certificate, which means that it can only be shown to adults. No reason for this action is given, but it is likely the censor has been upset by the fact that there is an illegitimate child in the story, the villain has a gun, and another character attempts to throw a man over a cliff. There are also several free fights. Any of these things might cause the decision or the censor may have been suffering from "a morning after the night before" feeling when he made it. The picture was received with enthusiasm at the Trade Show, Feb. 22.

There is a boom in "Hamlet," Joseph Kessler, the Yiddish tragedian, is playing it at the Pavilion, Mile End, and Bransby Williams will do it in its entirety. There are also two touring Shakespearean companies featuring it in the suburbs. Rumor has it that John Barrymore will play it in the West End before the summer is over.

The report and accounts of the Moss Empires show a balance at the credit of profit and loss of £29,317, including the amount brought over from the previous account. This compares badly with the £116,634 of 1931, and shows a big falling off in business. There will be no dividend.

To an Oldham man goes the laurel and fame as being the first person to be prosecuted for not having his "listening in" apparatus licensed. The cost of the license is 10 shillings. In this case the offender has been fined £2 and costs.

Frank Curzon and Isabelle Jay will return to the acting stage Feb. 28 in the provinces with a new comedy entitled "The Inevitable." In the cast will also be Isabelle Jay's daughter, Cecilia Cavendish. The name of the author of the piece is being kept a close secret, but it is generally thought to be a family affair.

"The Alternative," a play by Lucy Wilson and Adrian Allington, will go into the bill at the Everyman for a fortnight's run from March 12. Gordon Bailey is responsible for the production. It is thought a new play stands a better chance out in the wilds of Happy Hampstead with a fortnight's run than it would in the West End for one of the semi-amateur subscription production matinees.

Graham Moffat is searching for a London theatre for a revival of "If Bunty Pulls the Strings," and also for the production of a play on the same lines. Should his search be successful the part will be played by his daughter, Alice, who made a big hit in it during a recent colonial tour.

Sylvia Rosen, who resigned as booking manager of the Kennington and entered the agency business, has returned to her post at the vaudeville house, but will continue her agency activities as a side line.

CABARETS

(Continued from page 9)

time away in expensive eating establishments. The best drop-in restaurant in Dallas is the Atkins Cafe, on the ground floor of the 29-story Magnolia Building.

Joe Raymond and his orchestra of ten pieces, including himself, have succeeded the original Whiteman combination at the Palais Royal, New York. The engagement is indefinite, as it is expected Whiteman will be abroad for about three months. The Palais Royal will make an attempt to remain open during the summer months for the first time in its history.

Raymond formerly had the orchestra at the Little Club, and at present is negotiating with the Victor people upon a disc proposition.

With the departure of Whiteman and his band for England the dance orchestra field around New York has become an open proposition. The various leaders of the different musical combinations are of the opinion that with the reigning czar away, there is no real opposition in town.

The sailing of the Palais Royal musicians leaves but one dance orchestra playing for dancing in a regular "floor" establishment that has built up a name, and that particular one is providing nightly in a hotel. The musicians, as a whole, are loath to credit this one combination with the respect it once commanded, so that during the next few months it appears as if the after-theatre cabaret patrons will be the audience for a grand free-for-all amongst the numerous instrumentalists.

Of the field it looks as if the one before mentioned band, that has unquestionably slipped, Joe Raymond's new 10-piece line-up at the Palais Royal and the boys now current at the Club Royal have the best chance of stepping out and grabbing a local reputation for themselves.

The Court of Criminal Appeals at Austin, Tex., has affirmed the case of W. D. Russell and S. E. Wolverton, of Limestone County, convicted of "exhibiting a dancing performance." They were sentenced to a fine of \$100 each and 30 days in jail. It is a famous dance hall case that has attracted attention throughout Texas. The men erected a dance hall in the heart of the oil fields, and the County Attorney charged that the quality of the dancing was immoral.

The Triangle Club has opened in Greenwich Village, to run a month, in a reconstructed basement on Seventh avenue, between 11th and Perry streets. Only members and guests are admitted. A number of players and entertainers are listed, including Bobby Edwards, Nat Lincoln, Mile, Jennie, Clara Langman, Dora Koshinsky, Phyllis Jackson, Marta Nova, Warren Sterling, Livia Nye, Tom Fadden, Jos. Battle. One of the skits is named "Three Characters in Search of a Fish."

Liquor is predicted to take a brisk drop in price before long. Scotch already is down to \$75 around New York. Some say they will not be startled if Scotch is selling at \$60 by the summer time. Large incoming shipments lately landed have caused the decline. A delivery last week on the eastern seaboard was of 20,000 cases of White Horse (Scotch). It came over in a freighter from Scotland, with the boat paid for at the rate of \$1,000 daily for the trip, with \$2 a case extra freightage. The trip occupied 28 days. What was paid in Scotland for the liquor has not been stated. Scotch now in the Bahamas or Bermuda is \$12 a case, f.o.b., a drop within recent weeks over there from its former price, \$25 a case.

Looze handlers are boasting of the ease they are experiencing in getting deliveries, most of it coming from the boats outside the three-mile limit off the Atlantic. The abundance of booze has forced the bad liquor off the market, together with the more systematic manner of bootlegging nowadays. As bootleggers can't dispose of their goods at present unless guaranteeing with the proviso if not good it may be returned, they don't dare to chance selling the cut or bad stuff excepting to the inexperienced. This has made all of the liquor around New York of a fair or better quality.

Fifty-three people in the revue proper and back stage of the new-

est Ernie Young production at Marigold Garden, Chicago, outdoes previous records held by the same producer in Chicago. The accomplishment is the more notable, as it opened with Mr. and Mrs. Rodolfo Valentino as the headline. Considering the Lenten season and weather conditions generally unfavorable in Chicago, when a retrenchment policy is more likely than liberality, it is the surprise of all time in cafe and revue production. Ernie Young has scorned all boogies and surpassed himself in the matter of expense and also artistically.

The supreme bit in an artistic way is a swing number which has 20 swings covered with flowers and electric globes hung from the ceiling by iron girders. The swings when in repose look like a ceiling decoration when entering the cafe, and when lowered and lighted up with alternate girls swinging in a different direction make a display which would do credit to any "Follies." When the swings are put back in position they appear again as a decoration.

The opening has the principals and chorus in street attire discussing going on a strike. The show comes to an end with the members of the company in the same attire. A semi-kiki and tough number gives the chorus girls opportunity to gain attention. The girls are all dressed the same, short check skirt and coat, but the individuals are permitted to use their own like in further attire and makeup. It is but natural that one girl should stand out in such a number, and this distinction goes to a chorus girl named Bobby Madrecki, who puts on a Bowery dance with tough grimaces, which puts the entire audience at the cafe into roars of laughter. Young can well afford to give this girl two or three minutes, for her "acting up" is highly entertaining. The crowd always likes to feed that it has helped in the development of features, and such a course would create a pleasant atmosphere between patron and show.

A wedding number, finely costumed, is easily the artistic hit of the new revue. Lester, who has been fitting out the Young revues for the past few years outdid himself with it.

The cast of principals is the strongest that this class of revue has ever had in Chicago and includes Wade Booth, Danny Sheehan, Ann Greenway, Eileen, Fehnoova Ballet, Betty Place, Connor Twins and Frank Libuse beside a super chorus.

Two of Sixte Busoni's dance places in New York are being sued by local music publishers for copyright infringements for the uncensored performance of copyrighted music without license. Busoni's Danceland at 2531 Broadway is named defendant by the Remick firm. Feist is also suing the managers of Busoni's Balconades. Wiltmarks, Feist and Waterson-Berlin-Snyder are suing three individual dance halls and restaurants for similar offenses. Harms, Inc., also asks \$250 damages from the Trianon, New York, management for the alleged unlawful use of "Do It Again."

An uptown New York restaurant man has evolved a new system with which to increase his business. His restaurant is located in a district where he has strong competition, so he is giving away theatre tickets to any performance that a fortunate patron who holds a certain numbered dinner check may select. The restaurant man has made an arrangement with one of the advance brokers whereby he can call up between 7.30 and 8 o'clock at night and get a pair for anything at the regular 50-cent advance.

A new floor show for Murray's Roman Gardens is being prepared by Andre Sherri to open there in two weeks. The show will include Dan Hall, Bird Hall, Virginia Fisinger and a chorus of 18.

Grotto Land, Inc., the recently opening supper club on Broadway and 60th street (Columbus Circle), has had an involuntary petition in bankruptcy filed against it by three creditors.

Ray Miller, whose orchestra is featured at Paradise Dance Hall, Newark, N. J., has bought out Arthur Klein's interest in the hall.

BILLS NEXT WEEK (MARCH 19)

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 to bring 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
Irving & Seabury
Mrs. Valentine
A. Friedland Co.
Will Mahoney
Victor Moore Co.
Manga Waldron
Rupert Ingels
Bernard & Gerry
Walters & Walters
Keith's Riverside
Billmore Orchestra
Frank Ardell Co.
Jacky E. Green
Jack Norworth
Alfred Farrell Co.
Miller & Bradford
Vadi & Gyg
Remond & Wells
Keith's Royal
Rooney & Bent
Glenn & Margie
Fred & Anthony
The Show Off
Mason & Shaw

The Vanderbilts
(Others to fill)
Dooley & Storey
Robbie Gordone
Proctor's 125th St.
2d half (15-18)
Rose Revere
Weich Mealy & M.
Holland Romance
The Archons
N & C Varga
Leipzig
1st half (19-21)
D. Sadler Co.
Lucky Legal
Poster Hall Co.
Joe Tow Four
Johnny Coulon Co.
(One to fill)
2d half (22-25)
Bond Wilson Co.
The Collegians
Conn & Hart
Maureen Englin
The Le Rays
(One to fill)

CECILE HARRY D'ANDREA AND WALTERS

Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Rubia & Hall
Davis & Pella
Paul & Pauline
(One to fill)
Keith's Colonial
Ed. Bernie Co.
Miller & Mack
The Sharrocks
Pinto & Boyle
Mabel Burke Co.
Rice & Worcester
The Sterlings
B. Ba Ba
Dreams
G. Yeoman & Lizzie
Keith's Alhambra
Van & Corbett
Vanita Gould
Crafe & Haley
World Make B'te
Rube Clifford
China Blue Plate
Carter & Cornish
Billie Dunn
Palermo's Dogs

Proctor's 58th St.
2d half (15-18)
"Skipper" K'ndy & R.
Donovan & Lee
Teddy Clair Co.
Ethel Hopkins
T & D Ward
Winton Bros
1st half (19-21)
Harry Stoddard
White Solar
"Kelly & Drake
(Others to fill)
2d half (22-25)
Show Off
Fletcher & Passie
(Others to fill)
Proctor's 5th Ave.
2d half (15-18)
E. Taffierro Co.
Pinto & Boyle
Foster Hall Co.
Valdare & Cook
(Others to fill)
1st half (19-21)

4 DANCING MADCAPS

PLAYING KEITH CIRCUIT
Produced by Cissy Madcap.
Direction: JIMMY DUNKIN

Moss' Broadway
Clinton & Rooney
Jim McWilliams
Paramount Four
Kellam & O'Dare
(Others to fill)
Moss' Calicum
Nance O'Neill Co.
Mr. & Mrs. J. Barry
Uls & Clark
(Others to fill)
2d half
Lillian Shaw
London Steppers
Carroll & Sedley
(Others to fill)
Keith's Franklin
V. Lopez & Hand
Lyndell & Nacey
Carroll & Sedley
Paul & Goss
The Gaudiers
(One to fill)
2d half
V. Lopez & Hand
Tom Howard Co.
Creations
Uls & Clark
(Two to fill)
Moss' Franklin
Harry Johnson Co.
Lyndell Orchestra
Lyndell & Nacey
Lyndell & Nacey
Camilla's Birds
(One to fill)
2d half
Tom Patricia Co.
Chas. Keating Co.

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MARGUERITE DEVON

with "The Sheik's Favorite"
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

Saratoga
Polly Lou Doe
(Two to fill)
Keith's Hamilton
Eddie Kane
Van Horn & Inez
Creations
Uls & Clark
London Steppers
(One to fill)
2d half
G. Golden & Band
(Others to fill)
Keith's Jefferson
Tom Patricia Co.
Ernie Golden Band
Joe Darcy
Ernie & Ernie
A. L. Barlowe Orchestra
(Others to fill)
2d half
Sophie Tucker Co.
Paul & Goss
Pileon
L. & P. Ross
Van Horn & Inez
(Others to fill)
Moss' Repeat
Lillian Shaw
(Two to fill)
Three Richter Sis
(Two to fill)
2d half
Mr. & Mrs. J. Barry
Joe Darcy
Millard & Marlin
(Others to fill)
Keith's 81st St.
Frank Wilcox Co.
Demarest & Collette

Vaughn Comfort
Lyndell & Macey
(Two to fill)

Brooklyn
Keith's Bushwick
O. Hanson Co.
Miss Juliet
The Longfields
Thorton & Squires
Lottie Lorraine
J. R. Johnson
Kennedy & Glass
Two Lusters
Zuh & Dreis

Keith's Orpheum
Mollie Fuller
Wells Va & West
Billmore Orchestra
Polly & Oz
Frank Tinney
Long Tack Sam
Von Kovacs & G
Blue Demons
(One to fill)

Moss' Flatbush
Trinkle Frigance
Murray & Oakland
Eddie Nelson
Ten Eyes Wiley
(Two to fill)

Keith's Greenpoint
2d half (15-18)
Harold Stern Co.
Irving Edwards
Hampton & Blake
H. L. Cooper Co.
Evans & Wilson
(One to fill)

1st half (19-21)

1st half (19-21)

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1st half (19-21)

1st half (19-21)

SPORTS

Louis Firpo, the giant Argentinian, crossed the talent Monday night at Madison Square Garden when he knocked out Bill Brennan of Chicago in the 12th round of a thrilling heavyweight battle. Firpo weighed 320 pounds and Brennan 203.

Much discussion was caused by the odds of 3 to 1 quoted on Firpo. The latter had never met a first class heavy, and the wary birds figured it was a great spot for "one of those things." This was further strengthened by rumors around the Garden that moving pictures were to be taken. In South America where they think Firpo is the world's champion, the pictures would be big money makers. The talent figured that Brennan, who is not going anywhere, might take a tank for Louis, thereby collecting much, and building the latter up for a clean up down home or a shot at Dempsey.

Let it be recorded here and now that Firpo, although making a remarkable showing against Brennan and proving a fine prospect for future honors, is no more ready for Dempsey than Johnny Buff would be. However, as they are already arguing that Firpo stopped Brennan quicker than Dempsey did, it looks like a pipe for Dempsey to collect heavy sugar at some future date. All the ear-marks of a "build up" are in evidence.

Firpo showed gameness, a wonderful physique, strength and a wild right hand that he swung overhand, uppercutted with and used as a club for the rabbit punch. It was a series of the latter blows that dropped Brennan to his knees in a fight that was unquestionably on the up and up.

Bill stepped into a long, right cross which dazed him and followed by diving into a clinch. Firpo with one arm free, pulled Brennan forward off balance and belabored him with right half hooks on the back of the neck until the Chicago Celt fell face forward to the canvass. Brennan was counted out with his back to the ring. After the count he tried to rise, but fell over backwards into the arms of Leo Flynn who rubbed his ears and applied restoratives.

Up to the K. O. it was anybody's battle with Firpo always "dangerous and always trying." The big fellow refused to be discouraged and kept aiming that right hand for Brennan's jaw despite his gore smeared countenance. Early in the fight Brennan cut Firpo over the bridge of the nose and he bled freely.

As fast as Jimmy De Forrest would close the cut between rounds, Brennan would jab it open. Firpo was a very tired fighter at the finish. After taking a look at the supine Brennan, he walked over to his stool and sat down like a thousand of brick. Firpo showed much promise, however. He has picked up Jack Johnson's trick of tying an opponent up in the clinches. Brennan when in close was as helpless as an infant. Firpo would place his gloves on Brennan's forearms, then turn his body removing the target. Brennan after a few ineffectual tries discarded all attempts at infighting and was content to jab and cross occasionally with an inside right.

Firpo showed good judgment of distance missing but little when he led, was cool at all times and seems possessed of a fighting heart that should carry him high if carefully nursed. He can beat all of the Flood Johnses and Bob Martins in captivity right now, and in the writer's opinion, would outgame Harry Wills, that much overrated colored boxer. But his manager should keep him away from Tommy Gibbons or Dempsey for a long long time. Firpo is wide open for a right cross and a pipe for a jab, both of which Gibbons possesses in abundance. Dempsey, unless he has gone back 10 miles since his last fight, should take Firpo inside of eight rounds.

Brennan carried his usual roll of fat about the abdomen, but seemed to be in fair shape. He took everything Firpo had up to the 12th, and although plainly hurt at times wasn't in danger until the finish which occurred two minutes and some seconds after the bell in the 12th.

A packed house attended. Several thousands of Firpo's countrymen went berserker after the knock out, dashing up and down the aisles in snake dance fashion and cheering frantically in Spanish.

After Brennan Firpo would be wise to go back home and entertain

a flock of set ups thereby gaining much money and needed seasoning. He's a comer.

Jimmy De Forrest was Firpo's chief handler and to him goes no end of credit. Jimmy had to coach his charge through an interpreter, but he gave him the right hop all the time. On one occasion Brennan was getting to Firpo by staying in close and keeping inside of the latter's wild overhand swings. Between rounds De Forrest could be seen instructing his charge to uppercut when Bill was inside. In the next round Firpo almost tore Bill's head off with a corking right uppercut that also was taught to Louis by Jack Johnson.

Jack Dempsey vs. Luis Angel Firpo (the only boxer using a middle name) is in prospect as the next match for the heavyweight championship. There has been much talk about opponents for the champ but those who witnessed Monday night's battle say it will not be long before Firpo will be ready to go against Dempsey and that he is the leading contender of the whole bunch. Monday afternoon one report was that Brennan would flop in the 10th or 11th round, that Luis would sail triumphantly back to the Argentinians and that his countrymen would start agitating for a match with Dempsey right in Buenos Ayres. Brennan went out in the 12th round and was so much out that it took his handlers half an hour to bring him around in his dressing room. Firpo up to that time was on the losing end. Fight bugs, however, admitted that not only can Luis deliver a terrific "sock" but he can "take it." Brennan is no marvel but the fact remains only one other boxer has ever knocked him out.

Tex Rickard has been interested in the possibilities of Firpo and with good reason. Tex knows South America. The heavyweight championship on that side of the equator would draw as much or more than here. It would not be surprising therefore if Jack and Luis were matched for a title bout in Argentine next Christmas, at which time the summer is on in that land.

Colgate's triumph over its ancient rival, Syracuse, in the final basketball game of the 1922-23 season last Saturday night—a feat not accomplished in the Archibald gymnasium in 15 years—victories in 12 out of 17 games played, stands out as one of the most notable court records in the history of the Maroon. Not since 1908, when Risley was a star, has Colgate been able to take the measure of Syracuse on the latter's home floor. This year Colgate defeated Syracuse, Cornell, Trinity, Maine, Hamilton (twice), Rochester (twice), State College for Teachers, Albany Law School and St. Bonaventure, losing to Clarkson Tech, Stevens, Springfield, Army and Cornell. It was the first time the Maroon defeated Hamilton and Rochester twice, Syracuse at Syracuse, and Cornell. The Clarkson game, lost by two points, was the opener of the season, and a number of combinations were tried out during the contest. Lack of suitable substitutes cost Colgate the game with Stevens, also dropped by two points. The Maroon lost to the Army at West Point by five points, outscoring the Soldiers from the field, but getting less chances from the foul line. Springfield, with one of the strongest teams in its history, easily defeated Colgate, while Cornell, taken into camp at Ithaca, came out on top at Ithaca. The Maroon ran up 636 points to their opponents' 496. Merle Livermore was the leading scorer, with 45 field baskets and 163 foul goals. Captain Morgan B. O'Connor, who joined the team in mid-winter, was another star, but the lion's share of credit for the quintet's fine record is universally awarded to Coach Bill Reid.

Following the Firpo-Brennan fight Monday night another controversy started over the affair. It's the third in a row almost of Garden bouts with a funny look. Sports writers have appeared to know much about all of them, but only hint at frames. It's said the reason why no pictures were taken of the Monday night fight was that the insiders, though knowing there would be plenty of money to be made out of the pictures in South America, thought the fight on the films might prove something. Brennan was taken to the hospital with concussion of the brain. Wednesday's fight ended much the same.

STOCKS

(Continued from page 15)

has eight chorus girls, who are up in all musical numbers of the show. An advance rehearsal with the members of the permanent companies was deemed unnecessary.

The Detroit O. H., Detroit, has been leased for dramatic stock by Henry Duffy, at present operating companies in Baltimore and at the President, Washington, D. C.

Templeton and Heffren install dramatic stock in St. John's, New foundland, commencing April 2, the company to play an eight week engagement.

Paul Scott returned Monday from his annual trip to Bermuda.

William Harder will play dramatic stock in Wheeling, W. Va., April 9 and will place a company in Johnstown, Pa., during May. Companies under the Harder management are at present playing in Trenton, Harrisburg and Altoona, Pa.

Barry McCormack, who has been appearing in stock at the Kurtz, Bethlehem, Pa., opens his own company at the Lyric, Allentown, Tuesday. The McCormack company will play five days a week, the house playing burlesque Mondays. James Doyle replaced McCormack this week as director of the Bethlehem company.

Ethel Grandin, leading woman with the Jack X. Lewis stock in Roanoke, Va., leaves next week to join a company in New England.

The George Arvink stock in Reading, Pa., is in its 12th week at the Orpheum.

James Carroll, playing stock in Halifax and St. John, N. B., has completed plans for the installation of a company in Bangor, Me., for a spring season. Carroll will place a company in Ashbury Park, N. J., for the summer.

Laura Tittle and Jack Lewis, stock juvenile, were married several weeks ago.

An unusual pre-release leasing arrangement for "Six Cylinder Love" in stock has been completed between Lewis & Gordon, the Century Play Co. and Henry Duffy. The piece is to be performed for eight weeks by Duffy companies in Washington and Baltimore for four weeks each, on the basis of \$1,000 a week royalty.

The Woodward Players opened the Empress, St. Louis, with the "Bird of Paradise." Despite inclement weather it sold out at both performances. The Garrick, former home of the Players, is dark and its future not known. E. L. Butler's lease on the house expires in June at which time Marcus Loew will again assume charge of it.

The F. J. Carroll Players have opened an indefinite engagement at the Opera house, St. John, N. B., changing the bill weekly. "East is West" was the second week's play to good houses. At the Queen's square theatre, in the same town, the Mac Edwards' Players change bill twice weekly. Specialties include one vaudeville act weekly from Boston. Two reels of pictures are also in the program. There is little dramatic strength in the stock organization. R. McDonald has succeeded J. A. Kraker as manager of the opera house.

Edward Harford, director of the Keeney Players, Brooklyn, leaves the company next week.

Charles W. Dingle will play the leads with the stock opening shortly at the Casino, St. Johns, Newfoundland.

Elmer J. Walters plays stock in the Academy, Scranton May 7.

The Shubert-Crescent in Brooklyn, N. Y., which vainly attempted to catch on with its Shubert unit vaudeville will become a stock house April 2, when the Henry Duffy Players take possession of the house. "East is West" will be their initial production, Regina Wallace will be the leading lady. John Craig is the company director. Since the theatre's erection in 1898 it has played everything from legit to vaudeville including burlesque and pictures. This is the initial stock try. Fay Bainter will appear as special star in the initial attraction.

Equity's Council has sanctioned 10 performances weekly for musical stock from June 1 to Sept. 1.

LITTLE THEATRES

A little theatre movement is being advanced at the South Dakota State Agricultural College, Brookings, S. D. According to reports the plan is being well received by the numerous students. The Forensic Society of the college recently made a creditable showing in presenting, "And Home Came Ted."

Although the first plays presented by the Kansas City theatre, the local guild organization, have cost \$3,000 more than the box-office receipts, the promoters are far from discouraged and extensive plans for the remainder of the season and for next season are being made. The most important considered by the officials is a home for this organization. The plays this season have been given in a theatre in a Masonic Temple far from the theatrical district and the only draw expected was from the members and those intimately interested. There are now several down town houses available, one of which may be taken over. The Grand and Empress are dark; or the Garden, now occupied by the Bridge Musical Stock reported to depart shortly;

with a minimum salary of \$25, the management to provide wardrobe, including shoes and stockings.

Garry McGarry's venture at the Garrick, Washington, where he was presenting stars with his stock, failed to open Monday with "Three Wise Fools" and Tom Wise featured. Saturday saw no salaries. Although efforts were made to adjust matters, the doors remained closed. Plans are still being made for the continuation of the company with a hoped-for opening Wednesday (March 11). The company included Mitchell Harris and Jessie Arnold.

Geo. Barnes is now leading man of President Players, Washington.

Henry Duffy's stock at the Academy, Baltimore, opens Monday in "East is West." In the company are Kay Hammond, Dillon Deazy, Barry Townsley, Adrienne Morgan, William Crimmins, Daniel Grant, Richard Thornton, Hugh Finn, Elizabeth Darling, Clara Mackin, Henrietta Crossman will direct the productions. Second week will be "Bird of Paradise," followed by "Six Cylinder Love."

The Shuberts deny Maude Fealy was refused their Shubert (formerly Keeney's unit vaudeville) house in Newark, N. J. It is said Miss Fealy was informed she could have the downtown Shubert house if renting for at least four weeks with a deposit of the entire rental sum to be made in advance. The proposal did not suit Miss Fealy who is at the City, Roseville section, Newark, with her stock playing to about \$4,000 weekly. Through the publicity and increased fame given Miss Fealy by the attempt of Morris Schlesinger of the Broad to hamper the stock venture, it is believed Miss Fealy could play to a much larger gross at the Shubert with the added chance she might run through the summer in it.

Holbrook Blinn at the Alcazar, San Francisco, in "The Bad Man" has established a precedent there with the five weeks' run. Business during the engagement has stood up well. "The Bad Man" is admirably presented. Blinn, of course, is a delight in the name role while the regular players of the company have risen to the importance of the occasion in excellent fashion. Jerome Sheldon in the juvenile lead especially acquires himself well. Nana Bryant has a difficult role in the feminine lead which she handles with genuine skill. Brady Kline and others also deserve mention. The one really weak member of the cast Hope Drown in the lugenue role was replaced after the first week.

The Boston stock at the St. James, Boston, is presenting "Spite Corner" this week for the first time in stock. The Boston company is in its second season under the ownership of George A. Giles, with Walter Gilbert and Adelyn Bushnell the leading players. Other members of the company are Vilma Ronch, Edward Darney, Lucille Adams, Harold Chase, Ralph Remley, Mark Kent, Houston Richards, Barbara Gray, Anna Layng, Lionel Bevans and William Jeffrey. Addison Pitt is directing the company, with George A. Giles the manager and publicity representative.

then again it is possible that arrangements might be made to take over the rebuilt Century. This house has been done over by the Butler estate, under contract to turn it over to the Shuberts, but just what will become of it is a problem.

Despite the failure of the ticket sales for the performances already given to meet expenses, the organization has funds sufficient to see it through. This came from the \$5 subscriptions of the members. The campaign for additional memberships is being continued with 2,000 necessary to keep the theatre firmly on its feet and to allow for additional productions. No stock is sold, no assessments and no endowment the organization being unique in these respects. The last production was "Why Marry," March 6-7.

"Civilian Clothes" will be presented under the auspices of the Troy, N. Y., Post of the American Legion at Proctor's, Troy, April 18. Harry C. Davies, a member of the post, will play the leading role. He is the son of Harry C. Davies, stage manager for Alice Brady. The elder Davies has promised to go to Troy a week before the play is given to direct it.

"Why Marry" was the attraction presented for two performances by the Kansas City Theatre, the local guild organization, last week. In spite of the handicap of having to use a theatre in a lodge temple, several miles from the downtown district, the receipts were \$2,000; the first night drawing \$1,100. The directors were well pleased with the returns and announce three more plays before the present season closes.

Chauncey Olcott is being routed by Jack Welch of the Selwyn office, for a spring tour in a revival of "The Heart of Paddy Whack."

Charles Harper, manager of the Lyceum, Columbus, has booked "Ten Nights in a Bar Room" for the week of March 25. It is the first engagement for the piece in that city for 20 years.

"Emperor Jones" with Charles Gilpin will be withdrawn from the road April 24. It is at present playing in the middle west.

"Belinda" Milne's three-act comedy will be given at the Little Theatre, St. Louis for three days commencing March 20. The production will be under the direction of Joseph Solari.

One of the few little theatres in America which goes in for instruction in play-writing and its intricacies in the Homewood Playshop, an integral part of the Johns Hopkins University, Baltimore. With Dr. Frank J. Goodnow, president of the University, which includes the world famous medical school and hospital, and other members of the faculty of hand the University's first theatre establishment in its 47 years of existence had an auspicious opening last Friday evening. The theatre, which occupies a small frame structure formerly used as a school gymnasium and more recently as a storehouse, is located on one of the most accessible spots on the Homewood campus—the new home of the academic, engineering and scientific schools of the University.

Although to be classified within the confines of the so-called "little theatre," the Hopkins playhouse possesses a stage of attractive proportions, measuring about 22 by 20 feet, and the auditorium which holds about 150 persons, is revealed as a cozy place. A quiet color scheme of gray, blue and natural wood finish has been employed to excellent advantage. The playshop is affiliated with the two courses in modern drama and play-writing conducted by Dr. A. I. Miller, who is the literary director of the group. The other officers include Dr. John Earle Miller, assistant professor of English, president; T. Morris Cushing, dramatic critic on The Sun, as dramatic director, and Miss Grace G. Francis, a medical art student, as art director. Funds for the transformation of the building into a theatre were supplied by the University as a loan to the playshop for an indefinite period.

Their opening bill consisted of three new plays by Hopkins students, "Lucrezia Borgia," a dramatic poem by Max Rosen; "Copy Book Stuff," adapted by Gertrude Gossman from a short story by Sophie Kerr, and "Satisfaction." (Continued on page 40)

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Barney Google with his goo-goo-googly eyes,
Barney Google is a guy who never buys.
Women take him out to dine,
Then he cops the waiter's dime,
Barney Google with his goo-goo-googly eyes.

Barney Google with his goo-goo-googly eyes,
Barney Google is the luckiest of guys.
If he fell into the mud,
He'd come up with a diamond stud,
Barney Google with his goo-goo-googly eyes.

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NEW YORK

CHICAGO

DETROIT

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"The Green Goddess."
FORD'S—"Good Morning, Dearie."
ACADEMY—"Able's Irish Rose," 12th and last week, stock.
LYCEUM—"Getting Gertie's Garter," stock.
MARYLAND—Keith Vaudeville.
PALACE—"Rockets."
GAYETY—Stock Burlesque.
FOLLY—Mutual Burlesque.
RIVOLI—"The Christian."
METROPOLITAN—"The Ruling Passion."
NEW—"Trifling Women."
CENTURY—"The White Flower."
CENTURY ROOF—Cabaret.

Business here was only fair last week, with "Kempy" at the Auditorium doing fairly well and grossing about \$9,000, while "The Slave-maker," which had its premiere at Ford's, did a little under \$5,000.

Both shows received good reviews in the dailies and each had excellent first nights, with an Elks' benefit helping the "Kempy" show out considerably. A downpour on Tuesday night hurt, but with "The Green Goddess" and "Good Morning, Dearie," in town, indications point to a couple of corking grosses at both houses. "Able," playing now at a \$1 top, did a little over \$3,000 on the week, while "Guilty," the new play by Edna Sherry, which George Marshall and A. H. Woods were giving a tryout at the New Lyceum, drew excellent notices from the first string critics, who caught the show later in the week. They saw in it an excellent idea and plot, but complained of its dialogue, saying that much of it was stilted, etc. S. Broughton Tall, local playwright, whose "Green Jade" was given a production by Jules Hurlit a season or so ago, has been employed by Mr. Woods to pump life into the piece. Woods, according to his friends, believes he has a substantial piece of property in the show, and the local critics are inclined to agree with him. Its business here was hurt because the third string men who were assigned to it wrote, instead of a review of the play, a chronicle

of the misfortunes which the stage hands had in shuffling the scenery, making a "josh" story of the whole business. This was unfair to the production and hurt business to some extent, so that the gross for the week probably was under \$3,000. It played at a \$1 top.

Although "Able's Irish Rose" had its "last performances" announced as it entered its 11th week here, the engagement was "extended by demand" to run out the 12 weeks which had been planned for it. Prices were cut from \$1.50 to \$1 at the time, the announcement reading that the reduction was made for the spring and summer season, which will be attempted with stock. "Able" exhausted its real money here several weeks ago and hasn't been drawing crowded houses lately. However, it has probably made a profitable average on the run, although it had several losing weeks at the start and probably hasn't made many nickels in the last three weeks. The thing which put "Able" over in Baltimore was the persistence of the producers rather than laudatory newspaper comment, for the papers here, as elsewhere, have labeled it as being pretty obvious humor.

The Maryland, after an off week with Julia Arthur and "Hamlet," picked up to great speed and with a bill containing no big names but much entertainment, played to packed houses and real business this week. The Arthur week was the first bad one that the Maryland has had in months and was a great surprise to everyone concerned. Hostile criticism from critics on the local papers was largely responsible, as they seemed to take especial delight in saying complimentary things about the performance.

the amusement industry throughout eastern Washington are eligible for membership in the organization.

The organization was formed as a temporary combine when a 10 per cent. tax of the gross receipts of theatres and other amusements was proposed in the Washington state legislature. Unified action was taken by theatre men throughout the state, and the bill fell through when brought for hearing early this week.

The forming of the permanent organization here was decided upon as a means of preventing the institution of adverse legislation in the future. The organization will have a wide scope. Besides the theatre men at the meeting, "Chuck" Whitehead, noted dance orchestra leader, attended and joined the organization. Others are to be included.

A hunch is a great thing. In the mind of Maurice Oppenheimer, manager of the Hippodrome, Oppenheimer got a hunch recently, and he is \$1,500, or 3,000 paid admissions, to the good—as the result of a snowstorm.

Wesley Barry appeared for a week at the Hippodrome theatre, and in the making of his engagement, Saturday to be exact, Man-ager Oppenheimer thought it would be a good idea to take out some insurance in case of bad weather. Oppenheimer's action was entirely unwarranted because it looked as though spring had descended to stay in the inland empire. Oppen-

heimer took out insurance for Saturday and Sunday. Sunday afternoon the snow began to fall, and by 7:30 p. m. the required two-tenths of an inch was on the ground, with more snow on top of it. Oppenheimer went to the office of the Home Insurance company of New York and collected the \$1,500.

Two one-act plays, "Neighbors," by Zona Gale, and "The Rushlight," by Monica Barry O'Shea, will be presented at a local Little theatre March 16 by May Cronan, local dramatic teacher. The plays will be produced with local amateur talent of first class ability.

May Robson appeared at the Auditorium theatre for two nights this week and received a most cordial ovation in "Mother's Millions."



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SPOKANE, WASH.

By E. J. CROSSBY

At a meeting of Spokane amusement men here this week action was taken authorizing the executive board of the temporary organization to employ an attorney and form a permanent organization to be known as the Allied Amusements of Spokane. All men in all lines of



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"EDDIE CANTOR, THE STANISLAVSKY OF
BLACKFACE."—*ASHTON STEVENS*, "Herald-Ex-
aminer."

"EDDIE CANTOR AT \$3.30 IS KEEN COMPE-
TITION TO 'SALLY' AT \$4.40."—*SHEPPARD BUT-
LER*, "Chicago Tribune."

THE GOLDEN GATE swung open and a young monologist entered San Francisco, and while playing the Orpheum and Golden Gate all the critics were unanimous in their praise, saying: The two brightest and most talked of features of the coast are California Sunshine and

JACK OSTERMAN

LITTLE THEATRES

(Continued from page 36)

clever bit of comedy satire by C. Edward Hodess. The bill will be repeated this week.

A feature of the "Lucresia" presentation is a catchy song number composed especially for the production by Gustav Klemm, movie critic on the "Evening Sun" and a composer of local note. The policy of the group does not confine it to original one-act plays. Full length dramas, revivals and recitals and other features are planned. Within the past six months, three of their players have received bona-fide offers from the professional stage, which is indicative of the fact that the group is being watched locally. As it stands now, it is probably the most promising of all the local groups, as the others have gone in heavily for the aesthetic stuff which they understand—so they claim—

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and which leaves their audiences kind of cold.

The Century Players, Bridgeport, Conn., recently presented a two-part entertainment. The plays were "My Lady Dreams," by Eugene Pilot and "A Pantomime Rehearsal."

The Unity Players of Springfield, Mass., presented "Trifles," a one-act play by Susan Glaspell, Feb. 12. Complete formation of a Little Theater group in Springfield gradually is being worked out.

The Little Theatre Guild of New Haven, Conn., has purchased property and will renovate the building with a view of making it a civic theatrical center.

The Masque of Troy, N. Y., began its 12th season with three performances of "The Thirteenth Chair."

Charles Dobie has written a playlet entitled "Doubling in Brass," which will have its premiere at the Players' Club, San Francisco.

Organization of the Binghamton (N. Y.) Drama Guild has been completed with the election of Mrs. Jennie A. Mallette, former Syracuse news writer, as president. Other officers include Fred C. Gillen, Mrs. Frances G. Sears, Miss Louise Lauder and Mrs. Jean B. Hein. Four directors are to be named at a later date. Members of the Guild will write and produce their own plays, of which a quartet has already been submitted.

George V. Hobart, Victor Herbert, Gitz-Rice and Raymond Hub-

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bell are names that are announced as authors, lyricists and musical composers of "Wait a Minute," which is being produced by an amateur cast at the Garden Pier theatre, Atlantic City. The piece is to have a three-day play, March 15 to 17.

George Vivian is doing the staging and the authors have been in more or less attendance at rehearsals. Hobart, who is a resident in the Vantor suburb of Atlantic City, is largely responsible for the extent of the amateur production which he has written.

Hobart's son, Donald Hobart, is a member of the Morris Guards that are giving the production, and he has been listed as stage manager. The Guards have been noted for their amateur events in past years, but have avoided musical comedies and revues since the war first disturbed their semi-military organization. The production of "Wait a Minute" is said to be putting new life into the organization. The piece is described as "a rollicking revue," but no announcement has been made as to the intentions of the authors as to any future for their new venture. The piece is entirely cast with male members of the Guards, inclusive of the girl choruses.

The Little Theatre Guild of Hartford, Conn., will present three one-act plays Thursday in the Y. W. C. A. Auditorium. The plays are "The Maker of Dreams," "Beyond" and "Overtones."

NEWS OF THE DAILIES

Will Hough, playwright, surrendered last week at the office of Sheriff Nagle, in New York, when he learned an order for his arrest had been granted by Supreme Court Justice Guy in the divorce suit brought by his wife, Mrs. Florence Lord Hough. He was released under \$3,000 bond. The plaintiff asked that he be placed under bond on the grounds that he might be out of the jurisdiction of the court when action is taken on her application for \$250 a week alimony and \$2,500 counsel fees.

Rita Rose, a dancer, has brought suit for \$50,000 against James Montgomery, the producer, in the Brooklyn Supreme Court. The plaintiff alleges the producer stated in the office of the Vanderbilt Producing Co. on July 7, that "when she is in a show the wives must hold on to their husbands or she will take them away." The plaintiff contends there was no justification for the statement and that her reputation had been injured. The allegations were denied by Montgomery with Justice Faber granting the producer's motion for a bill of particulars.

W. I. Gilbert, attorney for Rodolph Valentino, announced this week he had completed arrangements with Jean Acker, Valentino's first wife, to have her file final papers for a divorce Monday in the Superior Court in Los Angeles. When the papers are signed Valentino is at liberty to

marry Winifred Hudnut, to whom he was married a year ago in Mexico, but was unable to have the ceremony performed in the United States, as he did not have a final decree in his first wife's divorce action.

Members of the Green Room Club did not give a performance of "Reigen" at the Belasco, New York, Sunday night, as planned, following a complaint registered against the piece by John D. Sumner, secretary of the Society for the Suppression of Vice. In place of the performance the play was read in the club house following a dinner tendered to Otto H. Kahn. The guest of honor did not wait to hear the reading.

David Warfield will appear on the road next season in "The Merchant of Venice."

Helen Crawford Ackerman, who is believed to have been a member of Fred Stone's company, was found dead last Friday, March 9, in a Chicago apartment house. An autopsy failed to disclose the cause of her death. She was 22 years old and understood to have come from Union Hill or Hackensack, N. J.

"Uptown West," by Lincoln Osborn, will be presented at special matinees at the Earl Carroll, commencing April 3.

The will of Theodore Kremer, playwright, who died Jan. 14 in Cologne-Neppe, Germany, was filed (Continued on page 42)

PITTSBURGH

By GEORGE R. MILLER

DAVIS—Keith Vaudeville.
NIXON—"Molly Darling."
ALVIN—"The Monster."
PITT—"Kempy."
ALDINE—Shubert Vaudeville.
LYCEUM—"Ten Nights in a Barroom."
SEERIDAN SQUARE—Vaudeville and pictures.
HARRIS—Vaudeville.
GAYETY—Burlesque, Columbia wheel.
ACADEMY—Stock burlesque.
GRAND—Picture, "Mighty Lak" a Rose.
OLYMPIC—Picture, "Adam's Rib."

Keith Vaudeville presented the best program of the season and did capacity business all week. The entire bill was way above the Keith standard as seen here this year.

New plays were plentiful last week, both the Nixon and the Pitt having one. At the Nixon Porter Emerson Browne's new play, "Sold," was a fair show. An excellent strain of comedy, together with a good cast, helped put the show over, even with the coarse expressions

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that were rampant throughout the production.

One of the spiciest shows of the season was presented at the Pitt. "The Crooked Square," by Samuel Shipman. Although a new play, it has an old story, that of the pitfalls that await a girl trying for success in a big city. Constance Binney, back from the movies, and Kenneth MacKenna head the cast, and, like "Sold," the play is put over through the efforts of the cast. Miss Binney, according to announcement, was indisposed on Tuesday night and there was no understudy. Money was refunded. Business was very poor, about \$4,000.

"The Passing Show of 1922," with Willie and Eugene Howard, closed a two weeks' engagement at the Alvin Saturday and did good business, around \$18,000 each week. Aldine, with Shubert Vaudeville, did poor business, although the show was good. Poor shows have been hurting the business at that house.

Jack Kemp, producing manager at the Academy theatre, by changing the principals every four weeks and presenting real shows, is picking that house up and is doing around \$5,000.

Rumors are numerous as to the fate of the Aldine theatre when Shubert Vaudeville closes. Latest reports have the house turned over to J. H. Herk, who will put in colored revues, opening Easter week with "How Come" for a run.

"Good Morning, Dearly," at the Nixon and Greenwich Village Follies at the Alvin are underlines for next week.

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BOSTON

By LEN LIBBEY

When the managers of the legitimate houses in town were howling because of the poor business, and in the face of a sleet storm that swept over the city, making the streets almost impassable, Keith's local house was capacity with standees at the Monday matinee. It was surprising to turn into the lobby of the house and discover two long lines waiting for a chance to buy just before curtain time. Even some of the upper boxes were occupied and this is considered a sure sign of big business.

The audience Monday afternoon showed that a good deal of the draw was due to Danny Duggan's act. This is the dancing act that played the house for two weeks (one of the few repeats in the records of the house) earlier in the season and packed them in at every performance. At that time Duggan had a band with him, but now the band is trimmed down to Freddie Sanborn, the boy who plays the xylophone. He was the biggest percentage of the band. The dancing routine is the same as before, in its construction, and it would seem that

Duggan needs to revamp it before he plays here again.

The Monday matinee seemed to be strong for dancing acts. Kerr and Weston, a couple of turns behind the Duggan act, got away in fine shape. This boy and girl can dance. Their "flapper and flip" stuff was a riot from the start. Kerr made the mistake of making a rather tiresome curtain speech.

May Yohe and the "Shell-O-Tone" syncopators have the spot position this week. It is a new act on the Keith circuit that has been doing a breaking in process in small cities outside of Boston and was brought in this week for its real start over the big time. As it ran Monday afternoon it is worthy of the place it carries on the bill.

The orchestra is a good one, opening the act with a couple of published numbers, and then May Yohe steps on and does a couple of the songs that made her famous years ago. She is in evening dress and while her voice shows signs of weakness she keeps it well within its bounds and the orchestra does great work in building up the songs at the critical point. She goes off stage for a costume change after the two numbers and then comes back after the orchestra has done three more numbers, one a specialty where one of the men does a tenor solo, and winds up the act with one of her old songs. It has for a climax the same song jazzed up. A colored boy joins in at the finish of this song and does some eccentric dancing that makes them all sit up. Miss Yohe makes no attempt to force herself on the house and refrains from any curtain speech about "how glad I am to be back here again." This act has the feature billing, the lobbies being profusely strewn with pages taken from the Hearst magazine sections of years past exploiting Miss Yohe and the famous Hope diamond. As an act it is the best of the old timers that has been sent over so far and can stand the strain of spot position on an ordinary Keith bill.

Rialto and Lamont, a couple of boys who mix juggling and comedy with a flash finish with a ladder in "one," open the show, followed by Martha Pryor. While Miss Pryor's voice has limitations, she has plenty of personality, and with her regular numbers had the house well in hand. With her first encore she

also scored, but upon a second encore she slipped dreadfully and the song flopped. It hurt her act, which runs better with a single encore and a strong finish.

Jones and Jones, a couple of colored boys who have been here several times before and got over without difficulty, were in second position. The programed bill was switched around to allow Seed and Austin to show next. They demonstrated that despite its reputation a Boston audience does love low comedy stuff.

Claude and Marion followed May Yohe, with Diaz Sisters and Powell, wire act, closing.

BUFFALO

By SIDNEY BURTON

The Western New York Motion Pictures Theatres, Inc., incorporated here this month, announces its purpose to promote picture business and correct practices injurious to public good. The directors are given as follows: Dewey Michaels, Howard T. Smith, Walter Morris and William Dillennutt, all of Buffalo; John W. Schwab, Gowanda; Sidney C. Allen, Medina; W. Dispin, Batavia; H. P. Lalley, Dunkirk; F. A. Rice, Warsaw; H. F. Thurston, Lockport, and Charles Babcock, Wellsville. It is reported the organization is a protective measure on the part of independent exhibitors in this territory directed against the producing "trusts."

Anent the Sunday closing agitation which appears to be sweeping over so many eastern cities, Mayor Frank X. Schwab of Buffalo, at a banquet this week, announced he is against Sunday blue-laws. Under Mayor Schwab's regime, Buffalo theatres are enjoying the heaviest Sunday programs and business in local theatrical history.

"Uncle Tom's Cabin," after an absence of five years, will be at Majestic week March 25.

The policy of the Criterion, reopening March 19 under the Mark-Strand banner, will include a combined musical comedy, vaudeville, and feature picture program. Ben Holmes will manage with Lionel Edel assistant.

PORTLAND, ORE.

By J. G. KELLEY

The Columbia will be closed for 30 days for renovation.

A new stunt for vaudeville musicians at the Hippodrome is Lloyd Coppens' orchestra on the stage as an act.

Owing to the serious illness of Phylline Falco in San Francisco, the Portland performance of the Mozart comic opera, "Così Fan Tutte," scheduled for March 6, was postponed until March 9. Kathleen Hart Bibb, soprano, originally cast for Dorabella, in which Miss Falco has been appearing, will fill out the season with the company. Miss Falco contracted a cold in California. She is in a serious condition in a San Francisco hospital.

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NEWS OF THE DAILIES

(Continued from page 40)

for probate in New York last week, the deceased having retained his residence. The will gives \$20,000 to the Actors' Fund, \$1,000 to Junior Strassman, manager of Kremer's property for years; a diamond stickpin to Sam H. Harris, and a medalion in diamonds to A. H. Woods. He bequeathed \$10,000 each to his mother and father in Germany and some of his personal effects. His portfolios in this country were left to Mildred Holland, and those in Germany to Paula Schlemmer.

Artha Stewart and her husband, Edna Campbell, have decided to divorce. They are known to have been at odds for several months with Mrs. Stewart making the statement they had separated for a while at least, but that a divorce was not being considered.

The Vander Lee team of Billy Van and James J. Corbett will split. Van is to start rehearsals in a new musical piece, entitled "Adrienne," to be produced by Louis Werba.

Olga Petrova in "Hurricane" opened Monday in Montreal.

Vera Swift, a former Winter Garden show girl, was on trial be-

fore Judge Talley in General Sessions, New York, Monday, charged with having stolen an automobile. The jury failed to agree and she was released under \$1,000 bail pending another trial. Miss Swift testified she bought the automobile from Peter Garfield, who has never been located. Stanley Sharpe, manager of the Winter Garden, and Pat Kline, the restaurant man, testified as to her honesty, both having known her for some time.

Russell Simpson, the veteran actor, was thrown from his horse and injured Monday in Sonoma, Cal., while appearing in a picturization of "The Girl of the Golden West."

Equity has notified William A. Brady the organization has placed a ban upon his concert planned for Sunday night at the Playhouse. The manager had planned to use portions of his production of "Up She Goes" together with vaudeville specialties on that occasion.

"Minnie and Me" has been selected as the title for the new starring vehicle for Mitzi under the Henry W. Savage management.

The Jefferson, Portland, Me., recently purchased by the Catholic Diocese of Portland, has been leased to the Maine-New Hampshire Theatre Co. for one year. The Catholic Church will hold services in the theatre every Sunday with an attraction policy adhered to during the week.

Associate Justice Holmes of the United States Supreme Court, Washington, decided this week the sole rights to the motion picture "Over the Hill to the Poorhouse," founded on the poems of the late Will Carleton, are the property of the Fox Film Corp. The Fox interests contemplate taking action against a company at present showing a picture under the same title.

A demonstration was given this week by Lee De Forest, who has invented a new talking motion picture device. The invention includes a machine which produces the vocal

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accompaniment and the pictures simultaneously.

"Jack and Jill," the new John Murray Anderson musical piece, opened Monday at the Majestic, Buffalo.

"The Conflict" will be presented by the Academy of Dramatic Arts at the Lyceum, New York, for a special matinee Friday.

Francis X. Hope has been appointed sales director for the Brooks costume interests.

Howard Whaley, of the Vagabond Little theatre, Baltimore, is a candidate for the leading role in the Chicago company of "Merton of the Movies."

Pinero's "The Enchanted Cottage" was placed in rehearsal this week by William A. Brady.

George S. Kaufman and Marc Connelly have completed the book of their musical piece, "Helen of Troy," which is to be produced by George Le Maire.

Marjorie Gatenon leaves the cast of "Lady Butterfly" Saturday. The piece moves next week to the Astor, with Jane Carroll taking the Gatenon role.

Proceedings were instituted Tuesday in the United States District Court by Col. William Hayward, U. S. District Attorney, for the purpose of closing Shanley's, the Little Club and Knickerbocker Grill. Repeated violations of the Volstead act are given as the reason for the government wishing to close the places. The actions started this week are but three from among 25 similar suits to be started within a few days.

The Theatre Guild will present its fifth production of the season, "The Adding Machine," by Elmer Rice, at the Garrick Monday night. The cast of 20 includes Dudley Digges, Margaret Wycherly, Louis Calvert, Helen Westley, Edward G. Robinson, Elsie Bartlett and Irving Dillon. Philip Moeller is directing and Lee Simonson designed the settings.

MUSIC MEN

An idea of how important are the "mechanical" royalties as regards the popular music publishing game is gathered from the following facts and figures. A hit song of average calibre nets the publisher from \$20,000 upwards for record and roll royalties alone. This does not include the sheet music sales revenue—there was a time when that real profit was derived from that end—the foreign rights, etc.

The average song hit sells on the talking machine records to over 800,000 people. At 2 cents royalty from the disks, less the 10 per cent. allowance for breakage, etc., this totals an income of \$15,480 per song. That is the average. Many hit songs exceed that. Coupled with the 8 to 12 cents royalty per word roll income, the total mechanical intake aggregates between \$20,000 and \$25,000.

When a song has reached such stupendously popular proportions on the disks and rolls it is natural the sheet music receives a fair play. At the present 25-30-cent scale per copy a sensational popular song may reach 500,000. The million-copy hit is a thing of the past with the departure of 10-cent music.

The record sales record is held by "Whispering." On the Victor make alone, coupled with "Japanese Sandman" (Whiteman-made) it sold over 1,185,000 records. The advantage there was a two-hit back-up with a masterful dance recording but its popularity is attested by the fact "Whispering" exceeded 2,000,000 records on all makes in gross sales. The sensational "Dardanella" only did about half of that. The difference lay in the fact "Dardanella" was too popular from its inception and its demise was just as fast, while "Whispering" grew with each day. This same parallel was encountered in "Over There." Feist never realized on its \$25,000 investment to George M. Cohan for the song. The song was so well-known people didn't care to purchase the sheet music.

The best-seller on the disks was and still is Paul Whiteman. Despite occasional lapses in quality recordings, as has happened the last month or two, Whiteman is responsible for more consistent selling than anybody else. His is a truly valuable "name." No matter what he makes, his records sell. One head of a New York department store states that they have over 1,000 standing orders to deliver any and all Whiteman records as they are released. Whiteman for Victor has now reached the stage where he is acknowledged to have taken the late Caruso's place as the Victor's stellar card. Despite the incongruity of comparison between an operatic genius and a dance music specialist, Whiteman is proving his genius in the record turnover he is responsible for.

A Victor recording of a hit averages about 500,000 records, more nearly approaching 600,000 in quite a few cases, the superior edge being accounted for by Whiteman. The Brunswick's average is about a third in quantity of the Victor's, although the Brunswick is still coming along at a pace that may refute this ratio any month. Isham Jones, the Chicago dance wizard, is the Brunswick's ace card.

Columbia ranks third in the listing and sells about one-fourth of a Victor record's sales. This is accounted for by a number of reasons and also may be decreased in ratio with time. That is because Columbia is gradually concentrating more and more on dance music in keeping with the current dance vogue. Heretofore they have always been known for their pop vocal record-

ings featuring Al Jolson, Nora Bayes, Van and Schenck, Eddie Cantor, etc. This has always been the distinction between Victor and Columbia. The former favored the dance end on the pop stuff and left the vocal to the "red seal" (operatic) artists, Columbia, on the other hand, concentrated on the vocal end from the popular angle. What caused them to fall into third place in importance also was their tardiness in making recordings and letting the rival companies get the jump on the market.

Vincent Lopez is doing astonishing things for the Okeh (General Phonograph Co.) records. He features the ataccato form of "canning" with considerable fancy trimmings and flourishes differing from Whiteman's modest strings and reeds fancies which has the banjo's twang-twang for sharp relief.

Columbia's big dance sellers now are Frank Westphal, the Chicago bandmaster; Paul Specht, Ted Lewis and the Columbians. Of the Victor aggregation, with practically every dance organization controlled by Whiteman, there is one outstanding "comer," the Virginians with Ross Gorman directing. They are second to Whiteman in popularity and coming along fast.

The Bee Tee Music Co. is the new company organized by Louis Breaux and Charles Toblas, both song writers.

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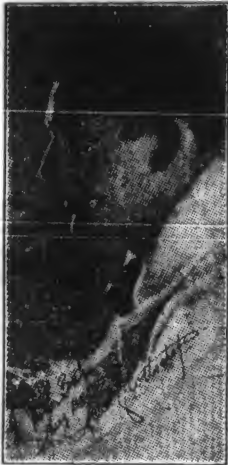
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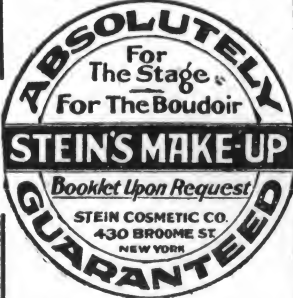
BURLESQUE ROUTES

(March 19-March 26)

COLUMBIA CIRCUIT

"American Girl" 19 Casino Philadelphia 26 Palace Baltimore.
"Beauty Revue" 19 Miner's Bronx New York 26 Empire Providence.
"Big Jamboree" 19 Empire Providence 26 Casino Boston.
"Big Wonder Show" 19 L O 26 Gayety Omaha.
"Bon Tons" 19 Empress Chicago 26 Gayety Detroit.
"Broadway Brevities" 19 Casino Brooklyn 26 Yorkville New York.
"Broadway Flappers" 19 Palace Baltimore 26 Gayety Washington.
"Bubble Bubble" 19 Gayety Rochester 26 Colonial Utica.
"Chuckles of 1933" 19 Gayety Omaha 26 Gayety Minneapolis.
"Finney Frank" 19 Majestic Jersey City 26 Hurlit & Seamon's New York.
"Flashlights of 1933" 19 Miner's Newark 26 Orpheum Paterson.

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"Follies of Day" 19-21 Cohen's Newburgh 22-24 Cohen's Poughkeepsie 26 Empire Brooklyn.
"Folly Town" 19 Olympic Cincinnati 26 L O.
"Giggles" 19 Empire Toronto 26 Gayety Buffalo.
"Greenwich Village Revue" 19 Casino Boston 26 Columbia New York.
"Hello Good Times" 19 Lyric Dayton 26 Olympic Cincinnati.
"Hippity Hop" 19 Empire Brooklyn 26 Miner's Newark.
"Keep Smiling" 19 Star & Garter Chicago 26 Empress Chicago.
"Knick Knacks" 19 Gayety Pittsburghs 26 Colonial Cleveland.
"Let's Go" 19 Grand Worcester 26 Miner's Bronx New York.
"Maid of America" 19 Empire Toledo 26 Lyric Dayton.
"Marion Dave" 19 Yorkville New York 26 Casino Philadelphia.
"Mimic World" 19 Hurlit & Seamon's New York 26-28 Cohen's Newburgh 29-31 Cohen's Poughkeepsie.
"Radio Girls" 19-21 Colonial Utica 26 Gayety Montreal.
"Record Breakers" 19 L O 26 Gayety St. Louis.
"Reeves Al" 19 Gayety Buffalo 26 Gayety Rochester.
"Rockets" 19 Gayety Washington 26 Gayety Pittsburghs.
"Social Mails" 19 Gayety Minneapolis 26 Gayety Milwaukee.
"Step Lively Girls" 19 Gayety Boston 26 Grand Worcester.
"Stop On It" 19 Orpheum Paterson 26 L O.
"Talk of Town" 19 Gayety Kansas City 26 L O.
"Temptations of 1933" 19 Gayety St. Louis 26 Gayety Kansas City.
"Town Scandals" 19 Gayety Milwaukee 26 Columbia Chicago.
"Watson Billy" 19 Gayety Detroit 26 Empire Toronto.
"Watson Sliding Billy" 19 Columbia Chicago 26 Star & Garter Chicago.
"Williams Mollie" 19 Colonial Cleveland 26 Empire Toledo.



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"Youthful Follies" 19 Columbia New York 26 Casino Brooklyn.

MUTUAL CIRCUIT

"Band Box Revue" 19 Star Brooklyn 26 Empire Hoboken.
"Flappers" 19 Howard Boston 26 L O.

"French Models" 19 Garden Buffalo 26 L O.
"Girls a la Carte" 19 Lyric Newark.

"Girls from Follies" 19 Gayety Brooklyn 26 Lyric Newark.
"Girls from Reno" 19 Folly Baltimore 26 Star Brooklyn.

"Hello Jake Girls" 19 Majestic Albany 26 Howard Boston.
"Jazz Time Revue" 19 L O 26 Majestic Albany.

"Jersey Lilies" 19 Majestic Scranton 26 Bijou Philadelphia.
"Jingle Belles" 19 Bijou Philadelphia 26 Folly Baltimore.

"Kuddling Kittens" 19 Empire Cleveland 26 People's Cincinnati.
"Laffin' Thru 1933" 19 Plaza Springfield 26 Olympic New York.

"Midnight Maidens" 19 Broadway Indianapolis 26 Garden Buffalo.
"Miss New York Jr" 19 Gayety Louisville 26 Broadway Indianapolis.

"Powder Puff Revue" 26 Majestic Wilkes-Barre.
"Round the Town" 19 Penn Circuit 26 Empire Cleveland.

"Sweet Bay Bess" 19 Majestic Wilkes-Barre 26 Majestic Scranton.
"Town Follies" 19 People's Cincinnati 26 Gayety Louisville.

"White Pat" 19 Empire Hoboken 26 Gayety Brooklyn.

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Clifford Bessie
Clifton Bert

Dalsh Sid
Dean Mrs
Dean Phyllis
Derrill Rupert
Diaz Virginia
Dickson John
Drake Alvin
Dunbar Julia
DuBus Joan
Dunn Dorothy
Dunn John

Edison Jackie
Eison Billy
Evans & Wilson
Evans Pearl
Follis Dorothy
Ford Elizabeth
Fox Al
Frabell Emma
Franklyn Wilson
Franks Jessie

Gardner Nina
Gardner W
Garcia Elieta Co
Gibson James
Giles P
Gillespie Marjorie
Girard Eddie
Goodall Richard

Goodall Teddy Miss
Gordon Chas
Gordon Elain
Granville Eddie
Griffin Babe
Grimes Harry

Hamlin Louise
Hayden Cecile
Haywood Eddie
Holbein Ida
Holland Marion
Hymas John

Jarvis Willard
Jordan Jules

Kalchelm Nat
Kent Annie
Kent Miss A
Kent Nettie
King Tommy
Kinkaid Muriel
Kirby Edward
Knowles Robert
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Lamore Dolly
Lamore Harry
Lee Win
Leonard Jean
LeRoy Frances
Lester Nellie
Levy Sol
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McNalley Happy
Mechan William
Meyer Harry
Mondoye James
Montrose Belle
Morrok Fred
Morrison Mrs L.

Near Mabel
Nelson Chester
Nihia Miss
Norris Alice

Oakland Dagmar
Oaton Mrs M
O'Connor Peggy
Pollin Alice
Prest & Prest

Russell Polly
Ruttermann Peter

Salvo E
Sato Ruth
Schmitt Mrs H
Shannon Wm
Sherman Dan
Stuart & Lawrence

Swor Jimmy
Thayer Ralph
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Stanley George W

Tarry Bob
Van Jimmie
Vert Hazel
Vall G S
Vardel Earl

White Bob
Washburn Pearl
Williams Joe

Young Cy

riety that the Park, former Shubert vaudeville house, was to become part of a \$1 top legitimate road show circuit, created an unusual stir here. The announcement was of particular interest, since it followed close upon the purchase of the 99-year lease on the theatre by a new local syndicate headed by John Hook, proprietor of a local chain of drug stores.

The house has been dark practically every week since Shubert vaudeville flivvered early in the season.

The Grand Players, with Jean Oliver as star, will open a season to run 10 weeks or longer at English's, April 1. Popular prices, ranging from 25 to 75 cents, with \$1 for a box, are contemplated. The Stuart Walker Company will open at the Murat May 1.

Films indorsed during February by the Indiana Indorsers of Photographs are as follows:

Adult—"Mighty Lak' A Rose," "Ebb Tide," "My American Wife," "Nobody's Money," "Good Men and True," "The Veiled Adventure," "The Voice from the Minaret," "One Exciting Night," "Broken Chains," "The Face in the Fog," "The Worldly Madonna," "The Half-Breed," "The Hound of the Baskerville," "Nine Points of the Law."

Family—"Peg o' My Heart," "Racing Hearts," "Shirley of the Circus," "The Headless Horseman," "The Flirt," "The Clean Up," "June Madness," "Belboy 13." Comedies—"The Balloonatic," "Rob 'Em Good," "The Frozen North," "A Quiet Street," "A Haunted House," "Casey Jones, Jr.," "No Luck," "Pop Tuttle's Clever Catch," "Young and Dumb," "The Educational," "Message of Emile Coue."

INDIANAPOLIS

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MURAT—Dark
BROADWAY—"French Models."
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GARDEN—Bridge Musical Stock, "Ma's Exotting Night."
GAYETY—Bowery Burlesques.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"The Pilgrim."
ROYAL—"The White Flower."

Local theatrical patrons, and particularly the regulars at the Shubert, decided they would not like "Emperor Jones," this week's attraction, and stayed away, business being the worst for the house in years. It was the first of Eugene O'Neill's plays to come to this city and the dramatic critics played it up strong, but their reports went for naught, as business became worse instead of better. For the coming week great results are expected for Walter Hampden, with a change of bill nightly. The papers have been generous with their columns, the advance sale is heavy and much interest is being shown.

Marcus Helman, newly elected head of the Orpheum interests, is expected here next week, to look over the two circuit properties, the Orpheum and the Mainstreet. While no announcements have been made, it is rumored his visit will result in several important changes in policy for both houses.

"Ace," formerly dramatic critic and reviewer for the Journal-Post, who resigned a few weeks ago, has returned to the paper and his familiar column "Lobbying" is running again. Doug Meng, who succeeded "Ace," will continue as reviewer while "Ace" will devote his time and talents to the special column and will also look over the film flickers.

The Century theatre, once the home of American circuit burlesque, and which last season was announced to be the new legitimate house for the Shubert attractions, has been entirely rebuilt and is ready for occupancy. It is understood a Shubert representative will be here next week to take the house over from the Butler estate, under a 10-year lease. The question most discussed is what will the Shuberts do with it, as road shows have been playing in the Shubert theatre, and business has not been all that was expected with only one house in the field.

Julia Sanderson, in "Tangerine," comes to the Shubert the week of March 18, with Eddie Cantor, in "Make It Snappy," announced for April 1.

The Orpheum continues its policy of giving "names" on new bills and will have William Faversham in the feature spot next week, with Fanny Brice booked for an early appearance.

Fairlyland, Kansas City's latest amusement place, now under construction, will be ready for its official opening not later than June 15. The Sky Rocket will be the feature ride and it is claimed to

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be the longest in the country—5,100 feet, with 35 dips.

Rodolph Valentino will appear in person at Convention Hall, March 20. He will offer a series of dances with his wife Winifred Hudnut. The announcements say holders of reserved seats will be given the privilege of the dance floor before and after the feature dances. The reserved seat prices are \$1.50-\$2.

SEATTLE

By W. B. McCURDY

METROPOLITAN—Fritz Leiber in Shakespearean plays.
MOORE—Orpheum Vaudeville.
PANTAGES—Vaudeville.
PALACE HIP—A. & K. Vaudeville.

OLYMPIC—Musical Tab.
WOODWARD—Chinese Grand Opera (second week).

PICNIC—Liberty, "Robin Hood" (third week). Strand, "Forget-Me-Not" and Keaton comedy. Coliseum, "My American Wife." Columbia, "The First Degree." Blue Mouse, "The Grub-Stake."

The present engagement of Fritz Leiber at the Metropolitan will break all records for Shakespearean performances with the exception of 10,000 and Marlowe, grossing over \$10,000 on the eight performances.

The group of talented Chinese artists presenting an extensive repertoire of Chinese grand operas at the Woodward theatre continue to attract considerable interest and maintain the high standard of artistic excellence set by their early performances. More than a boon to the local Chinese colony, it affords a rare treat to the theatregoing public in general.

Vic Gauntlett, publicity expert with the Blue Mouse theatre, due to

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some novel publicity, roused the ire of the police department and faced arrest on a charge of disorderly conduct, which, however, he managed to avoid.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark all week. Next week, first half, "Uncle Tom's Cabin"; last half, Olga Petrova in "Hurricane."

B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.
STRAND—"Fury."

ROBBINS-ECKEL—First half, "Adam and Eva"; last half, "The Sin Flood."

EMPIRE—"Town That Forgot God."

CRESCENT—First half, "A Fool There Was."

The Richardson Theatre, which suffered water damage when a \$20,000 blaze swept the theatre block at Oswego last week, will be ready for reopening next Monday when "The Cat and Canary" is penciled in.

The Strand Theatre at Dodgeville, for some years controlled by William Hayward, has passed to the Globe City Amusement Company of Gloverville, now operating a circuit of 17 houses in Central New York. The concern bought the property from W. E. Paville. Hayward is retiring from the theatrical field.

Famous Players-Lasky has dropped its plans to give a St. Lawrence river setting to "The Exciters." The film company has advised an Ogdensburg airplane concern that was to supply aircraft the picture will be made on the Florida coast.

Franklin H. Chase, dean of dramatic critics here, is the target of a volley of laughs along the local Rialto as the result of "clever" copyreading on "The Post-Standard." Chase, dramatic editor of "The Journal," and just back from a world tour, is in demand as a speaker, and made an address at a dental convention dinner here Friday night. Said the "Post-Standard" the next morning: "A banquet at 6 o'clock was followed by a lecture by Franklin H. Chase on his trip around the world. Wives of the dentists participated in this part of the program."

W. C. J. Doglittle of Utica is in New York working with a committee representing creditors to reorganize the Selznick movie corporations. Utica capitalists are said to be interested in the Selznick business, but at the office of the Utica Investment Corporation it was denied that any Utica bank was a heavy creditor.

Larry Weltman, former Syracuse University athlete, has been appointed manager of the new \$100,000 Lincoln Theatre at Troy.

Binghamton religious circles are yielding to the call of religious movies, and several churches have either formally decided to make films a portion of their regular church activities or are about to do so. The Centenary Methodist Epis-

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copal Church, Ogden Methodist Episcopal Church, Tabernacle Methodist Episcopal Church, First Congregational Church and the Oak Street Methodist Episcopal Church are among those already on the movie list. Installation of projection machines, with a weekly service of films, is the rule.

Manager H. M. Addison of the Binghamton Theatre sprang a brand new one Saturday afternoon when he gave a "Funch and Judy" show for the kids. It was given through special arrangements with the cast of "Barnum Was Right." Special stage settings and costumes were used.

W. D. Wegefath, head of the Keith booking department, and his wife spent the week-end in this city, where Mr. Wegefath was formerly in charge of the local Keith house. His trip up-state was the result of a desire to give several acts on the local bill a personal "once over."

Return to this city of Grayce Connell, actress on both stage and screen, brought the publication of a story in the "Herald" that the local girl was to wed Henri Segart, Belgian ambassador to Australia. Miss Connell issued a denial.

Thomson's theatre, Old Forge, has opened as a screen palace. It is owned and operated by the owner of the Old Forge House.

If present plans materialize, the Mozart theatre, Elmira, operated by William Bernstein, who also has the Majestic there, will be remodeled

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and rechristened the Strand. Plans are now in the hands of the architects.

Price means nothing to Syracuse theatregoers. That's the conclusion of the management of "The Cat and the Canary," which played the Wieting here last week. The show played to comparatively slim business in spite of boosting in the shape of a 50-cent cut in the top. The show was fixed here at \$2, although Rochester this week is said to be paying \$2.50.

Jean Bedini returned to New York from London last week after a three months' absence abroad. Bedini will return to London in three weeks.

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By JACOB SMITH

SHUBERT-DETROIT—"Whirl of New York." Fourth time here.

GARRICK—"Greenwich Village Follies" with Ted Lewis. Opened to capacity.

NEW DETROIT—"Torch Bearers."

MAJESTIC—Stock. "The Deep Purple."

MICHIGAN-SHUBERT—Stock. "Charlie's Aunt."

GAYETY—Burlesque. "Giggles."

ORPHEUM—Yvette—held over another week. "Different Revue." Mabel Blondell, Happy Johnson, Edward Haight & Co., Amoros and Jeanette, Three Belmonts, McIntyre and Holcomb.

COLONIAL—Margaret and Morrell, Brown and Simmons, August and Paulette, Hinkle and May and Big Girl Revue.

Bert Williams, of the LaSalle and

Palace, is spending a few weeks in the south to regain his health.

C. H. Miles and Bert Williams have split on their co-operative booking policy. Hereafter each will book individually pictures for their various houses.

Frank Mellon, of the Norwood, Detroit, was arrested last week for embezzling \$3,046 from the government for admission taxes, covering a period of one year. Mellon gave the government part of it in worthless checks. He was released on \$1,000 bond and is scheduled to appear before the federal court this week.

Exhibitors and exchange men are out to raise a fund of not less than \$3,000 for the widow and children of Larry Hayes, Hillsdale exhibitor, who died ten days ago from burns.

John H. Kunsky left last week

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to spend a month or six weeks in California.

An attempt was made to steal a \$3,000 painting from the mezzanine of the Capitol last week. The night watchman heard someone at 2 a. m. and hustled to the theatre foyer just in time to see three men carrying the painting downstairs. After a tussle the men escaped and no damage was done to the painting.

LOS ANGELES

By ED. KRIEG

Donald McDonald directed and staged the musical production, "Name It," at Philharmonic Auditorium last week under the auspices of Rainbow Division. Society men and women filled the majority of the roles. It was not a huge success financially.

The California Theatre, Fred Miller manager, is considered by musical critics to have the best symphony orchestra west of New York. Carl Ellnor is conductor.

Harry David has resigned as manager of the Mission to exploit Mack Sennett's "Suzanna" on the road. Jack Root, former boxer, succeeds him.

Waring's jazz band is now at the Maryland Hotel, Pasadena, having closed its booking at Grauman's Metropolis.

Irene Castle's engagement at the Ambassador, Coconut Grove, was successful. Miss Castle left for Montreal.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Hurricane," with Petrova.

IMPERIAL—Vaudeville.

LOEW'S—Vaudeville.

GAYETY—"Greenwich Village Follies" (burlesque).

Pictures—Capitol, "Peg o' My Heart"; Allen, "Poor Men's Wives"; Strand, "The Orphan"; Mount Royal, "Trifling Women"; Napoleon Palace, "Forsaking All Others"; System, "The Woman Who Fooled Herself"; Papineau, "The Fast Mail"; Maisonneuve, "The Grand Larceny"; Belmont, "Kick In"; Midway, "Bells of San Juan"; Plaza, "All Night"; Regent, "A Daughter of Luxury"; Crystal Palace, "The Rapids."

The death occurred here of Harcourt Farmer, elocutionist. Mr. Farmer, 30 years of age, had an enviable reputation as an entertainer. He specialized in Shakespearean roles and for some years worked in a professional capacity with a road show. He was conducting a school of elocution at the time of his death.

Harry Dahn has been appointed manager of the Capitol here. He

was acting manager of the theatre last year.

S. Morgan Powell, dramatic critic of the "Star," is back on the paper again. Mr. Powell was taken quite seriously ill some weeks ago and was ordered away for a complete rest. He sojourned in Vermont and has completely recovered from his illness.

Stewart Dunlop, formerly assistant manager of the Capitol theatre, has been appointed manager of the St. Denis.

Preparations have been completed for the opening of Dominion Park, Canada's largest outdoor amusement park, May 24.

The Venetian, Montreal's finest cabaret, has adopted a new policy of entertaining every week some popular headliner or star.

Daylight saving has been vetoed for Montreal by the local civic authorities.

J. Ernest Ouimet, of the Laval Photoplays, is returning to California shortly, where he will produce some of the well-known operatic plays in film form. His company is largely backed by Canadian capital.

Antoinette C. Lamoureux, a local Bell Telephone girl, has forsaken the switchboard for opera. She is now a member of the French Opera Company of Paris.

Lionel Barrymore, the eldest of the famous Barrymore trio, arrived in Montreal from New York, together with the other members of the company, which, under direction of Cosmopolitan Productions, are engaged in making a picturized version of Arthur Stringer's story of the Canadian out-of-doors, "Snowblind." The entire party left for the West en route for Invermere, B. C., where they will remain for six weeks. On their return, early in May, they will go up the Ottawa River for the purpose of filming Curwood's novel, "The Flaming Forest." Two aeronautic experts—Major William Sharp of the British Air Force and Casey Jones, test pilot for the Curtiss Aeroplane Company—are accompanying the party. Two aeroplanes will play a prominent part in the screening of the Western views. Among the 24 members of the company are four full-blooded Mohawk Indians.

WASHINGTON, D. C.

By HARDIE MEAKIN

"Blossom Time" return, at Poli's, did well last week. Extra performance given Sunday night. Saturday found Hollis Duvanny out of the cast through illness.

This week "The Exile."

National—Mantell.

Gayety—"Knick Knacks."

Cosmos—"The Spanish Follies."

Barrow and Burt; Pieter and Scofield; Schwarz Brothers Co. in "The Broken Mirror"; Moore and Lassale and Bobby Van Horne.

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SPECIAL RATES TO PROFESSION

142 Mason Street, SAN FRANCISCO

The address of Adele Clark is wanted by C. O. Tennis, of the Eastern Theatre Managers' Assn., who is desirous of informing her of an important family matter.

The Premier in the Brownsville section of Brooklyn, opens March 22, playing independently booked vaudeville under the management of John Turtle. The house seats 2,200. It will occasionally deviate from its

regular split week vaudeville policy to play legitimate attractions.

Hotel interests have started erection of a theatre in Hamilton, Bermuda.

Nance O'Neil started her vaudeville tour at Mt. Vernon, N. Y., today (Thursday). She has a supporting company of three in a sketch.

NEW YORK THEATRES

SAM H. HARRIS' Attractions
43d St. W. of B'way.
Evenings at 8:30.
Mats. Wed. & Sat. 2:30.
OWEN DAVIS' New Play
"ICEBOUND"
NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 45 St. Evs. 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 Besier & May Edington
Staged by SAM FORREST

MUSIC BOX THEATRE
West 45th St. Evs. 8:15. Mats. Wed.-Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HASSARD BJORST.
WITH A GREAT CAST!

GAIETY 11'way & 46th St. Evs. 8:30.
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

EMPIRE Broadway & 46th St. Evs. 8:30.
MATS. WED. and SAT. at 2:30.
HENRY MILLER
"PASTEUR"
In one of the most
inspiring plays
of modern times.
The moving story of a great and simple
man who loved and served humanity.
Adapted from the French of
SACHA GUITRY by Arthur Hornblow, Jr.

VANDERBILT W. 48th St. Evs. 8:15.
Mats. Wed. & Sat. 2:30.
"A Great Performance."—Mr. Brown, World.
LAURETTE
TAYLOR
in FANNIE HURST'S New Play,
"HUMORESQUE"

LYCEUM 45th St. W. of B'way. Evs. 8:20.
Mats. Thurs. & Sat. at 2:20.
"A HIT, A PALPABLE HIT!"
DAVID BELASCO Presents
LIONEL ATWILL
in THE COMEDIAN
By SACHA GUITRY. Adapted by Mr. Belasco.

BELASCO W. 44th St. Evs. 8:30.
Mats. Thurs. & Sat. 2:30
"Sensational Success."
—Darrington, Eve. World
DAVID BELASCO Presents
LENORE ULRIC
as KIKI
A New Character Study by Andre Picard

LITTLE Thea. W. 44th St. Evs. 8:30
Mats. 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
(In Conjunction with Adolph Klauer)
JANE as "JULIET"
as "JULIET"
THE GREATEST
TRIUMPH OF
HER CAREER.
Nights \$1.00 to \$9.00. Thurs. Mats. 75c to \$2.00

KLAW THEA. West 45th St.
Mats. Wed. and Sat.
BE STARTLED
BY
**The LAST
WARNING!**
A MELODRAMA HIT!
With WILLIAM COURTLEIGH

New Amsterdam Theatre—W. 42d Street
Evenings 8:15. POPULAR MAT. WEDNESDAY.
REGULAR MATINEE SATURDAY.
A National Institution
ZIEGFELD FOLLIES

HUDSON West 41th St. Evs. 8:30.
Mats. Wed. & Sat. 2:30.
GEORGE M. COHAN
Presents the Hit of the Town
"SO THIS IS LONDON!"
"A HOWLING SUCCESS."—Eve. Post.

LIBERTY THEATRE, W. 42d St.
Mats. Wed. & Sat.
"Best American Musical Play
in the Whole Wide World"
GEORGE M. COHAN'S
COMEDIANS
In the New Song and Dance Show
"LITTLE NELLIE KELLY"

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVEN., 8:15

ELTINGE THEATRE, 42nd St. West.
Matinee 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 Noble Company, including
SIDNEY BLACKMER
JANET BECKER
LEE BAKER

TIMES SQ. Theatre, W. 42d St. Evs. 8:30.
Mats. Tues., Thurs. and Sat.
THE FOOL
The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 38th St. Evs. 8:30.
Pop. Mat. Wed. Sat. 2:30
HENRY W. SAVAGE offers
A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
with PEGGY WOOD
Entire Orch., \$2.50; entire first Bal., \$1.50; on
the 2d Bal., 50c—every night, including holidays
and Sat. Far Mat.—All Orch., \$2; all
Bal., \$1. Best Seats NOW at Box Office.

8TH MONTH AT THE EARL CARROLL
THEATRE
The Gingham Girl
with EDDIE BUZZELLI, HELEN FORD,
Lucile Allen, Russell Mack, Sidney Egger,
Alma Edwards, Amelia Sumner, and the
SNAPPIEST CHORUS IN NEW YORK

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"

WILLIAM A. BRADY'S MUSICAL
COMEDY TRIUMPH
"UP SHE GOES"
"Takes first prize among musical plays."
—Stephen Rathbun, Sun.
PLAYHOUSE W. 48th St. Evs. 8:30
Mats. Wed., Thurs., and Saturday

MARK STRAND
Broadway and 45th Street
"A NATIONAL INSTITUTION"
Direction..... Joseph Plunkett
"Mighty Lak'a Rose"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE.....Conductor

JUDGMENTS
(First name is judgment debtor;
creditor and amount follows.)
Pomander Walk, Inc.; P. J. Martin,
Inc.; \$171.92.
Ted Lewis Club, Inc.; Knapp, Van
Nostrand & Skully, Inc.; \$1,155.49.
Alwin Film Co., Inc.; City of
N. Y.; \$44.57.
New Era Feature Film Co., Inc.;
same; \$72.99.
Victoria Amus. Co.; same; same.
Movie Topics, Inc., and Albert
Singer; Royal Card & Paper Co.;
\$10,465.98.
Rita Gould; Display Stage Light-
ing Co., Inc.; \$244.13.
Select Picts. Corp.; R. Gradwell;
\$98.84.
Peggy Marsh; Bobe, Inc.; \$272.09.
Nat. Cinema Syndicate; City of
N. Y.; \$101.41.
Eden Film Co.; same; \$72.99.
Eta Prod. Co., Inc.; same; same.
Usuna Film Co.; same; \$58.78.

INCORPORATIONS
Tall Theatre Corporation, Brook-
lyn. Deal in films and other per-
sonal property; capital, \$15,000; di-
rectors, Hyman Lowenthal, Max
Levinthal and Herman Turin.
The News Picture Corporation,
Manhattan. General advertising
business; capital, \$500; directors,
J. G. Pemberton, L. C. Wells and
R. C. Richter.
Masque Producing Corporation,
Manhattan. Theatrical, masques;
capital, \$1,000; directors, Joseph P.
McEvoy, Eugenie McEvoy and W.
H. Young.
Braneck Amusement Corporation,
Brooklyn; capital, \$25,000; di-
rectors, H. Brandt, H. E. Eckman and
L. Himmelfarbe.
Mamaroneck Playhouses, Inc.,
Mamaroneck, N. Y.; manage the-
atres, etc.; capital, \$5,000; directors,
W. D. Wheeler, S. L. C. Berthoff
and H. J. Graham, Jr.
Daniel Amusement Company, Inc.,
Manhattan; capital, \$10,000; di-
rectors, Leopold Brinice, Benjamin Caley
and D. T. Rosen.
Cameo Distributing Company, Inc.,
Manhattan; \$10,000; directors,
Joseph Forster, M. R. Weinberg and
Isaac Weinberg.

Albany, N. Y., March 14.
Carlos Productions, Inc., Manhat-
tan; capital \$500; directors, Ruth
Vogel, Etta London and Anne
Kichel.
Matinee Players, Inc., Manhat-
tan; capital, \$20,000; directors, Wil-
liam McDonough, J. H. Carroll and
H. Herbert.
Good Morning, Dearie Co., Inc.,
Manhattan; capital, \$1,000; di-
rectors, B. E. Steineck, R. Lurie and
R. Mutlaly.
Forenfilmsales, Inc., Manhattan;
capital, \$10,000; directors, A. M.
Landau, B. H. Bernstein and D.
Adler.
Errol Enterprises, Manhattan,
pictures; capital, \$10,000; directors,
Leon Errol, H. C. Bannister and
William G. Lovatt.
Van-Schenck Enterprises, Inc.,
Manhattan; pictures; capital, \$10,
000; directors, Joseph Schenck,
William G. Lovatt and G. Van.

Dallas, Tex., March 14.
Recent incorporations include:
Lawton Amusement Co., Lawton,
Okla.; incorporators, H. E. Gilbert,
Sibyl Gilbert and A. C. Brown, all
of Lawton.
The R-T Amusement Co., San
Antonio; M. Delgado, J. Farro and
S. Gutierrez.
Permit to do business in Texas
was granted the Famous Players-
Lasky Corporation of Jersey City,
N. J., with a capital stock of
\$10,000. Texas headquarters are at
Austin and Ike D. White is state
agent.

Dissolutions
T. M. Amusement Company, Inc.,
Manhattan.
Tennessee Theatre Corporation,
Manhattan; attorney, Leopold
Friedman, 1540 Broadway.

Relatives of Louis N. Syde, who
was found dead in a Lynn, Mass.,
rooming house, have not yet been
located, although letters have been
sent to Philadelphia, Pa., where his
wife and daughter are believed to
have a home. The daughter, whose
stage name is unknown here, is a
singer, and her mother accompa-
nies her on her engagements.

The Pat Rooney Association of
Brooklyn gave a ball March 9 at
Prospect hall. Admission was \$1.50,
and 6,000 people are said to have
attended the affair. Rooney is the
standard-bearer of the association
through his popularity across the
bridge in being ever ready to lend
his services for benefits in the
neighborhoods.

Sablosky & McGuirk have turned
over the Grand, South Bethlehem,
Pa., to Ben Levine, for several years
associated with the Stanley Co. in
Philadelphia. The burlesque stock
policy contemplated by Levine has
been called off, the house returning
to split week vaudeville playing five
acts each half, booked by Harry
Padden of the Amalgamated
Agency.

WILLIE AND EUGENE HOWARD
STARRING IN
"PASSING SHOW OF 1922"
Direction MESSRS. SHUBERT
JOHN SIDNEY
RUCKER and PERRIN
A SMASHING HIT
with "STRUTTING ALONG"
The All-Colored Revue—A Phenomenal Success at
THE CENTURY THEATRE, SAN FRANCISCO, INDEFINITE

FRANK SIEGRIST
AND HIS ORCHESTRA
Castro Theatre, San Francisco, Indefinitely

Clivette ("The Man in Black"), a
former magician in vaudeville, is
selling the contents of his studio in
Greenwich Village, New York.
Clivette retired from the stage some
years ago, settling in the "Village"
where his studio has grown to be
well known.

BILLS NEXT WEEK
(Continued from Page 35)
(One to fill)
2d-half
*Revue Resplendent
Stanley Chapman
(Four to fill)
TERRE HAUTE,
Hippodrome
Snell & Vernon
Keno Keyes & M
Doyle & Sales
*Masco
(Two to fill)
2d-half
Grace Ayers & Bro

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
The Norvelles
Millicent Mower
Hyman & McIntyre
Duval & Symonds
Berniel Bros
F & A Henning
FT. SMITH, ARK.
Majestic
Wilk Bird Co
Thos E Shea Co
Green & Parker
Berk & Baum
(One to fill)
FT. WORTH, TEX.
Majestic
The Cevenes
Jason & Harrigan
Valerie Bergere Co
Maxfield & Golsen
The Volunteers
Patsy Shelly Co

HOUSTON, TEX.
Majestic
Chandon Three
Charlotte Lanang
Thank You Doctor
Weaver Bros
Billy Claron
Alma Nielson Co
LITTLE ROCK
Majestic
Wilk Bird Co
Green & Parker
Thos E Shea Co
Swartz & Clifford
Harry Watson Jr
2d-half
Harvey Hanes & G
Simpson & Dean

PANTAGES CIRCUIT
MINNEAPOLIS
Pantages
Nan Halperin
Chuck Haas
Reno Bill & Allen
Speeders
Cronin & Hart
De Taron Trio
ST. PAUL
Pantages
Whirl of World
WINNIPEG
Pantages
Phil LaToska
Mack & Castleton
Olga Mishka Co
Walter Weems
Sheiks of Araby
Chabot & Tortoni

REGINA, CAN.
Pantages
(19-21)
(Same bill plays
Saskatoon 22-24)
Allen & Taxi
Burke & Betty
TRAVEL
(Open week)
DeLyons Duo
Jim & Jack
Lapine & Emery
Marriage vs Div'ce
Regal & Moore Co
Hori Trio
SPOKANE
Pantages
Sensational Togo
Five Chapins
Davis McCoy
In Chinatown
Finley & Hill
Willie Bros
SEATTLE
Pantages
Equillo Bros
Chic Supreme
Rosa & Roma
Lewin & Norton
Jie Jackson

OSWALD
WOODSIDE
KENNELS
WOODSIDE
L I

GEO. KALALUHI'S
HAWAIIANS
PRESENT
"EKEKA," the Tropical Beach
Dancer
in "PASTIMES OF HAWAII"
Direction: SIMON AGENCY

Bob LaSalle
VANCOUVER, B.C.
Pantages
Schepp's Circus
Hope Vernon
Dewey & Rogers
Cave Man Love
Jack Boran
Harvard Holt & K
BELLINGHAM
Pantages
Foxworth & F'nals
Alda Earl & Lewis
Tony & George
Chas Howard Co
Five Jansleys
Morin Sis
TACOMA
Pantages
Sheik's Favorite
Zintour Bros
Man Hunt
Harry Bloom

PORTLAND, ORE.
Pantages
Rial & Lindstrom
Rogers Roy & R
Virginia Bellas
Morley & Young
Eva LaRue
TRAVEL
(Open week)
LaDora & Beckman
G & E Park
Oklahoma Four
Dert Walton
Eva Tanguay
SAN FRANCISCO
Pantages
P & J LaVolla
Ford & Truly
Three's a Crowd
Stephens & H'liater
Vardon & Perry
Bellocclair Bros
OAKLAND, CAL.
Pantages
Santiago Trio
White & Barry
Maude Lucie Co
Harry Hines
Hannaford Family

LOS ANGELES
Pantages
The Lumars
Philbrick & Devoe
Ruth Budd Co
Sherman Van & H
Valletta's Leopold's
Margaret Strain
SAN DIEGO, CAL.
Pantages
Clark & Storey
Noodles Fagin
OMAHA, NEB.
Pantages
Arnold & Florence
Jewel & Rita
Miss Nobody
Harry Tighe
Haveman's Anim's
Gibson & Betty
KANSAS CITY
Pantages
J Chase
Chernozyn
Spectacular Bextet
Exposition Four
Bobby Lehman
Ryan & Ryan

MEMPHIS
Pantages
Jench Wallin Trio
Morgan & Gay
Cedilla Cunningham
Byron Bros Band

ARE YOU GOING TO EUROPE?
Steamship accommodations arranged on all lines, at Main Office
Prices. Boats are going very full; arrange early. Foreign Money
bought and sold. Liberty Bonds bought and sold.
PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 4130-4137

In This Issue
PICTURE NEWS
WILL BE FOUND
ON PAGES 26 to 32

Here they are! Al Jolson's



TWO FEATURE
SONG SUCCESSES

Morning Will Come

(another~APRIL SHOWERS)

Don't Cry Swanee

(another~SWANEE)

bt AL JOLSON
CON CONRAD
B.G. DESYLVA

Absolute sensations with AL JOLSON in BOMBO
He invariably stops the show with them.
Positive hit material for those who want the best.

Send for professional
copies and orchestrations
ARTHUR BEHIM~ Prof. Mgr.

SUNSHINE MUSIC CO.
HARMS INC.
62 WEST 45TH ST., NEW YORK CITY

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXX. No. 5

NEW YORK CITY, THURSDAY, MARCH 22, 1923

48 PAGES

PUBLIC UMPIRE FOR THEATRE

REPRODUCED FIGHT PICTURE MADE BY FIRPO AND BRENNAN

Showing at Broadway Next Week—Reproduced as Nearly as Fighters Can Recall—No Pictures of Actual Contest

A reproduced version in films of the Luis Angel Firpo-Bill Brennan 12-round boxing contest that originally took place at Madison Square Garden Friday night March 16 will be part of the bill at Moss' Broadway next week. Preceding the Broadway engagement of the fight pictures they will be shown for a single day next Sunday at George M. Cohan's.

No pictures were taken of the (Continued on page 43)

REINHARDT WILL STAGE GREAT WORLD THEATRE

Sort of "Miracle" Play in Free Blank Verse—Producer Here in April

Max Reinhardt, the German producer, will arrive in this country late in April to put on Hugo Von Hoffmannsthal's gigantic drama, "The Salzburg Great World Theatre." The title is a liberal translation from the poetic German title which means "theatre" in the sense of its reflection of life's happenings. The play is described as a sort of "miracle" work. It is written in rather free blank verse, switching to straight prose when occasion demands, but its rhythmic euphony is described as untranslatable into the English tongue.

The play was produced not long ago in Germany at Salzburg. The production is said to represent a \$100,000 investment because of its mammoth proportions. Morris Gest is interested in the American presentation.

C. C. CORP. COMMITTEE

The creditors of the C. C. Pictures Corp. has appointed the following committee to act: James V. Ritchey of the Ritchey Litho. Corp., William Hedwig of the Rex Laboratories, Inc., and Mark M. Dittenfass of National Film Laboratories.

The creditors are working out a basis of reorganization of the C. C. Company, which was formerly the Chaplin-Classics, Inc., releasing twelve old Chaplin films. It is hoped the reorganization plan will take the corporation's affairs out of the courts.

ONLY "FOLLIES" GIRLS PAY "EXTRA INCOME"

20 Young Women of Ziegfeld's Line Admit to Added Earnings—Average About \$5,000

Of all of the chorus girls in New York, but 20 admitted to the Government that they had earned more in 1922 than their salary. Those 20 were in Ziegfeld's "Follies" at the Amsterdam, New York.

People back stage at the theatre say Revenue Agent H. J. Todd was behind the scenes just before the expiration of the tax income statement time limit. He aided the young women in deciphering their indebtedness to the Government, with the "Follies" people stating the chorus girls averaged about \$5,000, each, of earnings over their salary receipts. The highest amount mentioned by any of the girls as excess earnings was \$16,000. She, like the others, stated the money had been secured (Continue don page 7)

WEBER AND FIELDS CO. ISSUING PROSPECTUS

The Weber & Fields Amusement Co., organized to establish a combination music hall, cabaret, dance salon and cafe, will erect the proposed establishment on West 43rd street between Broadway and Eighth avenue on a site not made public because of pending real estate negotiations.

The venture is being promoted by public stock subscription, \$3,500,000 of common stock to be issued at (Continued on page 43)

FATHER AT 77

L. M. Crawford, veteran theatrical manager, of Topeka, is receiving the congratulations of his many friends over the arrival of a daughter to his home yesterday. He was the head of the Crawford circuit of theatres, in the West, for many years, retiring a year ago at 76. Mr. Crawford was married to May McNowen, his secretary, a couple of years ago.

AUGUSTUS THOMAS ASKED TO SERVE AS CHIEF

Quick Decisions at Light Expense Sought Under Arbitration Law of New York—Would Cover the Entire Amusement Field

CONTRACT PROVISION

The Arbitration Society of America, which is rapidly developing in New York, is aiming for a uniform arbitration law for all States and is encouraging the insertion of an arbitration clause in all trade and industrial contracts.

The society is shortly to establish a theatrical division, of which Augustus Thomas has been asked to be chairman. While the producing managers and actors have an arbitration agreement, the society designs spreading the principle to all branches of amusements. That will take in all phases of the various fields from the circus lot to the stage and screen, and not only concerns actors, managers, and agents, but the various theatrical labor organizations and unions.

The society is founded on the New York State law of 1920 to reduce the volume of litigation, and offers to (Continued on page 9)

AUTHORS FIND DEMAND FROM 'SHUBERTS ACTS'

Vaudeville authors report unusually brisk demands for new scripts from new vaudeville acts, explained by the fact former Shubert acts are splitting up purposely so as to lose identity and thus come back to the big time as a different combination.

To further camouflage matters, instead of one or the other of a two-act, for instance, retaining the old vehicle, both seek new partners and both are in the market for new vehicles.

"THE HEAVYWEIGHTS"

For the first time in the annals of burlesque Billy (Beef Trust) Watson is to have a rival for the fat woman chorister championship next season.

Billy Vail has announced he will stage a show on the Mutual wheel to be known as the "Heavyweights." All of the choristers of the Vail show next season will weigh at least 180, with a couple topping the 200 mark.

PORTABLE THEATRE SEATS 5,000; GIVES FREE COMMERCIAL SHOW

Chicago Concern Engineering Experiment—May Extend if Successful—Admissions on Sale Coupons—Charge Saturday Night

YIDDISH ART COMPANY MOVING INTO 48TH ST.

House Sharing Terms 60-40—"Anathema" Played in English

As foreshadowed last week, the Equity Players have arranged to give up the 48th street playhouse for the time being at least. Arrangements have been completed whereby the Yiddish Art theatre company which has been holding forth at the Garden theatre for some time will move into the 48th street April 9 with its production of "Anathema." In bringing the company uptown, Maurice Swartz, the manager-star of the organization, will present the play in English with Joseph Lawren financially interested in the production.

Swartz will be announced as appearing "by special invitation" of the Equity Players. The arrangement is that the terms will be 60-40 with the house on the short end and (Continued on page 7)

LOEW, INC., DIRECTORS DISCUSS THEATRES' SALE

A directors' meeting of Marcus Loew, Inc., was held Monday afternoon at which time the principal matter considered was the proposed sale of Loew's two new coast theatres. The sale of the houses has been in negotiation for some time. No definite action was taken by the directors, the purchase price not being agreed on.

It is understood that \$5,000,000 was offered for the coast theatres, but that Mr. Loew believed the price unsatisfactory. A representative of the prospective buyers, reported as the Orpheum circuit, was (Continued on page 9)

BELASCO BACK IN LAMBS

Last Sunday David Belasco rejoined the Lamba Club. It was made an occasion of hilarity by the members when Mr. Belasco appeared that evening in the clubhouse to witness the Gambol.

Belasco left the Lambs at the time of the actors' strike.

Chicago, March 21. A traveling performance in a portable wooden theatre seating 5,000 people has been developed by Comfort Crystals, Inc., of Chicago. Week stands are to be made starting April 9, at Montgomery, Ala. A route calling for 30 weeks has been laid out for the first show, to consist of a tab musical company of about 16 people and an orchestra of 10 pieces.

The scheme is wholly commercial and the performances will be free excepting on Saturday nights. During the week the holder of a coupon enclosed in a package of the Crystals sold by the firm through local grocers will be admitted to the company's theatre without charge. The Saturday night fee will have a special attraction attached for the patrons.

It is in the nature of an experiment. Proving successful the company intends to start other shows similarly formed, to take in the entire country as quickly as possible. The Crystals are claimed to possess certain properties of use to housekeeping, and the project has been evolved as the best advertising medium for them.

A Chicago firm has built the portable theatre. It includes a stage and numbered seats with the assertion made that plenty of time is allowed in the lapse between Sunday morning and Monday afternoon to take it down, move and re-set it.

The tab show, called "The New York Revue," will be supplied by Percy Elkeles, the New York producer who has been given a contract by the Crystal corporation for 30 consecutive weeks.

ATTACHMENT AND AUCTION

An attachment for \$1,531.38 was placed against the Affiliated Theatres Corporation last week by the Eldredge Printing Co. of Brooklyn. The Affiliated formerly was the booking organization for the Shubert unit shows.

The effects of the Affiliated are scheduled to be sold at auction shortly.

COSTUMES

Foremost Makers of Stage Attire for Women and Men
We Invite Comparison of Design, Price and Workmanship
BROOKS-MAHIEU
1137 Broadway N. Y. City

MARTIN HARVEY BOYCOTT STARTED BY ENGLISH UNIONS

Trouble Started When English Actor Refused to Recognize Actors' Association—Wouldn't Pay Salaries During Rehearsals

London, March 21.
A boycott impends against Martin Harvey by English trade union councils. Local councils have warned other towns of the proposed boycott.

The trouble with the councils arose through Harvey's dispute with actors. He refused to pay salaries during rehearsals for his recent London season when starring in his own produced play.

Later Harvey refused to recognize the Actors' Association in the matter when the latter intervened on behalf of the complaining actors.

Upon the refusal to recognize the A. A., that actors' affiliated union advised the councils of all the trade unions.

Among the complaining actors against Harvey are many who were unemployed when the star engaged them as supers, hiring them for the purpose of providing them with money to maintain themselves instead of engaging the extras from among the usual supernumeraries.

WHITEMAN A RIOT

"Brighter London" Has Auspicious Start Opening in Liverpool

London, March 21.
The forthcoming Hippodrome production, "Brighter London," opened Monday in Liverpool, where it will break in this week.

It's an excellent production, running one hour too long at the premiere, but will easily be whipped into shape for the London premiere.

Paul Whiteman's orchestra, closing the performance, was riotously received and the Liverpool papers rhapsodized over it.

It has been reported the musicians' union of England had protested against the Whiteman band in London playing elsewhere than in the theatre it is booked for.

W. J. WILSON'S "EARY GIRL"

London, March 21.
William J. Wilson is producing in the provinces, April 23, a new musical show entitled "The Eary Girl," by Dr. Miller, with music by Webb Johnson.

Wilson is regarded as one of the conservative producers here, who always gives his productions a preliminary try-out on tour and gets them thoroughly whipped into shape before attempting a West End showing.

DEATHS ABROAD

Paris, March 12.
Georges Duquesne, former manager of the Alhambra, Brussels, died at Nice March 2.

Manzoni, French vaudeville performer, died at Neuilly-sur-Marne, France, aged 58. He was father of the Sprocani troupe (musical cowns).

The deaths are reported of Ambrosano, dancer; Arnoud, lyrical artist; Albert Guinon, playwright.

Jimmy Hussey in Empire Show

London, March 21.
Jimmy Hussey is definitely set to appear in the new Empire show. It will play twice daily.

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ARISTOCRATIC CROOK

In New Parisian Play at the Antoine

Paris, March 21.
A new play, "Le Sommeil des Amanats" ("The Lovers' Sleep"), by Martial Plechaud, was given at the Antoine March 16, making a more or less favorable impression. This piece replaced the comedy, "Poussin," suddenly revived following the withdrawal of Baron Rothschild's "Cresus."

The current production is a sentimental four-act comedy somewhat inferior to the author's former effort entitled "Mademoiselle Pascal." The script concerns Madeline, who ignores her father's advice and marries an "aristocratic" crook named Louis. It follows the wife is left stranded in Cherbourg when Louis takes off for America. Madeline is forced to maintain herself by giving lessons, during which time she meets a sympathetic widower, who proposes marriage. But religious vows intervene and they become platonic friends.

Louis returns, seeking money, and persuades Madeline to resume domestic relations, although he quickly resumes his dishonesties and even goes so far as to blackmail his wife's father. This practice thoroughly disgusts Madeline, who leaves him to rejoin the widower, only to find her expected rescuer betrothed to another.

The cast is comprised of Charles Boyer, who cleverly does the disreputable husband; Rollan as the young widower, Dubosc the wife's father and Marthe Regnier as Madeline.

AGAINST RADIO

London Managers' Association's Recommendation

London, March 21.
At a meeting of the Managers' Association last week it was recommended that no facilities be afforded the radio for broadcasting.

A half dozen London shows have already contracted with the Marconi company.

\$500 FOR FLORENCE

Colored Feature of "Plantation" Booked Before Arrival Abroad

London, March 21.
Before the "Plantation" cabaret show has sailed for over here with its group of colored performers, Florence Mills, featured member and also colored, is being booked by Charles B. Cochran for social affairs at 100 guineas (\$500) nightly. Cochran is bringing over the "Plantation" floor revue.

P. A. AND MANAGER DISAGREE

London, March 21.
A story sent out Saturday anent the coming Empire revue and colored cabaret by Douglas Hamilton, press representative for Sir Alfred Butt, was followed by a request from Butt to the papers not to publish the story as it was inaccurate. Hamilton immediately notified the papers he had resigned.

2D EDITION 'CARTE BLANCHE'

London, March 21.
The second edition of "Carte Blanche" at the Court shows much improvement with more laughs introduced into the performance.

MONCKTON HOFFE DIVORCED

London, March 21.
Barbara Hoffe, the actress, has secured a divorce from Monckton Hoffe, the author.

More Formalities for Turkey
Constantinople, March 12.
Foreigners visiting Turkey are informed that a visa of the Turkish Consulate is now required on a passport for Constantinople, the same as other parts of Turkey; otherwise the traveller may be refused admittance.



FRANK VAN HOVEN says:

On the bill with me recently was an act every one told me to beware of, i. e., Lifters! And sure enough, they are Lifters! The one team foremost in my mind is just finishing a western tour, but with it they are just about through. Had this pair of hollow-brains had some one to tell them the right road, they might today be able to hold up their heads and, as far as regulars are concerned, be taking bows.

FRANK VAN (My Own Material) HOVEN

Direction: EDW. S. KELLER

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IN LONDON

London, March 1.
"The Wolves," a charitable organization founded by Edmund Kean to aid distressed artists, was recently rehabilitated by the Lupino family and now has a membership of 5,000. Its members are expected to contribute a penny a day when employed for the maintenance of the Variety Artists' Benevolent Fund. Last Monday night the Wolves gave their first "howl" on the stage of the London Hippodrome, commencing at midnight. Some 500 people were present, and were taxed seven shillings and sixpence admission. Dancing and other entertainment was provided and a substantial sum was raised by taking up a collection.

The spring melodrama at the Lyceum, "The Two Orphans," promises to be one of the most important productions the Melvilles have yet staged at the historic house. The company includes Lady Tree, Colette O'Neil, Mary Merrill, Sam Livesey, J. Kenneth Kent, Dennis Neilson-Terry, Charles Barrett, Alfred Goddard, Eris Lugg and Jessie Belmonte. The last name is practically the only Lyceum favorite in the cast. "Robinson Crusoe" finishes its run Feb. 24.

Sybil Arundale is the latest West End "star" to tempt fortune by going into management. When she can find the theatre she will produce a revue entitled "Touch Wood," with music by Emmett Adams, the composer of the wartime melody, "God Send You Back to Me."

London is to have another repertory theatre. This will be the Mirror, and will be situated in Kingston-on-Thames. The directors are Evelyn Cecil, late of the "old Vic," and a prominent local business man.

Lupino Lane and Harry Roxbury will produce a new farce entitled "How Could You Richard?" with a cast including Harry Roxbury, Geoffrey Saville and Doree Thorne. The production will take place March 19, and will remain in the provinces for the time being.

The Reeves and Lamport variety agency has finally succumbed to the craze for revue producing and placed in rehearsal a show not yet named. Billy Davies and George Jackley will be featured and Jack Haskell is producing.

Margaret Moffat, an American girl who has been in England for the past 10 years, appearing in musical

LICHTMAN'S BEAUTY

American Film Man Arranging English Connections

London, March 21.
While here attending to other film business Al Lichtman placed under contract for American made pictures by his concern Netta Westcott, a famous English beauty.

Lichtman is arranging to locate his own exchanges for Great Britain or to purchase an interest in an established English chain. He leaves this week for the Continent and will sail from Cherbourg, March 31, on the "Aquitania."

JESSICA BROWN MARRYING

London, March 21.
The marriage of Jessica Brown, the American dancer, and Lord Northesk is to take place at Miss Brown's home in Buffalo, N. Y., during the summer. Miss Brown sails today on the "Majestic" and Lord Northesk will shortly follow.

Marie Kendall Secures Divorce

London, March 21.
A divorce was granted March 15 to Marie Kendall, the singer, in vaudeville.

Debray, Dancer, for "Nellie Kelly"

London, March 21.
Henry Debray, dancer, has been engaged for the London "Nellie Kelly."

comedy and vaudeville, has returned to the halls after an absence of two years. She is presenting a one-act play by Richard Harding Davis entitled "Miss Civilization," presented in America some years ago by Ethel Barrymore. Sewell Collis is staging the playlet.

"East of Suez" will close its run at His Majesty's March 3 and is to (Continued on page 19)

HUGH MCINTOSH ABROAD

London, March 21.
Hugh McIntosh of Australia is on the Continent and will be in London Friday.

Godfrey Tearle Substituting

London, March 21.
Norman McKinnel is undergoing an operation. An understudy will take his role in "Bluebeard's Eighth Wife" until Saturday, when Godfrey Tearle will substitute until McKinnel's recovery.

"Nellie Kelly" May Be Postponed

London, March 21.
The London production of George M. Cohan's "Little Nellie Kelly," due in April, may be postponed until June. Cohan's "So This is London" is to open here this month.

No. 2 "Partners Again" Abroad

London, March 21.
Charles B. Cochran is satisfied that "Partners Again" has settled down for a run at the Garrick and is making preparations for a second company to tour the provinces, commencing in the early spring.

PLANTATION TITLE NOT PREVENTED IN LONDON

Court Decides Against Cochran in Butt Injunction Matter

London, March 21.

When Charles B. Cochran applied for an injunction against Sir Alfred Butt employing the title "Plantation" for his new Empire show, Cochran stated the "Plantation" colored revue from the Plantation restaurant in New York will open March 27, the same date set for Butt's "Brighter London" to start at the Empire.

The court, after argument, refused to grant the injunction, stating that as Butt said he did not intend to call his colored show "The Plantation" no injunctive aid was required.

Counsel for Butt during argument mentioned that Butt, to avoid confusion, intended to adopt the title of "Plantation Land" for his colored performance in the cabaret and "Plantation Days" for the scene in the show.

Charles B. Cochran engaged while in New York "Plantation," the colored revue with Florence Mills in the Plantation cabaret on Broadway; Sir Alfred Butt engaged "Plantation Days," a colored traveling attraction.

Up to yesterday (Wednesday) the Plantation cabaret show had not left its Broadway restaurant, leaving it impossible for the company to open in London March 27, although the show it is to appear with (Cochran's) could open without it. The colored group is to fill but a scene in that production, doing a cabaret show besides in another part of the same building (Empire).

"MOLLY DARLING" DEAL OFF

London, March 21.

Negotiations to produce "Molly Darling" over here have been declared off. Tommy Dawe and Jack Haskell wanted the English rights, Moore & Megley, the American owners, demanded 10 per cent. royalty and \$7,500 advance payment before forwarding the manuscript.

VOLTERRA LEAVING FIRST

Paris, March 21.

Leon Volterra and Jacques Charles will leave with their French operetta troupe and Casino Revues for South American on March 20.

The sailing date permits them to get away one month ahead of the Madame Rasimis revue company, headed for the same destination.

SAILINGS

March 31 (from Cherbourg to New York), Al Lichtman (Aquitania).

March 20 (from New York for London), George Tyler, Fred and Adele Astaire, Jean Bedini, O. La Hall (Aquitania).

March 21 (from London for New York), Jessica Brown (Majestic).

BUTT'S "GOODNESS SAKE"

London, March 21.

"For Goodness Sake" has been placed by Alex Aarons of New York with Sir Alfred Butt for immediate London production. The Astaires are, now on the water coming over to take their original roles in the piece.

Dolys in Paris Summer Show

Paris, March 21.
Oscar Dufrennes has booked the Dolly Sisters for the summer revue at the Ambassadeurs Champs Elysees. The engagement is for three months, commencing early in May.

In This Issue
PICTURE NEWS
WILL BE FOUND
On Pages 22 to 29

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Latest Report—Hoover Holds Radio Conference—Craze Continues Unabated

A report on the radio fad links the New York Telephone and Telegraph Co. with a plan whereby a telephone subscriber can be connected with a central broadcasting station and listen in over the regular phone lines with the assistance of an easily attachable amplifying device.

This system is not unknown in London whereby a phone subscriber at a cost of six guineas per year (about \$25) can call "central" and be connected with any West End show, each of which has a wire with an amplifying device installed in the theatre. The objectionable feature of this is the poor reproduction of the music.

The radio craze continues unabated, particularly throughout the mid-west. Not only in New York are they building the new apartment houses with accommodations for installed radio sets but cities like St. Louis also have their new hotels and residences similarly blue-printed.

Secretary Hoover's radio conferences Tuesday and Wednesday of this week included J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, who was invited by Hoover to be present and set forth the music men's case. The meeting is primarily for the purpose of considering ways and means to prevent interference of broadcasting. There are over 600 licensed broadcasting stations and each is complained of interfering with the other. There are two factions interested. One would limit broadcasting and the majority amateurs' representation would not for the sake of experimentation.

The radio fad seems to have stirred up a new booking idea, that of supplying talent for the radio, with the result the various executives of several of the companies contemplating planning ambitious entertainment plan as an adjunct to their service are being besieged by propositions to have one or another of the interviewers handle the amusement end of it. One aspiring booker is already laying plans to open an independent booking office for radio entertainment talent.

The radio companies, however, are not quite ready for such advanced ideas until the broadcasting (Continued on page 46)

WOMEN TO PAY ALIMONY?

Providence, R. I., March 21. An act empowering the courts to require either party to a divorce to pay alimony was introduced in the Senate by Senator Cole of Warren. It was referred to the Judiciary Committee. At present only males can be required to pay alimony.

Another act presented at the same time by Senator Cole provides that any person to whom a divorce may be granted may be authorized to change his or her name "subject to the same rights and liabilities as if his or her name had not been changed."

The Senate Judiciary Committee in a few days will report favorably on the bill to set up a commission to study and redraft the divorce laws of Rhode Island, heretofore considered the most lax of any State.

ILLINOIS TICKET SPEC. BILL

Chicago, March 21. The sale of theatre tickets is prohibited at any place but the box office unless sold at advertised prices in a bill introduced into the Legislature, in session at Springfield by Senator Denvir (Democrat) of Chicago. The penalty is a fine up to \$500 and imprisonment for a year, or both.

The bill further provides that the license of the ticket seller shall be forfeited on conviction and that the purchaser of a ticket at excess prices is given cause for action against the owner or manager of the theatre for \$20 on each ticket.

Union Matters Remain Secret

Albany, N. Y., March 21. The bill obliging labor unions to disclose membership and financial standing was killed last week in committee.

3 PER CENT AGENCY BILL

Measure Introduced in Illinois Senate

Chicago, March 21. The vaudeville interests are combining their forces to fight against a bill now before the Legislature aimed at theatrical agents.

The bill was introduced by Mr. Dailey March 6, and is known as "Senate Bill No. 137." Following the usual procedure, it was referred to the Committee on Judiciary.

The bill says no agent or combination of agents in Illinois may charge more than three per cent commission on the gross salary earned by an act; all persons engaging in such brokerage business must pay a license fee of \$50 in cities having a population of more than 50,000, and \$25 when the town census is under that figure.

The application is to go to the Department of Labor, and the term, "theatrical employment broker," is declared the official title.

5c PA. BILL WITHDRAWN

Harrisburg, Pa., March 21. The house ways and means committee yesterday held a public hearing on the Baldi and Edmonds billboard tax measures with the result Representative Edmonds, Philadelphia, sponsor of the bill that fixed 5 cents a square foot on all billboards, withdrew his measure. The Baldi bill provides for a 3-cent tax and this was opposed by bill-posters and others.

Although the committee had also before it the bills proposing a tax on the gross receipts of theatres and amusement places and a tax on slot machines nobody appeared either for or against the measures. Representative Edmonds, in withdrawing his bill, said a regulatory measure is needed and the billboard men agreed with him, if one can be drafted that will meet the situation.

AGAINST ANIMAL SHOWS

Boston, March 21. The Massachusetts Legislature has under consideration a bill introduced in the Senate by Mr. Denvir which would prohibit the exhibition of any animal act. The measure which has been referred to the Judiciary Committee, simply provides in one sweeping paragraph that it shall be "unlawful to cause any dumb animal to perform any trick or feat as part of the performance of any theatre, park, pleasure resort or other regularly established place of public amusement or entertainment."

Violation is punishable by a fine of \$500 or imprisonment for six months.

Sunday Shows Not Before 4.30

Worcester, Mass., March 21. The Worcester Municipal License Board has notified theatre managers that hereafter shows on Sunday must not be started until 4.30 o'clock. This action is a result of several theatres starting their shows as early as 1.30 Sundays.

WHERE IS WEST?

By JUDGE WALTER C. KELLY

Des Moines, Iowa, March 14. Editor Variety:

I noted with amusement and surprise a most slanderous attack on my artistic ability and physical contour, signed by a space waster who answers to the alias of Jack Lait.

Knowing as I do this buzzard of Chicago's underworld, this self-confessed renegade, whose habitat and geographical knowledge was restricted to Wabash avenue from Clark to 22d street, and realizing that a consuming jealousy of my artistry, coupled with fallen arches and the scarcity of liquor, have done much to fill the cup of woe for this sheep butcher, who lays the foolish unction to his soul that Chicago is in the West, I am inclined more to pity than censure.

In my article truthfully relating the dull and colorless character of social life in the West, especially to the traveler since the passage of the 15th amendment, I had not the slightest premonition of a fair attack from this "Big Calumet" of the Stock Yards in his mad delirium of Chicago.

To travelers such as I who are familiar with the Strands, Strasses, Boulevards, and "Plazas of Europe, who have ridden the seven seas, and



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ROADS TO FIGHT RATE CUT BY MILEAGE BOOKS

Expected to Resist New Commerce Ruling Effective May 1

There is a strong likelihood the railroads will legally contest the order of the Interstate Commerce Commission instituting mileage books on May 1. The order was to have become effective March 15, but was postponed until May at the request of the roads.

Should the mileage books become operative as scheduled they will call for a 20 per cent rebate off (Continued on page 46)

FOR SINGLE TRIAL

Albany, N. Y., March 21. The bill of F. Trubee Davison, the millionaire assemblyman from Long Island, amending the code of criminal procedure so as to remove the question of double jeopardy for the same violation of the prohibition laws, was passed by the Assembly on Monday night by a unanimous vote.

The problem that arose recently through a decision of the United States Supreme Court declaring that a person could be convicted twice under the federal and once under the state prohibition laws for the same offense is corrected under the Davison bill, as far as New York is concerned.

The measure is also slated to receive a unanimous vote in the Senate.

JOYS AND GLOOMS OF BROADWAY

A luncheon is being planned on April 6 by the women members of the Theatrical Press Representatives' Association, when it is appropriate that speeches should be made by women press agents. Nellie Revel has been invited to make a speech, and will do so, with the help of the telephone company. She will speak through the telephone at her bedside, and amplifiers will be arranged so that her voice will be heard by everybody.

It is said Famous is spending \$200,000 in a countryside newspaper and billboard campaign on "The Covered Wagon."

The police acted as censors on the floor show at the Monte Carlo, and it had to tone down. Rather wild in its original state. One of the features was a "silhouette dance," with the girls dancing in front of a light, their figures thrown on the screen. The coppers wanted to know what the girls were wearing while they danced, but none investigated. The Monte Carlo show crept in on gumshoes as far as advertising was concerned. The girls of the Junior League had the house the opening night, and society trade is largely depended upon, hence the failure to splash in the newspapers.

Jerry Batchelor, "Sunshowers" chorus girl, who won the prize of a contract at the Paramount ball as the prettiest chorus girl in New York, started work at the Famous Players studio at Astoria Tuesday. She heard Saturday that 10 girls were needed in a big scene to be made, so she brought ten of her chorus girl friends from the show along, and Cahill, casting director, engaged them all. "Sunshowers" closed Saturday, so Jerry, who looks like a Campbell Soup kid, proved a friend in need.

Young Cornelius Vanderbilt, Jr., who won attention when he became a reporter, and has since made good as a syndicate writer on financial and political topics, is interested in the movies. He is now on his way to the studios in California to dig deeper into the subject.

Vincent Astor is another young man of wealth who was for a time seriously considering this movie business, but never started anything.

A Broadway press agent is understood to be organizing a trip to Paris with about eight of his friends, all stars or near stars in vaudeville or musical comedy, and offering them a trip abroad on the French line's star ship, Paris, three days in Paris, and return on the same ship. He has hoped out a scheme to get enough money in Paris to pay everything, and all expenses are guaranteed before the start. Thus far he has received applications from everyone who has heard of the idea.

So successful have amateur "Frolics" and "Follies" been around the neighborhood houses in New York that a wealthy angel, not in show business, is willing to back on the producers for an amateur show, bolstered by five first class "name" vaudeville acts, in a Broadway theatre. It will be easy to pick a chorus of 36 girls who will rival anything seen on Broadway, and most of the principals will be good enough for a chance. The backers figure on the novelty of the thing as a draw, also that each member of the cast will have a big draw from his or her own neighborhood. They would be programed with names and addresses. It is figured for \$1.50 top, and since the salary list will be very small, it will give the backers a chance to break even if the rent isn't too high. With a midnight show once or twice a week, and stage and screen stars attending, it might become as big a hit as the colored troupes, which sneaked in and went for an unexpected hit.

AUSTRALIA

By ERIC H. GORRICK

FOR NEW AUTO RULE

Albany, N. Y., March 21. Assemblyman Frank R. Galgano, Democrat of Manhattan, introduced in the lower House on Monday night the Democratic administration measure designed to transfer regulation of motor vehicles from the State Tax Commission to local police powers. This reversal of the present state motor vehicle policy was recommended to the Legislature by Governor Smith in a recent message.

Under the terms of the bill every person operating a motor vehicle would be required to have a license. In order to obtain a license to drive a car the applicant would have to pass a physical test. A central bureau of records in the office of the superintendent of the state police would be created under another provision in the bill. This would act as a check-up on every driver in the state.

SUGAR COATED BILL

Minneapolis, March 21. An innocent looking little bill has been introduced in the Minnesota Senate, which, if it were passed, would mean picture censorship.

The bill, introduced by Senator W. C. Zamboni, would "purify" the movies by prohibiting scenes showing robbery or the unjustifiable taking of life.

Picture interests of the Northwest are opposing the bill. They point out that if it were to become a law some of the greatest motion picture productions of the day could not be screened in this State.

EXPLAIN NEWARK "SUNDAYS"

Newark, N. J., March 21. Director Brennan, head of the Department of Public Safety, appeared before the grand jury last week and explained his stand upon Sunday opening. He is said to have stated that the downtown theatres are allowed to open on condition that they give 50 per cent of the net to charity. A list of all the charities is compiled and those selected for each week are not known in advance. Every charity in the city receives its share ultimately. What action, if any, the grand jury will take on the matter is not disclosed.

Sydney, Feb. 21.

"The Flaw" is a mystery drama in four acts, at the Criterion, written by Doris Egerton Jones and Emmeline Pollin, opened Jan. 27 under Williamson-Tait direction. The action is laid in England, with the one set carrying the entire four acts. Richard Craig has been working night and day on an invention with which he hopes to startle the world of aviation. Overwork has undermined his health and he is fast becoming a nervous wreck. His wife, Lady Anne Craig, is worried and seeks the aid of Doctor Lee, who advises that her husband not receive a shock of any kind, as he is on the verge of insanity. Craig has invited Pemberton Dacre to his house to get advice in connection with the invention. Dacre arrives with his bogus sister, Lady Craig is horrified to discover that Dacre is her first husband, whom she thought killed in action years before. Dacre threatens Lady Craig with exposure if she does not tell him the combination of her husband's safe. Lady Craig refuses. Dacre then taunts her with the fact that her child is illegitimate. At last she divulges the secret.

Before retiring that night Lady Craig borrows a revolver belonging to her brother-in-law, and Dacre is shot dead from the stairs above as he is in the act of rifling the safe. Detective Steel is sent from Scotland Yard to solve the mystery of the shooting. He recognizes the dead man as a clever "con" man, and the bogus sister as his wife. All the facts point to Lady Craig as the murderer. To shield her the brother-in-law informs the detective he is the guilty man.

Dr. Lee becomes suspicious, and, calling every one into the room, informs them he has a theory he would like to work out. Craig agrees to let the doctor place him under his hypnotic influence, and retires to his room. The lights are dimmed. Steel takes up a position near the safe. Presently the door of Craig's room opens and Craig walks out to the landing. Seeing the (Continued on page 19)

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INVOLUNTARY BANKRUPTCY PETITION FILED AGAINST HERK AND BEATTY

Creditors of Mahieu's Insist on Action—Mahieu Also Suffered Through Shubert Unit Shows—Herk Issues Statement

An involuntary petition in bankruptcy was filed in the United States district court Tuesday, March 20, against I. H. Herk and E. Thomas Beatty, as individuals and co-partners, by Hilaire Mahieu & Co. Inc., Nat Lewis, Inc. and Meyer Harris. The first two creditors are costuming houses which have out-fitted Herk and Beatty's Shubert unit vaudeville shows in addition to other defunct Shubert shows. Harris' claim is for stage electrical effects. The claims respectively are for \$1,000, \$122 and \$2,012.

The bankruptcy, brewing for some time, was precipitated by the creditors' committee operating the Mahieu company. The latter has been a big financial sufferer through extending credit to a large number of unsuccessful Shubert unit producers with the result a creditors' committee took over the business. While the original Mahieu faction has been friendly to Mr. Herk, the other creditors voted for decisive action.

The petition was filed through Maurice E. Serling, Kendler & Goldstein, attorneys for the bankrupts, signed a consent the same day to an adjudication in bankruptcy of their clients and for the appointment of a receiver. The receiver will not be appointed until late this week.

The schedules of liabilities will not be drawn for a week, but these are estimated upwards of \$250,000 by Mr. Herk, according to a statement he has issued. The assets are nominal, according to Monroe Goldstein, "only a few thousand" consisting of shares of stock of doubtful value; the Herman Timberg unit, "Frolics of 1922" now playing in Pittsburgh and booked for only next week in Philadelphia. The office furniture is the property of the Affiliated Booking Corp.

Mr. Herk's statement issued Tuesday, follows:

"The petition in bankruptcy filed against me this morning, came as a terrible shock. I believed that so long as there was life, there was hope. I thought my creditors would bear with me in my time of adversity, just as they shared with my profits in prosperity.

"I do not wish to be misconstrued, for probably what my creditors have now done was well intended and will be the means of enabling me to come back fresh and start anew. In all likelihood they realized, better than I did, that I was fighting a losing game.

"I have been through a great many handicaps during the last few years. My first blow was in the burlesque field. My next venture, the Shubert units, proved a disastrous failure. With the inception of the unit system I invested my all, which I did not hesitate to risk, going in further debt by borrowing money from my personal friends to back other friends who had followed me from burlesque.

"My cash losses in the last two years or so have been upwards of a quarter of a million dollars. I have not reckoned my obligations, but approximately they will be at least another quarter of a million dollars. For the most part my indebtedness is due to obligations on leases and for merchandise credits. I owe little or nothing to my actor folks, which is comforting to them and to me.

"My attorneys, Kendler & Goldstein, have consented to an adjudication in bankruptcy and the appointment of a receiver, terrible to me, but unavoidable because of business conditions beyond my control. Show people, as well as trade people know that I fought my utmost, and more than that can be expected of no man. The Salvation Army slogan that 'A man may be down but never out' strikes me forcibly now, and I hope and trust that I will be able to 'come back' and pay off the debts due to my creditors for the faith and confidence they have placed in me."

It has been generally known in vaudeville and burlesque circles

that I. H. Herk and E. Thomas Beatty, along with other Shubert vaudeville unit producers, were averse to taking to the bankruptcy path to relieve themselves of liabilities incurred through the failure of the unit circuit this season. Up to the Herk-Beatty petition there had been but one bankruptcy proceeding entered, that of the corporation operating the Barney Gerard units.

The unit producers who found themselves in financial difficulties, realizing the situation, would chance receiving a settlement in the future rather than to press their debtors into the bankruptcy court with small prospect of recovering anything just now. None of the burlesque men entangled with the Shubert vaudeville unit failure has ever undergone previous bankruptcy proceedings and all enjoyed excellent credit in the unit project.

Herk in particular was rated high on credit, so much so his good name extended into banking circles. Herk is reported to have secured accommodations from banks for the assistance of other unit producers whom he persuaded to take to the unit route.

Herk has been engaged in the show business for over 20 years with an A1 record. He has been looked upon as a man of strict integrity and no blame attaches to him personally for the failure of the Shubert unit shows. The unit scheme as broached and developed by Herk, who was the president of the Affiliated Theatres Corp., was admitted by showmen to have had a chance of success, but Herk, emerging for the first time from burlesque into the legitimate field, was easily influenced to believe a great deal that looked promising but failed to materialize.

Beatty is a Chicago showman with also a clear upright record. His losses in Shubert vaudeville unit shows are said to have reached over \$120,000.

SCHENCK'S DIVORCE SUIT

Application for alimony in the action of Amelia Schenck against Joe Schenck (Van and Schenck) came up for hearing Tuesday in the Brooklyn Supreme Court. Mrs. Schenck prayed for \$250 weekly and \$500 costs, saying her husband had provided for counsel fees. Decision was reserved.

The complaint names Lillian Broderick and mentions the Schencks separated in October, 1922, with Schenck giving his wife \$240 weekly thereafter. She informed the court he earns \$100,000 yearly through theatrical engagements and phonograph recordings.

SONGSMITHS ACCEPT IDEA

The first instance of vaudeville circuit suggesting to a song "plugging" team that they frame a two-act for their houses was encountered by Cliff Hess and Sidney Clare, the song writers. They have been making the various metropolitan Fox houses for the purpose of plugging their own compositions. On the suggestion of the circuit, Friend and Clare are now framing a piano two-act to open next week.

JACK JOYCE INDICTED

Jack Joyce, the monopolized vaudeville dancer, was indicted by the Grand Jury last week on a serious charge preferred by Doris Reynolds, 19, a dancer. Joyce is known as Harry Hall in private life. He is out on \$2,500 bail.

Miss Reynolds charges Joyce promised to marry her.

COL. BUTTERFIELD RE-WEDS

Chicago, March 21.
Col. W. S. Butterfield of Michigan was united in marriage in Chicago March 15 to Irene Daley.

The couple left for Florida on a wedding trip and will be at home later at Battle Creek, Mich.

It is Butterfield's second marriage.

THE SONGWRITERS CLUB HOLDING 'CLOWN' NIGHTS

Organization's Name Changed—Aims to Have Club House

Following the regular Wednesday night dinners at Keen's chop house on West 44th street, New York, The Songwriters, the recently renamed social organization, consisting of popular songsmiths, will stage weekly "clown" nights, starting at 9:30 Wednesdays. The Songwriters have decided to abandon their former title of Lyric Writers and Composers' Protective League, and are organized purely for "get together" and social purposes.

The former idea of uniting against the alleged impositions of some of the music publishers in the matter of royalties and contracts has been given up. It is urged the songsmiths should not be chary of announcing their affiliations with the organization.

The ultimate aim of the organization is to establish its own clubhouse. A series of benefits will be arranged to raise funds for this purpose, the "clown" nights being intended also for the purpose of developing any talent among the songsmiths.

New officers elected last week are: Victor Herbert, honorary president; George M. Cohan, honorary first vice-president; Senator J. J. Walker, honorary second vice-president; Albert Von Tilzer, president; Irving Caesar, vice-president; Billy Jerome, second vice-president; Leo Wood, secretary; Joe Young, treasurer; Irving Bibb, financial secretary; Otto Motzan, sergeant-at-arms. The board of directors are: Gene Buck, Louis A. Hirsch, Benny Davis, Otto Motzan, Byron Gay, Jean Schwartz, Raymond Hubbell, Sam M. Lewis, Alex Gerber, Harry Aket, Sam Erlich, Bernie Grossman, Sidney Claire and Joseph Meyers.

Fisher's Band Booked

Max Fisher, coast musician and band leader, opens an Orpheum tour at the Orpheum, Los Angeles, next Sunday. Fisher will be accompanied by a 12-piece orchestra.

After completing the Orpheum coast tour the band will journey eastward with New York as an objective.

Harry Weber negotiated the bookings.

POP HOUSE COMBINATIONS MAKE VAUDEVILLE FIRST

Pictures Lag Behind and Drop in Cost to Manager—Vaudeville Goes From \$1,800 Up to \$2,800 Weekly—Pictures at \$300 to \$500



JANET'S MANAGER

Four years ago Janet of France was introduced to Keith Vaudeville by E. K. Nadel of the Pat Casey Agency. Possessing an unusual personality, Janet developed rapidly as a comedienne until her present act in "one" is a standard comedy offering of the first grade houses.

LOEW CLUB

Employees Called to Form Fraternal Organization

A meeting has been called for 2 o'clock Saturday afternoon in the general office of the Loew Circuit to form a club composed of all employees of Loew-Metro.

It will be in the nature of a fraternal organization.

Julia Haynes Found Unconscious

Lynn, Mass., March 21.
Mrs. Julia E. Haynes, 52 years old, wife of Al Haynes, formerly in vaudeville as Al Haynes and Julia Raymond, was found unconscious from gas in her home in Lynn. It is believed the gas accidentally was turned on. She was taken to Lynn Hospital.

Mr. and Mrs. Haynes appeared in an act billed as "The Critic and the Girl." Mr. Haynes is now manager of the Central Square theatre, Lynn.



MAE and ROSE WILTON

This week (March 19), Keith's 105th Street, Cleveland

What the Cincinnati "ENQUIRER" said last week:—

"Wilton Sisters, two demure little ladies who do harmony singing adorably, and one of them plays the violin surpassingly well. Personality does count in vaudeville, just as in other spheres of professional stage life, and Wilton Sisters have the smile that radiates good cheer and invites a sympathetic response from the audience. Numerous encores, all of them of the 'blues' variety, demonstrated that their offering is another triumph for them, and they always have triumphed on the occasion of their visits to Cincinnati."

The gradual diminishing of the number of surefire drawing cards in feature films depended on to get business in the small time pop vaudeville houses in the smaller cities of from 25,000 to 100,000 population in the last five years has resulted in the vaudeville end of the small time far outstripping the pictures in cost and importance.

Small time houses of the class mentioned now almost wholly depend on the vaudeville to attract patronage, with vaudeville receiving billing that the picture formerly received.

Five years ago a five-act vaudeville bill for the pop houses booked through the family department of the Keith office was on an average from \$1,000 to \$1,400 weekly, with the feature film frequently costing from \$1,200 to \$1,500.

With the advent of a better class of acts for the small timers and the booking of comparatively big "names" the bills have advanced in cost to from \$1,800 to \$2,800 weekly. The picture end with the exception of a handful of drawing cards like Chaplin, Fairbanks, etc., has gotten down to a point where the increase of the vaudeville has resulted in pictures being booked for from \$300 to \$500 weekly.

A number of small timers also five years ago booking two and three acts with the feature picture the exploited and advertised end of the bill have gradually extended their vaudeville bookings to four, five and more recently six acts.

With the increase of the cost of the vaudeville bills the pictures have gradually been placed in a secondary position.

Even with name drawing cards for pictures it is the vaudeville end that now counts most with the small timers, through the regular film houses that play pictures only, receiving the "names" of pictures first. Frequently by the time the films that can draw reach the pop vaudeville house the film houses, with pictures as the only policy have completely taken the edge off the expected draw.

CABARETS WOULD LIKE TO CUT MUSICIANS

Led by Salvins, Proprietors Talk of Organizing—Police Tightening Up

The New York cabaret proprietors are threatening to organize to protect themselves against the increasing cost of bands and orchestras.

The Salvins, proprietors of many cafes and one of the first to start the high price craze by signing Paul Whiteman for the Palais Royal, New York, are reported as the leaders in the movement to reduce salaries of musicians.

The average salary for a cabaret musician who is a member of one of the standard bands is said to be about \$110 weekly. Most of the bands play vaudeville dates, which brings their earnings up considerably higher.

Before Whiteman started the furor of jazz \$60 weekly was an average salary for a musician. The bands average about ten in number, and are a necessary part of a cabaret entertainment as dance music purveyors and accompanists for the floor entertainment when included.

Just what action will grow out of the cabaret men's dissatisfaction is problematical, but a reduction of overhead is sought now through the tightening of the police regulations governing the sale of liquor.

RETURNS TO NEW YORK

Menlo Moore returned to New York Monday and went to the Lenox Hill Hospital where he is at present. Mr. Moore came back from Battle Creek, Mich., weighing 80 pounds.

SONG PLUGGERS IN DANCE HALLS; NO LONGER THRONING THEATRES

Change Locally on Music Promotion in Chicago—
Advantages of Dance Place Exploitation—Claim
Larger Public Is Reached

Chicago, March 21.

Music publishers are abandoning the vaudeville stage as a method of introducing their songs and are devoting their efforts to the dance halls, instead under the belief that they reach the singing public to greater advantage. The song pluggers are no longer thronging around stage entrances, but are working the dancing resorts so numerous in Chicago.

One advantage in song boosting through dance halls in preference to vaudeville houses is that the name of the song is displayed prominently before it is played and there is opportunity to stamp the title on the public's mind.

The dance halls are making a strong appeal to amusement seekers in Chicago through the best orchestras obtainable, by having well-known stage artists appear and by centering the song boosting game within their halls.

GOOD NEWS FROM CHI

Arthur Horwitz Says He Is Going
To Stay There for Life

Chicago, March 21.

A blizzard and Arthur Horwitz blew in here together. The blizzard had the good sense to leave but Horwitz says he is going to stay here for life.

The former New York agent doesn't admit he ran away from his wife's alimony claim granted by a New York court, but he does state the order to pay her that amount weekly was not served upon him, therefore he is officially unaware of his legally imposed family obligation. Horwitz stated he is willing to give his wife \$45 weekly and pay for the support of their adopted child, but that's all.

The agents don't believe Horwitz will annoy the town for very long. He has an office in New York and they think, before long Horwitz will commence to worry if he is being gyped on the home grounds. When that thought strikes slick Arthur, he will probably fly back to the original roost and if not settling according to the court's order, may use up most of his time in New York dodging Ludlow street.

DOOLEY HAS PNEUMONIA

Johnny Dooley, who recently entered the cast of "Lady Butterfly," was forced to step out last Friday and has since been confined to his suite at the Hotel Maryland with pneumonia. He was reported in favorable condition Wednesday. When the show moved from the Globe to the Astor Monday Vere Richards went into the Dooley role. Richards is a former stock player and is a member of the male quartet in "Butterfly."

THORNTON NOT COMMITTED

James Thornton contradicts the report he had been committed to Bellevue or any other institution last week. He was in Atlantic City last week, said Mr. Thornton, upon returning to New York Monday, when he looked fit and fine.

"It's getting so a fellow can't pay a friendly call as I did for an hour or so Sunday on a physician I knew before I left for Atlantic City without reports starting," said Jim.

PASSPART'S CASE UP IN APRIL

An important vaudeville suit to be tried next month is the William Passpart action against Martin Beck and the Orpheum Circuit, charging breach of contract. Although Passpart's complaint was dismissed on a technicality it has been restored to the calendar. Beck is at present abroad.

Senator's Son Forms Two-Act

Fred Hall (Hoar), the son of Senator Hoar of Boston, is taking a flyer into vaudeville. Hall was formerly with Harry Jolson. He has teamed with Herbert Hewston.

BILTMORE'S ORCHESTRA CANCELLED BY HOTEL

Playing Vaudeville House, Reported Late for Dancing
After Engagement

The Biltmore Society Orchestra, now playing the local Keith houses as well as the Biltmore Hotel, was cancelled by the hotel management this week when the musicians reported late, following their night engagement at Keith's Riverside, New York.

The Biltmore musicians have been playing vaudeville, doubling from the hotel. It is reported the hotel management didn't offer any opposition to the vaudeville engagements providing the musicians could arrange the time so there would be no conflict.

It has been a recognized custom for the bands when accepting a cabaret or hotel engagement to insert a clause covering possible vaudeville engagements. The hotel people are taking the stand that when an orchestra becomes popular through being associated with a hotel they should see to it that no other engagement interferes with the hotel bookings.

FRANK FARNUM'S JAM

Tangled With Double Bookings—
Played Loew's State for \$1,300

Frank Farnum and Band played Loew's State, New York, last week following a controversy over the bookings which resulted when Farnum tried to cancel the engagement after signing a contract.

The Farnum act had been playing the local Keith houses pending settlement of salary by the Keith people. Farnum, through the Casey Agency, okayed Scranton and Wilkesbarre for the Keith office, then booked the State with the Loew people.

When Farnum was notified through his agent Keith's expected him to play Scranton and Wilkesbarre, he attempted to cancel the State booking. The Loew office advised it would consider cancellation a breach of contract.

The matter was laid before W. Dayton Wegfarth, Keith's booking manager, who, after investigating, ordered Farnum to fulfill his Loew contract.

Farnum has announced he had been routed by the Loew Circuit, but the Loew booking office denied he had been given further bookings following last week's engagement at the State, for which he is said to have received \$1,300.

SURATT DICKERING

Pantages Wants Her Former Play-
let, "Scarlet"

Valeska Suratt has been dickering with the Pantages Circuit for a route. The Pan office in New York is said to have informed Miss Suratt it did not want her in the Edgar Allen Woolf playlet, "Silks, Satins, Calicos, Rags," which she lately played at Keith's Palace, New York; also advising, if she wished the Pan time, they wanted her to revive her Jack Lait success, "Scarlet."

The Keith office is reported having rejected Miss Suratt in her "Silks, Satins" act.

HOUSES CLOSING

The Orpheum, Winnipeg, will close April 22. Orpheums at Vancouver, Seattle and Portland will close in the order named, one week apart, following Winnipeg.

The fourth annual ball of the Rainbow Veterans Chapter, N. Y. 69th Regiment, the Fighting 69th, is to be held at the Pennsylvania Hotel, New York, April 17.



POLLY and OZ

This week (Mar. 19), Keith's
Orpheum, Brooklyn
Then off for a nice little tour over
the B. F. Keith Circuit.
Direction: H. BART McHUGH

KLEIN'S UNIT SHUT

Gertrude Hoffman Pays Off Girls
and Musicians

The Arthur Klein Shubert vaudeville unit show, "Hello Broadway," closed Saturday at the Majestic, Boston. On the train to New York Sunday Gertrude Hoffman, the star of the attraction, paid the week's salary of the 19 chorus girls carried with the company and also the extra musicians.

Principals, including Miss Hoffman, were said to still have had their final week's salary at least due them from Klein.

The "Hello Broadway" unit played at the Majestic for three weeks as a legit attraction, playing eight performances weekly. The first week it did \$7,300, the second week \$8,400 and last week, \$7,100. Its last week's gross was helped through the holiday Saturday, when the show did \$3,050 on the day.

The Klein unit started out among the first units of the season. Lately it was reported Miss Hoffman had changed her salary figure to a percentage basis.

According to report Klein lost \$18,000 he invested in production and ran \$8,000 behind on overhead expenses while operating, making a net loss of \$26,000. He is the general vaudeville booker for the Shuberts.

DECLARED OPPOSITION

The Premier, Brooklyn, the new large capacity independent house which opened this week with a straight vaudeville bill has been declared opposition by the Loew Circuit.

The Premier is close to the Palace, Brooklyn. On the opening bill are Klein Bros., Four Bards, Pardo and Archer, Frank Farnum and Band, and Mason and Keeler.

Next Monday a Shubert vaudeville unit opens a five day engagement at the Premier.

COMPLAINT BY MUSIC PUBLISHER AGAINST DISC RECORDING CO.

Shapiro, Bernstein & Co. Proceeding to Correct Evil
of Small Phonograph Record Makers Marketing
Cheap Prints of Hits in Advance

DURELLA LA DESNON IS DEAD; UNIDENTIFIED

Died in Pittsburgh—Remains
in Morgue—In Vaudeville
and Musical Comedy

Pittsburgh, March 21.

The body of a red-haired actress known here as Durella La Desnon, prominent in Pittsburgh's night life, lays unclaimed in the morgue without identification.

La Desnon, until her death, March 14, had lived in a rooming house on East Laccock street. Very little was known of her. Letters were found in her effects addressed to, Mrs. E. Louis, 242 Riverside drive, Chicago, and Mrs. E. Lewis Chambers, Grove and Baker streets, Baltimore, but inquiries from the coroner's office reveal these addresses as fictitious.

Rather tall, about 5 feet 8 inches, La Desnon was a striking figure, with her fair complexion and red hair. She was known here as an actress in vaudeville and musical shows, but further than her stage name nothing is known of her.

PEARL REGAY'S GROUNDS

Illegally Married She Says—Hus-
band in Sanitarium

Chicago, March 21.

Pearl Regay is asking an annulment of her marriage to Ward De Wolfe Childers on the ground that they were "illegally married." She says her marriage was illegal because it was performed less than a year after her divorce from John J. Yaeger, June 2, 1920.

According to the bill, Childers refused to support himself, and his wife has been forced to contribute from \$50 to \$100 a week to meet expenses of him and his family.

Miss Regay charges him with habitual drunkenness and abusiveness toward her. He is in a New York tuberculosis sanitarium and his mother is with him.

EVELYN'S NEW PLACE

Atlantic City, March 21.

Evelyn Nesbit has a new cabaret, the El Prinkipo, at the Boardwalk and New York avenue.

It is to open Saturday night with Marion deRoche, Marion Elliott and Frances Madden as hostesses, besides an orchestra de luxe.

The Emerson Phonograph Co., the Strong Record Co. and the Ideal Music Shop were summoned before Assistant U. S. Attorney Mennen of Colonel Haywood's staff to answer a copyright infringement complaint, based on criminal grounds, preferred by Shapiro, Bernstein & Co., Inc., music publishers of the song, "Little Rover." The S.-B. firm, as owner of the copyright, reserves unto itself all privilege of licensing the mechanical reproduction of the song for talking machines or player pianos. Not until it files a "notice of user," giving anybody such privilege to mechanically reproduce the song, can any firm do so. Once such notice is filed, however, anyone can reproduce it and pay the usual 2 cents' mechanical royalty.

The publishers did this so as to delay the smaller firms like the Emerson from marketing a cheap record first and getting the jump on the market before the bigger companies. This has been one of the evils of the phonograph record business as concerns the publisher. These lesser firms, through getting their cheaper and oftentimes inferior records on the market first, only hurt the bulk sales of the standard concerns and, as has proved in the past with one or two companies, they have gone out of business and defaulted on royalty payments.

The Emerson company, in addition to allegedly violating the copyright law by unauthorizedly "canning" "Little Rover," which is looked upon as a potential "hit," also put out window strips reading "First on the Emerson and only on the Emerson," despite Shapiro-Bernstein's general notification by registered mail to all companies prohibiting, anybody to reproduce the song mechanically until duly licensed. The Emerson company is said to have expressed its willingness to test the law. This is the first violation of its kind.

A writ of seizure and an injunction will be asked for later. Alfred Beckman, of House, Grossman & Vorhaus, is handling the suit for Louis Bernstein, president of the publishing house.

Under section 28 of the copyright law copyright infringements are punishable by a fine of not less than \$100 or more than \$1,000, or not more than one year's imprisonment, or both.

"TROUBLES" AT PREMIER

Goes Into New Brooklyn House
Next Week

"Troubles of 1922," Davidow & Le Maire's Shubert vaudeville unit, will leave what is left of the Shubert circuit next week when it plays a five-day engagement at the Premier, Brooklyn, opening Monday. The Premier is a new 3,500-seat vaudeville and picture house managed by John Turtle.

The "Troubles" booking is for Holy Week and will terminate Friday, following which "Troubles" will play another independent booking, opening at the Criterion, New Bedford, Mass.

"Troubles" will follow the "Spice" into the Majestic, Boston, opening April 22.

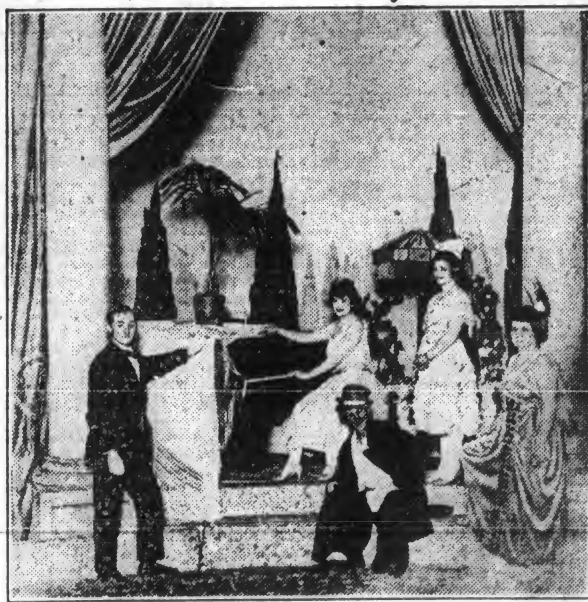
HARRY FOX EAST

Harry Fox returned to New York Tuesday, where his wife (Beatrice Curtis) and their baby had preceded him by some weeks. Mr. and Mrs. Fox are returning to vaudeville.

Fox remained on the coast appearing in a reproduction made out there of the show he starred in in the east. It closed after a three month's tour.

Van and Schenck in Picture House
Detroit, March 21.

Following the close of their vaudeville season, Van and Schenck have been engaged by John H. Kunsky to appear at his picture theatre, Capitol, here, at \$2,000 weekly.



MAY WIRTH with "PHIL"

Finishing successful vaudeville season.
Will soon be featured under the big top with the WALTER L. MAIN circuit.

V. M. P. A. ALLOWS CANCELLATION CLAUSE FOR NEW ACT CONTRACTS

May Be Cancelled After First Performance Without Liability to Management—Also Acts After Revision Included

As an incentive to vaudeville theatre managers to book new acts for showings and acts which have already been played in which changes are being made the Vaudeville Managers' Protective Association has authorized a clause to be inserted in the regulation play-or-play contracts allowing cancellations after the first performance for acts of this nature in certain theatres.

The clause reads:

It is understood and agreed by the parties hereto that the engagement herein provided for is the presentation at the theatre of a new act in whole or in part, or involves new material or a change in person or material in said act, and in consideration thereof the artist specifically agrees that the engagement may be cancelled at the option of the management at any time after the first and before the second performance without any liability whatsoever.

In the majority of instances theatre managers refuse to play new acts owing to the fact if the acts do not meet requirements the management is forced to pay the full amount if the act is taken off or allow the act to play the full engagement.

ORPHEUM BOOKS ANOTHER

The Orpheum Circuit continues to book the cream of the Shubert vaudeville acts strengthening the Orpheum bills.

The latest Shubert act to be taken back and routed is Ames and Winthrop who opened an Orpheum tour at Kansas City, Sunday, March 18.

The Orpheum Circuit shows are about booked solid for the balance of this season, the Orpheum people routing acts mostly for the coast tour.

MUSICIANS' FIGHT MAY REACH PROPORTIONS

"Outlaw" Local (Old) No. 310 Sent Out Notices—Musicians Between Two Union Locals

The jurisdictional fight between the New York musicians' unions threatens to reach disturbing proportions this week. Though the managements of theatres have taken little interest in the squabble, they may be caught in the middle, the old local, No. 310, rated the "outlaw" union, which is known as the Musicians' Mutual Protective Association, having ordered men out in several theatres, according to members. To date only vaudeville houses are named as the battleground, and houses employing Federation men of the No. 802 local are supposed to have "protected" themselves by the presence of extra musicians ready to step in. Aid was offered by delegates of the Federation.

Last week warning notices in the form of printed cards were placed in almost all theatres in New York by the Federation. The notices were topped by a reward of \$100 to be paid "for information leading to the conviction of any member for imperiling the interests of the local by intimidating or seeking to intimidate any other member by threats or otherwise." The warning is signed by the Board of Governors of Local No. 802, formed two seasons ago by Joseph N. Weber, head of the Federation when the National Council declared the old Local No. 310 an outlaw. The notice also carried the warning that the removal or defacing of the sign by any member would be construed as an act imperiling the interests of Local No. 802. Many of



EDNA AUG in "DAY DREAMS" by EDWIN BURKE

"There are two big names and two interesting personalities at Keith's this week—Marion Harris, a singer of songs, and Edna Aug, a character actress of magnificent ability, are the two I mean. It is Edna Aug who has made a 'scrubwoman' a great artist."

To me, Edna Aug is one of the most interesting personalities on the vaudeville stage. Her 'nerve' song is a classic, made so by the artistry of Edna Aug. . . . With Marion and Edna on the bill, Keith's is a great amusement buy this week."

—WALTER HICKMAN in "Indianapolis Times"

the cards were torn down, particularly in the legitimate theatres.

When Paul Vaccarelli was appointed business agent of the Mutual he made it known that the old union would fight for its former standing. Out of the 10,000 union musicians in New York it is said 8,000 belong to both unions and pay dues to both. The result is that the men, particularly the leaders, are given two sets of conflicting regulations.

By the orders of the old union a leader is not permitted to have any dealings with the managers, attend meetings of the new local (802), nor make reports to the Federation. Under the regulations of the latter a leader must make reports or be fined, and most of the leaders have dodged the infliction of fines.

A special meeting of Musical Mutual Protective Union, formerly 310 of the A. F. of M., Friday will determine whether the M. M. P. U. will call a strike as the result of Hurtig & Seamon's refusal to further employ seven members of the M. M. P. U. at the Yorkville on 86th street because of the seven men not holding paid-up cards in Local No. 802 that succeeded the M. M. P. U. when that organization was dropped from the federation.

A committee representing the M. M. P. U. waited on Hurtig & Seamon last week protesting against the firm's stand against the M. M. P. U., but the committee was referred to the Vaudeville Managers' Protective Association, the latter body handling the matter of making contracts, etc., with musical and stage hands' unions for vaudeville and burlesque.

The M. M. P. U. demanded that the V. M. P. A. order Hurtig & Seamon to reinstate the seven men in (Continued on page 46)

ZEZ CONFREY AS ACT

Composer of "Kitten on Keys" Is Possibility

The possibility of Zez Confrey appearing before the lights became known recently when it was learned the composer and pianist had been approached with a proposition for vaudeville. As outlined, the plan would be for Confrey to offer a pianolog backed by a special drop depicting, in one way or another, that "Kitten on the Keys" was written by no one else but.

It is presumed that Confrey, if he accepts, will make his initial appearance in the twice daily houses early next season. There is a slight chance of his entering during the hot weather.

TISHMAN REINSTATED

Western Vaudeville Managers' Association Reinstates Booker

Chicago, March 21. Sam Tishman was reinstated today (Wednesday), after a five-day suspension by the Western Vaudeville Managers' Association. Tishman is booking manager in the W. V. M. A. for the Thelen circuit and was suspended for booking Williams and Wolfus into Tishman's Orpheum, Bloomington, without permission of the Orpheum circuit, which had the act penciled in at the Englewood, Chicago.

DECISION ON "SEASON"

Boston Court Connects May 15 as Theatricals' Annual Finish

Boston, March 21. How long is a season's booking in Massachusetts?

A verdict recently returned after a jury trial in Middlesex County in a suit brought by Attorney Thomas J. Barry of Boston in behalf of Alice Batchelder, a professional cornetist, has established May 15 as the approximate end of an unspecified theatrical "season" in Massachusetts. It is a decision that may have a direct bearing on scores of other contracts made in this State.

Miss Batchelder was engaged by Gus King as agent for Tom Brown's Musical Revue in August, 1920, at \$50 a week for a season, transportation furnished, reporting to Brown in Chicago, rehearsing two days and starting on tour Aug. 19. The tour ended in New York City Feb. 6, 1921, when the act closed for lack of bookings.

The following winter Brown played Boston with Fred Stone's show and suit was brought for salary from Feb. 6 until May 15.

Brown was represented by Judge J. Albert Brackett, who contended that there is no definite or fixed time in which a theatrical season should commence or end, while Attorney Barry introduced evidence supporting Miss Batchelder's claim that a season meant 35 to 40 weeks, ending about May 15.

The jury's verdict was that Brown was liable under the agreement to pay Miss Batchelder \$50 a week until May 15.

CUT BY ACTORS ASKED FOR CENTRAL, NEW YORK

Shuberts' Own Unit and Theatre—Garrick, Chicago, Finishes This Week

Chicago, March 21. This is the final week of vaudeville at the Garrick. The early part of the season was fairly successful, but the last few weeks have been very bad. The current attraction is "The Midnight Rounders," at that house for the third time in this season, and its fifth week in all in Chicago, as the company played two different weeks at the Englewood. The Garrick will return to its policy of touring companies April 1 when it opens with "Tangerine."

The members of "The Midnight Rounders" were notified that if the company wished to play the Central in New York they must agree to accept cut salaries. The entire company voted in favor of not playing the Central under the conditions.

HOUSE MGR. ARRESTED

Weldino Bros. Fought Green of Chateau—Insulted Betty Browne

Chicago, March 21. The Weldino Brothers got into a fight with Herbert Green, stage manager of the Chateau (Pantages house), Friday night. After a call to the police which led to the stage manager's arrest they left the theatre, and there was no closing act to the show for one performance. The stage manager complained that Betty Browne, who was on the bill, was having too much company back stage. August and Henry Weldino resented the speech of Green to the girl. The manager knocked August down and when Henry made a pass at him whipped out a revolver. Police arrested Green on a charge of assault and battery.

SETTLES WITH SHUBERTS

Two days following the inception of his \$300,000 breach of contract suit last week, George Price settled with the Shuberts. The latter, admitting wrongfully notifying Price he had allegedly violated the covenants of his five years' agreement, recanted the notification.

Price is at the Majestic, Boston, this week with "Spice of 1922," which Ed. L. Bloom has revived as a road attraction. Price's sojourn with "Spice" will be for a few weeks pending a new musical production the Shuberts are readying for rehearsal.

Strand, Charlotte, N. C., Opening. The Strand, Charlotte, N. C., will commence playing Keith's vaudeville April 2 booked by Jule Delmar. The Strand will split the week with Roanoke.

NO "KNOCKOUT" BUNK, SAYS DENVER MANAGER

Expert Opinion Has No Effect on Audience, Declares Louis Levand

Denver, March 21. Louis Levand, house manager of the Empress (Pantages), has declared war on booking offices which send out acts billed as "knockouts." "The opinion of any one, two or three individuals on an act frequently turns out to be good for nothing," he says. "It is the people who are to be pleased. They turn in the shekels at the box office and if they don't like an act, all the expert opinions of all the booking offices in the world won't make any difference."

Levand says he books a turn only after he has received reports from several houses in which they have appeared, delivered by unprejudiced, unbiased persons.

"I have found this to pay in dollars and cents," he says. "If a house manager wires me his personal guarantee that an act is the goods, I believe it only when corroborated by my unprejudiced source."

BILL POSTERS STRIKE

Claim Company Unfair—No Paper Posted Last Week

Kansas City, March 21. Claiming the Kansas City Billposting Company is "unfair," the Central Labor body has called the union billposters off the job, and no theatrical paper has been posted this week by its members. The union members claim the posting company had been using non-union men in the erection work on new boards; hence the calling out of the union posters. The members of the local union also state they have another grievance against the company.

They say the firm is attempting to compel the theatres to give it all the tacking, snipping and programming, now done by the individual theatres with their own men, all members of the local. The men claim this would take work away from a number of their members, and, in addition, would not allow the theatres to pick the territory to be covered, as the posting company, they claim, would put the stuff out wherever it pleased, without regard to covering the parts of town the theatres wished to reach.

K. C. HOUSES SWITCH

Orpheum to Close, with Junior House Taking Over Bookings

Kansas City, March 21. The Orpheum will close April 7 and the big time acts and bills will be transferred to the junior house, Mainstreet. This is the earliest closing for the Orpheum in years, as the house usually remains open until the latter part of May.

A new policy of prices has been worked out for the Mainstreet, to take effect with the change. It is also the intention to give a feature photoplay each week.

"OH CHETNEY," LOEW'S STATE

Bobby Higgins and Co. in a revival of "Oh Chetney" will play a full week engagement at Loew's State, New York, next week. Betty Pearce, of the original cast, will be in the support.

Higgins following an engagement on the Keith circuit joined Jack Singer's Shubert vaudeville unit "Hello New York," the "Oh Chetney" act being incorporated into the vaudeville portion.

MURDOCK - CASEY'S VACATION

J. J. Murdock, general manager of the Keith circuit, and Pat Casey, president of the Vaudeville Managers' Protective Association, returned to New York Monday, following a three-week sojourn in Florida and Cuba.

Both executives were back at their desks Monday. It was the first long vacation of Mr. Murdock in years.

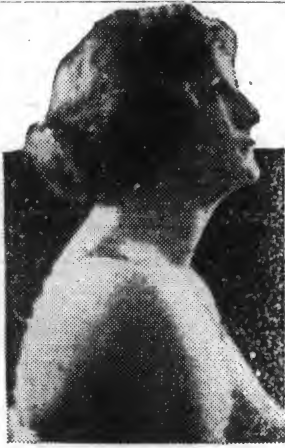
JUDGMENT AGAINST LYONS

Arthur S. Lyons, an independent agent, must pay Lillian Ross a judgment for \$267.15 on a \$250 note. Lyons defaulted in the suit against him by Miss Ross, who some months ago involved Lyons in another action for moneys loaned.

Reports were about at that time the woman had alleged that Lyons promised to marry her.



MARTHA—



—JEAN

WHITE and BARRY

Introducing two girls with personality, pep, class and everything. Misses White and Barry are two distinct types and their routine consisting of piano, singing and harmony, differs in all respects from any other sister team in vaudeville. Their present Pantages tour under the direction of Arthur Silber is a huge success.

"WHIRL" UNIT CLOSING

"The Whirl of New York" will close following the engagement at the Central, New York, this week. It's a Shubert own unit and one of the three the Shuberts sent out last season. It was put together from the revised version of "The Belle of New York."

Orpheum Bookers Touring Circuit. Frank Vincent, general booking manager of the Orpheum circuit, and Ray Meyers, of the Orpheum booking staff, will leave New York April 5 on an inspection tour that will embrace visits to every house on the circuit.

GLOBE'S BILLS OVER SUMMER

Atlantic City, March 21. Following the Easter period of Keith's vaudeville at the Globe, under the local direction of George M. Young, of Keith's, Philadelphia, the Globe will play a summer stretch of the same brand commencing June 15.

KEITH'S, FLUSHING, STARTING

The new Keith's, seating 3,000, for vaudeville, in Flushing, L. I., may start within the next month or so.

Keith's has had the site in the Long Island town for a couple of years.

ST. LOUIS BURLESQUE MANAGER PLACES BAN ON LOCAL HOTEL

Issues Instructions Against Hotel Alamac—Riotous, Uproarious Public Place—Other Managers in Accord With Manager Oscar Dane

St. Louis, March 21. The Alamac Hotel, which formerly housed all the burlesque people, has been banned by Manager Oscar Dane of the Gayety, (playing Columbia burlesque). It is the first step in a crusade started by Dane toward cleaner and better managed theatrical hotels.

The banning of this place has been under consideration for some time but was delayed in order to give the hotel management a chance to adjust conditions. Instead, conditions became worse. From being a theatrical hotel the Alamac has become a riotous, uproarious public place; a rendezvous for men and women of all types who go there to have what they called "a red-hot time." The hotel has a cabaret and Thursday of each week it holds "Theatrical Night" with the general public invited. Outsiders have been the ministering spirit at these orgies the conclusion of some of which required the attention of the police besides supplying sensational newspaper copy.

The climax was reached late last week after another outbreak at the hotel as a result of an all-night party in which many not connected with the theatre and a few who were took part in a drunken brawl which terminated in run-play with the police again being called to quiet the rumpus. Had it not been for the presence of mind of a few the conclusion of the escapade would have supplied "copy" for the dailies more sensational than that of the Arkubicle case.

Following the outbreak the managers of attractions, booked for the Gayety, were notified by Dane that members of their companies would not be permitted to stop at the Alamac while playing the St. Louis engagement. The incoming show immediately cancelled reservations as will all others that happen to have any. Manager Dane further issued instructions that at no time will an entire company, playing at the Gayety, be permitted to register at the same hotel.

Dane further asserted that he has spent thousands of dollars in newspaper advertisements inviting the women and children to attend the Gayety, and see a moral performance. And then, on the very same page, would appear a feature story telling of an attack, a wild drinking bout or some other scandal taking place at the Alamac and such stories, whether in the press or by word of mouth, could do nothing but harm to the theatre. The burlesque manager also added that such things, if repeated often enough, would steal away that which it has taken years to gain—the confidence and respect of the feminine patrons. It is known that at the present time there are more women and children attending burlesque performances here than in the history of the town.

Dane's move has been heartily endorsed by all of the local house managers who will very likely co-operate in weeding out the loosely managed theatrical hotels, not only locally but, perhaps, nationally.

MORE STOCKS

Early Wheel Closings Will Bring It About

More burlesque stock for the burlesque houses will be used as a summer policy than ever, due to the unusually early closing scheduled for the Columbia burlesque and Mutual circuits.

The Eastern houses, with one or two exceptions, are reported as to install burlesque stock in place of playing the wheel attractions for several supplementary weeks, which has been the custom heretofore.

These houses in addition to the houses that are already playing burlesque stock will swell the total to generous proportions. Many of the regular burlesque artists have already been approached regarding summer engagements.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Forty-Are in This Issue

"STEP LIVELY GIRLS" GOING OFF WHEEL

Columbia Circuit Decides to Drop Jaffe's Show—Played Under Sheridan's Franchise

The George Jaffe Columbia wheel show, "Step Lively Girls," will be dropped from the circuit within a month. It has played under the franchise granted to Phil Sheridan. With the departure of the Jaffe attraction it is likely there will be a vacancy among the Columbia's franchise holders for next season. The "Step Lively" show has been harshly criticized this season, as a show and for its material. Police Censor Casey of Boston severely censured its matter, and it again suffered eliminations when reaching the Columbia, New York.

COLUMBIA STILL DOWN

Did \$7,873 Last Week—Needs Shows That Can Draw

The Columbia, New York, did \$7,873 last week with "Hippity Hop." The previous week the Columbia was also down with \$7,700. "The Flashlights" being the attraction. The week before "Step On It" did \$7,500. Lent has exerted some influence on business, but a survey of the season's shows looks as if the shows have been the answer for the Columbia, regardless of weather conditions, opposition or any other consideration. With first grade shows the Columbia, previous to the run of ordinary shows, averaged better than \$8,500 for four or five weeks. One method suggested and under consideration was the addition of extra attractions at the Columbia for shows of average calibre. Differences of opinion as to how the cost of the added attractions were to be shared, it is reported, blocked the idea.

BURLESQUE CLUB BUYS

Purchases 245 West Forty-eighth Street for \$40,000

The Burlesque Club has purchased the property at 245 West 48th street, New York, for a club house. It is a three-story brick structure between Broadway and 8th avenue.

The Burlesque Club expects to have the new club house in readiness for occupancy by May 1. The purchase price was \$40,000. John Keit, who acted in the deal will have charge of remodeling the building.

The club is now located on West 45th street, near Broadway.

SUMMER RUNS

Barney Gerard's "Follies of the Day" goes into the Gayety, Boston, indefinitely, May 14. The engagement follows the close of the "Follies" regular Columbia wheel season.

While no selection for the Columbia, New York, summer run (opening May 2) has been made as yet, several are mentioned as under consideration, with "Bubble Bubble," the Billy K. Wells-R. K. Hynicka show, presently leading the aspirants.

Little supplementary time will be played by Columbia attractions this summer.

The Columbia, New York, and the Columbia houses in Buffalo, Brooklyn, Newark and Boston are about all of the Eastern stands expected to pad out the season much beyond the closing set for the rest of the circuit.

BIRTHS

To Mr. and Mrs. Eugene L. Inglis, Woodcliff, N. J., daughter. The mother is professionally Mamie Reading.



RICH "SHORTY"—HARRY McALLISTER and SHANNON
Featured Comedians with Peck and Kolb's "HIPPIFY HOP."
This week (Mar. 19), Empire Thea., Brooklyn, New York

COLUMBIA CLOSINGS

Closings announced for the Columbia wheel are: "Temptations of 1922," Gayety, Kansas City, week March 25; "Record Breakers," Gayety, Kansas City, week April 1; "Polly Town," Gayety, Kansas City, week April 8; "Hello Good Times," Omaha, week April 16; "Maid of America," Omaha, week April 22; "Talk of the Town," Gayety, Omaha (house closing), week April 8; same attraction (house closing), Minneapolis, week April 8, and the Gayety, Milwaukee, week April 15; Grand, Worcester, closes March 31 with "Step Lively Girls," and Majestic, Jersey City, this week, opening next Monday with dramatic stock.

ILL AND INJURED

Virginia Rankin (Mrs. Harry Burton) was operated on last week at Dr. Amey's Sanitarium, New York, for appendicitis and tumor. Mrs. Burton is convalescing.

Peter Rice, the veteran advance agent, was about town late last week. It was reported Rice was stricken with paralysis, but he stated it was an attack of rheumatism.

Frankie Grace (Grace and Berkes), under the care of Dr. J. W. Amey for some time, is rehearsing a new act with Johnnie Plant Lorenz. Dolly Lewis, seriously ill for the past month, is to leave her home this week to recuperate in a health resort.

Teddie Clair dropped out of the bill at the 53th Street Friday, due to a strained tendon in his leg.

Gertrude Pelton of the Loew office has been confined to her home for several days, due to a nervous breakdown.

Mrs. Louis McClellan, the vaudeville producer, sustained a fractured arm last week by slipping on an icy step.

Ada Lewis was out of the cast of "Good Morning, Dearie," last Thursday, due to an attack of acute indigestion. A chorus girl played her role for the one performance.

Irene Ricardo (Cooper and Ricardo) is singling pending the recovery of her partner from a throat affliction. He has been unable to work for the past three weeks.

George Raft, with Plicer and Douglas this week at the Orpheum, New Orleans, underwent an operation successfully. He will rejoin the act next week.

Hugh Grady, general manager for Arthur Hammerstein, who was operated on for appendicitis at the Lenox Hill hospital last week, was reported convalescing Wednesday.

C. M. Blanchard is confined to St. Luke's Hospital, New York, where it is expected he will undergo an operation this week.

IN AND OUT

William Seabury and Margaret Irving were out of the Palace, New York, Monday matinee. Emma Haig was announced from the stage at the Monday matinee as replacing Seabury and Irving, but she could not appear.

Lyndell and Macy were out of the 23d Street bill Saturday through Al Lyndell reporting "ill" again.

Bessye Clifford was added Tuesday to the Palace (New York) program. She replaced Irving and Seabury.

The Fairbanks Twins, booked for the Palace, New York, next week, asked for a postponement of the engagement to have the act to their satisfaction. The postponement was granted.

YOUTHFUL FOLLIES (Second Review)

Book by James Madison. Lyrics and music by Joe Marks. Numbers staged by Will Smith. Musical director, Adolph Silbermann. At Columbia, New York, week March 19.
Prima Donna..... Hazel Alger
Agonist..... Mac Allen
Soubrette..... Helen Lloyd
Principal..... Kitty Garner
Dancer..... Isabelle Russell
Dancer..... Myrtle Russell
Straight..... Ray Lynch
Character..... Wm. Smith
Bill..... Larry Clark
Second Comedian..... Eddie Cole
Principal Comedian..... Joe Marks

William S. Campbell's "Youthful Follies" is a vastly improved burlesque entertainment since the initial showing at Miner's, Bronx, early this season.

The book remains the same, and but two changes are discernible in the cast. Ray Lynch is a new straight man, replacing Tom Phillips, and Pep Bedford, the soubrette, has been supplanted by Helen Lloyd, a little girl who can buck and wing with the best.

The improvement is due to Joe Marks, the principal comedian; Will Smith, who is responsible for the numbers, and the speed and precision with which the show unfolds. The comedy scenes are down to the sure-fire laughs, all of the dead wood eliminated; and each one is a wow. Cole and Marks are a corking combo for burlesque. They are an unusually versatile pair, doing low comedy, acrobatics, dancing, singing and handling cross-fire like a pair of clever lightweights.

There isn't a dull moment from the time the clowns enter the footlights, making an audience entrance, up to the dancing finale, when everybody steps. The chorus of 24 work hard and intelligently, looking uniform and well in their changes. Smith deserves a world of credit for the numbers, most of which earned legitimate encores.

Kitty Garner has the voice of the production and landed in her singing specialty which has been altered and improved. She has dropped the limitations and is doing two numbers that suit her excellent soprano voice.

Marks and Cole landed solidly with everything. Their Gallagher and Shean parody, in which they substituted their own names, was a high light, and "The Palace of the Sheik," with Marks as one of burlesque funnier "dames," was another. In this scene the pair do acrobatics, handstands and a burlesque dance that is a pip.

The show contains enough spice for the metropolitan palate, but is never offensive. A messy table bit, with Marks handling a bottle of prop wine, was damp but funny, and his drunk was a classic. The business here, "Let me pay the check," is a standard, and has been picked on by about six shows this season, but Marks and Cole get the most out of it.

"The Cool Mine" scene still contains the dramatic recitation, which flows up the action, but is the only thing approaching a lull in the entire performance.

The Russell Sisters are doing more than before, if memory serves rightly. One of the girls turns in a neat solo, and both are out hoofing at different intervals.

"Fun On a Street Car," a good hokey low comedy scene, is funnier than earlier in the season and much smoother. Marks' clowning and acrobatics are sure here, as elsewhere, and in this scene as well as the other scenes he is ably assisted by Cole doing big league Dutch.

Madison has given the show two new scenes in "Radio" and "The Motion Picture Hold Up," both in full season. The others are as before, familiar, but in these capable hands worth while and funny.

Hazel Alger, the prima donna, is the looker of the women, but of only fair vocal ability. The success of the "Youthful Follies," however, is not dependent upon any individual except Marks, the piece running along with a delightful blend of specialties and comedy into an evening's entertainment that will satisfy the most blasé burlesque band.

For a first season attempt Campbell has become thoroughly acclimated. Con.

MARRIAGES

Fred R. Zwifel, company manager for Ed Wynn in "The Perfect Fool," to Grace Russell of the same company, in Boston, March 16.

Arthur Freed, composer, last week, in San Francisco, to Renee Klein, non-professional.

C. L. Carrell, of Chicago (booking agency) and Louise Gilbert (formerly a single act in vaudeville), March 15, in Chicago.

Francis Smith, saxophonist of Paul Specht's Orchestra, to Clara Mulree of Rochester, N. Y.

Willette Kershaw to David Sturges, poet and song writer, March 14, in New Rochelle, N. Y.

(Miss) Mickey Yates of Joseph Herbert's "Honey-moon Ship" (vaudeville), and Lew Morton (Morton-Jewell troupe), March 17, in Chicago, by Judge Pomeroy.

George La Ray to Dorothy Taylor, the daughter of the late Charles La Ray and Bertha Taylor, in Milbury, Mass., March 8. Both are known in vaudeville.

ENGLISH SUMMER SHOW PROPOSED TO COLUMBIA

"Wild Oats" Recommended by Bedini—No Hot Weather Selection Yet Made

London, March 21. "Wild Oats" is a touring attraction in the smaller provincial towns, under the direction of Tom Hearn. It is understood to be composed mainly of Hearn's various vaudeville acts.

The show has not appeared in London, nor has it been seen by Variety's representative. It is in Newcastle this week.

A London agent, familiar with New York and who knows "Wild Oats" gives as his opinion it is unsuitable for New York.

No selection had been settled upon up to yesterday (Wednesday) by the Columbia Amusement Co. for its summer attraction at the Columbia, New York.

Through the evident despair of the Columbia men in locating a suitable show from among its own ranks of 36 or 38 attractions, it is said Jean Bedini thought to slip into the Columbia for the summer run an English show he is said to have claimed a half interest in, "Wild Oats," a provincial touring combination under the direction of Tom Hearn. Hearn appeared over here some years ago, billed as "The Lazy Juggler."

The cable above was received by Variety in reply to a cable query to its London office concerning "Wild Oats."

Bedini is said to have "steamed up" the Columbia officials on the merits of the English production. At first J. Herbert Mack concluded he might run over to England and view the Hearn show in person. A cable was sent to London by the Columbia with an answer awaited before Mack definitely decided. Bedini sailed back Tuesday. He is also interested in "You'd Be Surprised" at Covent Garden, London, an Oswald Stoll production that has not been favorably reported, either as to business or performance.

NEW ACTS

George Hall (cabarets), assisted by two girls, Ralph Farnum.

Walter Percival and two people in skit. Special scenery.

Gretchen Eastman is framing a jazz band turn for vaudeville. The Crescent Country Club orchestra, a standard aggregation known in Miami and Palm Beach, will be co-featured with Miss Eastman.

Zeliah Rambeau, with "Hello Everybody" (Shubert) unit, with Jimmie Shea (Shea and Carroll), two-act.

Mort Fox (Fox and Britt) and Joe Burns (Burns and Kissen), two-act. Al Plantadosi and Co. (3), including Joey Ray and Edith Roberts (Coast).

YIDDISH ART CO.

(Continued from page 1)

without a guarantee from the company.

The Equity is planning to do an all star revival of "She Stoops To Conquer" at the 48th street following the engagement of the Yiddish Players and already have Laurette Taylor under agreement to appear in the production. The cast is to have the largest star names that can be obtained in the hope that the revival will pull sufficiently to make up a portion of the \$75,000 loss that the venture sustained.

There was some surprise expressed that the Equity should ease out one of the plays it originally had sponsored to give the house over to the Yiddish players, especially as "Why Not?" since being moved back into the 48th street from the National Monday showed a new lease of life, due undoubtedly to the strong advertising plug that Louis O. Macloon, who took over the production from the Equity, gave the attraction. On the first three performances of this week the show got in the neighborhood of \$2,000 with a \$6,000 week in prospect.

FOLLIES GIRLS TAKES

(Continued from page 1)

through fortunate investments in the stock market.

Jessie Reed, the heaviest salaried chorus girl in the U. S., receiving \$100 weekly did not admit to any excess earnings nor to any income from her former husband, young Dan Caswell, of Cleveland, who wrote a serial story detailing his married life with the clump chorister.

CIRCUS RIVALS START SEASON WITH EARLY ROUTING MIXUP

Sells-Floto Show Makes Long Jump from Chicago to Newark, N. J., Getting in Ahead of the Ringling-B-B Outfit—New Route Invites Invasion of East

The 1923 outdoor season of the big tops will be ushered in with a brisk bit of opposition routing between the Muggivan-Ballard people and the Ringlings.

The Sells-Floto show jumps all the way from Chicago, following its opening at the Coliseum, to Newark, N. J., opening the season under canvas at the latter point. Newark has always been a Barnum & Bailey preserve, and the Ringlings inherited the town as "personal property" when they acquired the title. Jersey City was in the same category.

But this season, for some unexplained reason—unless it hung upon the closing of Brooklyn—the B-B. show will go from the Garden to Washington, playing back this way via Philadelphia and skipping Jersey City. This rearrangement of the time-honored schedule makes it possible for the Sells-Floto show to get into Newark and Jersey City before the Ringlings double back on their way into New England—for it is presumed that they will go down East as usual. It is scarcely thinkable that the show will not play Boston.

It has not been disclosed whether the Sells show will make a stand in Brooklyn. None of its movements has been hinted at after Newark, but the inference is that it will try for the unemployed town across the bridge. The suggestion is made, but scoffed at by circus men, that the Newark opening was made deliberately by the Ringlings under some sort of agreement. The same suggestion was made regarding the unusual routine that leaves Eastern Canada open to the Ringling opposition, but few believe the rivals have got together on any territorial understanding.

It appears from the line-up of acts for the Garden opening that the Ringlings have drawn considerable feature material from the Sells-Floto 1922 program. The Tom Nelson aerial troupe, Beatrice Sweeney and a feature wire act are listed for the Garden opening, all of them from last season's Sells frame-up. Another Sells feature that will be absent from the Muggivan aggregation this season is the Hannafords. Poodles is working in pictures, and the rest of the family will probably do fair time, George working in Poodles' place.

Whether the Jersey invasion of the Sells show is in reprisal for the Ringlings bidding on Sells material is a question, but it seems evident that the French Licks outfit is carrying the fight into the enemy's territory.

The Eastward movement of the Sells show opens many possibilities. It had been understood that the Eastern Canada territory would be covered this year by the John Robinson show, another Muggivan-Ballard property, so it would seem likely that that show would get into Atlantic State territory early in the season. In that case there would be two Muggivan shows within a short distance of the Ringling line of march from the very beginning of the tour, and the situation would be full of possibilities.

WHEEL CHAIRS AT CONEY

For the first time in the 100-odd years in the history of Coney Island wheel chairs such as the ones in use at Palm Beach and Atlantic City will make their appearance at the shore resort this spring. Upward of 10 concessionaires have placed bids on file to place the wheel chairs on the Coney Boardwalk.

Among those bidding for the chair-taxi privilege is George Robinson, manager of the Brighton theatre.

Shrine Circus Opens

Worcester, Mass., March 2. The Shrine circus in the State Armory, under auspices of Sphinx Temple, opened Monday. Attractions include the Flying Millers, Great Cahill, All Ben Hassan's Arabs, Pless Trio, Lesere and Lesere, Cromwell Duo and the Ransom Trio.

LOUIS E. COOKE, DEAN OF ADVANCE MEN, DIES

General Agent for Cody 25 Years—Was 73 Years Old

Louis E. Cooke, dean of the circus advance men, and for 25 years general agent for the "Buffalo Bill" Wild West, died in Newark, N. J., March 19. He was 73 years old and had been retired since the "Bill" show quit the road under Col. William F. Cody.

The scrapping of the "Bill" show, the absorption of the Barnum-Bailey property by the Ringlings and the merging of the Muggivan-Ballard group all conspired to force retirement upon Mr. Cooke about five years ago. He found inactivity irksome and that, combined with a series of misfortunes, hastened the veteran's end.

The last season of the "Bill" show on the road without the Colonel was a loss and Mr. Cooke shared in the deficit to the extent of \$15,000. Two years ago his son, Victor, died during the "flu" epidemic and soon after Mr. Cooke was forced to give up his hotel business in Newark. He had operated the Hotel Continental for many years and his lease was about to expire. He was unwilling to undertake another 10-year renewal and the opening of the modern Robert Treat hotel drew much business away from the older hostelry.

Mr. Cooke, in order to keep occupied, began work on what he intended should be a history of the outdoor amusement business during his half century occupation in it, and this work was completed only a few weeks before his death and had been submitted to a publisher.

Louis E. Cooke was born in Jackson, Pa., May 17, 1850. He entered the show business in his youth, traveling with various hall shows. He became manager of an illusion performance during the early '80s and traveled over the east. He was married during those days. Mrs. Cooke died around 1900. Mr. Cooke had traveled with and ahead of nearly all big top organizations, including the Adam Forepaugh, Forepaugh & Sells and the various organizations owned by the Sells Brothers. For years he alternated between the Barnum & Bailey and "Buffalo Bill" outfits until the Ringlings took the other show over. Then he remained with the "Bill" show.

He had five children, Virgiline, Victor, Vivian, Viola and Vulcan, the first named being Mrs. E. H. Ogden, of Washington, and Victor deceased. Funeral services were held yesterday at the Cooke home, 10 Taylor street, Newark.

LOUIS BOFF KILLS SELF

Revere, Mass., March 21. Louis Bopp, one of the most prominent amusement proprietors at Revere Beach, died at St. Petersburg, Fla., March 19, from a self-inflicted bullet wound in the head. His suicide is believed to have been the result of a long period of despondency, following the death of his son Louis, Jr., during the epidemic of influenza in 1919.

Bopp was the owner and operator of the Hippodrome and Flying Horses, one of the largest amusement projects on the beach, and was heavily interested in other amusement projects in New England.

Pittsburgh's Indoor Circus

Pittsburgh, March 21. Arrangements have all been completed for the Shrine Indoor Circus, opening at Syria Mosque, week of April 9.

This is the eleventh annual circus for the Shrine here. The Mosque will accommodate about 6,000.



RICHARD DeMAR
Dancing and Singing Juvenile with C. B. MADDOCK'S "SON DODGER" CO. BOOKED SOLID.

"PASSING THE BUCK"

Canadian Carnival Situation Up to Town Councils

St. John, N. B., March 21.

Efforts have been made to ban carnival shows from the maritime provinces by appeal to the houses of assembly in each of the provinces, but no hope is held out that the anti-carnival bills will be passed.

The consensus of feeling among the members of the legislatures of New Brunswick, Nova Scotia and Quebec is that this matter is one that solely concerns the various city and town councils and that the legislatures would be exceeding their rights in attempting to deal with the matter.

Some of the legislative bodies have expressed hostility to carnivals, personally, while others have admitted the undesirability of most shows of that particular type, but charged motion pictures and plays with being little better, if any.

BEAR MOUNTAIN PARK WILL BE DEVELOPED

All Year 'Round Amusement Centre—Carnivals in Winter

Palisades Interstate Park, at Bear Mountain, on the Hudson, governed by commissions from New York and New Jersey, the park including territory in both States, and operated on a non-profit basis, is to be developed into one of the largest all year outdoor amusement and recreation centers in the country.

During the past months the commissioners endeavored to create interest in winter sports by installing a skating rink and toboggan slides with the idea of holding carnivals similar to those of cities in northern New York and Canada, next winter.

An extensive campaign has been laid out for the coming spring and summer with the idea of attracting people from the cities. An attempt is being made to interest all large organizations to arrange excursions to the park with the management handling all of the details for the organizations. The commissioners have arranged for the chartering of steamers and the feeding of any number of people with an athletic field available as well as bathing facilities.

PARKS FAR AWAY

Amusement parks hereafter, in the opinion of outdoor showmen in touch with that field, will have to be a considerable distance from the heart of a city to be operated profitably. Past experience has shown parks located within the city limits generally are financial failures.

The reason seems to be ascribable to the fact that patrons, for some reason or other, like to ride to an outdoor amusement resort, the ride, whether by trolley or auto bus, being considered as an important part of the outing.

With this in mind a number of parks throughout the country this season will provide free transportation in buses, the ride being included in the price of admission. A large number of the conveyances used will consist of auto trucks used for war purposes and sold at auction during the past couple of years.

"SOMEWHERE IN FRANCE"

Name of New Park Designed for Los Angeles

Ground is scheduled to be broken next week for a new amusement park, to be called "Somewhere in France," to occupy the site of the former Culver City picture studios in Los Angeles of the Triangle and Thos. H. Ince concerns. In addition to the "Somewhere in France" war spectacle the usual park attractions such as rides, side shows, etc., are listed.

Among those interested are several film men, including Wm. Pigott and Edward Langle of the Douglas Fairbanks studios.

The Allied Amusement Co. is sponsoring the park, which appears to be a promotion enterprise with \$500,000 stock capitalization. The stock is offered principally around Los Angeles.

John A. Nelson, connected with a number of park circuits, is the general manager of the Allied Amusement Co.

The park may open by Aug. 1 and the sponsors figure on 300 playing days throughout the year, in view of the climatic conditions in Southern California.

LITHO CREDITS

Merger Talk Aimed at Co-operation of Printers Against "Gyps"

Small progress has been made toward the trade agreement among lithographers looking to stabilization of prices and uniform contract terms, and the sponsors of the plan are concentrating on a scheme of co-operation in handling credits by exchange of information on accounts.

Commercial printers have little difficulty, but with the growing volume of printing for picture concerns a real problem has developed in extending credit to independents. The litho men are in such keen competition for this business that the dog-eat-dog policy of some concerns stands in the way of stabilization.

One printer recently had an inquiry for a line of paper from a concern which owed it \$3,000. The printer agreed to take the new work if the picture man would reduce his indebtedness by \$750, the new work representing about \$2,100. When the film man declined to meet this concession, the printer stopped work on his half-made sketches. The inquiry was sent to a rival litho firm. The first victim called on the rival and explained his situation and the quality of the picture man's commercial standing. In spite of the explanation the second litho maker took the contract.

This is the practice which, according to the trade, stands in the way of an effective credit check by agreement of the printers.

AUGER, GIANT, LEFT \$100,000

William Henry Auger, the circus giant, left, in New York, an estate not exceeding \$100,000 in personality when, as a resident of Fairfield, Conn., he died in New York Nov. 30, according to his widow, Elizabeth Auger, of 123 Bloomfield street, Hoboken, N. J., in her application for ancillary letters of administration upon the New York property, filed in the surrogates' court, New York, this week.

On Dec. 20, at Fairfield, Frederick A. Burr, under \$500 bond, was appointed administrator of the decedent's Connecticut property, and he, in writing, granted Mrs. Auger the power to become administratrix of the New York property.

Mr. Auger, who was born at Cardiff, Wales, was about 7 feet 7 inches in height in his stocking feet, and weighed about 360 pounds. He was a member of the Elks and Moose lodges and the N. V. A., and in his high-heeled boots, with thick inner soles and a high hat, he had the appearance of being nine feet high. In New York he lived at 164 Manhattan avenue.

In addition to his widow, from whom he had been estranged for many years, it being alleged in the petition that she had abandoned him, he is survived by his mother, Lauretta Auger, last heard of in London; as well as two brothers and two sisters, Alfred Auger, of 45 Coningsby road, Earling, London; Lucy Pendergast of Fairfield, Conn.; and James and Ida Auger, last heard of in England.

OUTDOOR ITEMS

The Elks of Harrisburg, Pa., will have an indoor circus and bazaar week of April 2 in the local armory.

GARDEN CIRCUS OPENING ALMOST UNHERALDED

Belated Canvass for Poster Stands Catches Ringlings Napping

With the opening of the Ringling Bros.-Barnum-Bailey circus at the Madison Square Garden set for the coming Saturday night, Monday found New York almost without any display of "paper." Late Monday a few store windows displayed three-sheets, but the only big display reported was a 56-sheet far up on Washington Heights along St. Nicholas avenue, one of the less important auto thoroughfares.

The explanation, according to metropolitan showmen, was that the whole town tied up in commercial contracts and theatre agreements.

Ringling contractors were late in applying for locations and found. As a result of this experience, it is said the Ringlings have given orders that the "paper" displays hereafter be contracted a year ahead. There is a clause in the usual contract for space which forbids the lessee of locations to sub-lease, and for this reason the circus people could not get locations even by payment of a bonus.

They apparently accepted the situation and turned their appropriation into newspaper space which is larger than usual this season.

RODEO STAR SUED

Suit for Alienation of Affections Brought by Wife of Forman

Oklahoma City, March 21.

Lucille Mulhall Burnett, rodeo star and wild west circus performer, and for several years the wife of Tom Burnett, ranch king of North Texas, and son of the late Captain Burk Burnett, who amassed one of the largest fortunes in the southwest, is playing a new role in a suit recently filed in the 89th District Court of Wichita County, Tex. The champion woman rider and steer roper is charged with being a "vamp."

The litigation is by Mrs. Mattie Cobb, of Iowa Park, who charges the former Mrs. Burnett with the alienation of the affections of her husband, J. J. Cobb. She asks \$50,000 damages. Tom Burnett, former husband of the champ rodeo horsewoman, is also defendant in the suit. Mrs. Cobb alleges, in her petition, Burnett was responsible for the actions of his wife during the time they were married and that it was during this period Mrs. Burnett won Cobb completely away from her.

The Burnetts were divorced in May, 1922.

54 ACTS ENGAGED

St. Louis, March 21.

David E. Russell, director of the police circus to be held here next month, has engaged 54 acts for same. Those recently engaged are: Hamilton Sisters, Morales family, Patterson's elephants, Orrin Davenport troupe, Mme. Bedini's horses, Dainty Ethel Marine, Senorita Rochamara, Heber and Mead, "Golden Girl in the Golden Whirl," Dee Ruth, LaSalle Trio, Curtis' animals, Riding Roneys, and Lillian Kincaid. Leo Hamilton will be equestrian director. The advance sale has already reached \$65,000 and the programs will net \$53,000. A \$175,000 gross is expected.

Gambling Over in R. I.

Providence, R. I., March 21.

Gambling as an organized business has vanished from Rhode Island's better known resorts and will shortly be eliminated throughout the State, in the opinion of Attorney-General H. L. Carpenter, whose recent declaration that gambling houses must close has been followed by an effort to determine in what measure it has been respected.

East Greenwich and North Providence, two gambling centres of the State, are now quiet, the authorities say. These were considered the gambling seats of Rhode Island. Roulette wheels and all-gaming paraphernalia have disappeared entirely from the Updike, the Elma, the Hilltop and scores of other inn and road houses at East Greenwich, North Providence, Wakenfield, Narragansett Pier, and other well known summer resorts throughout the State.

TWO JUDGMENTS GIVEN IN 'WORLD OF MIRTH'

Equipment of Carnival Mortgaged for \$30,000—Another Suit Pending

Richmond, Va., March 21. Verdicts for the plaintiffs in two of the three suits in which Larry Boyd and Max Linderman, proprietors and managers of the "World of Mirth" carnival, were defendants, have been returned by a jury in the Law and Equity Court.

In the suit of Arthur Wright, Jr., the jury returned an award of \$1,000 against the carnival men. In the suit of Florrie Wright the award was \$766.91. In each of these cases the action was brought to recover on notes.

The suit of Richard D. Bolt against Linderman and Boyd was continued until later in the term. Bolt, a youth of 19, is the son of the late Episcopal Archdeacon Bolt, of Ontario, Province, Canada. He is demanding \$2,500 damages for bodily injuries he suffered in an accident while moving lumber on the state fair grounds, where the World of Mirth Shows, with which he was employed for a short time, is in winter quarters.

Before any of the suits was instituted Boyd and Linderman mortgaged their entire equipment of the World of Mirth Shows to secure a loan of \$30,000. Both of these carnival men have been spending the winter here and are preparing to send out a new show this spring.

MARINES' CIRCUS

Just one week in advance of the opening of Ringling-Barnum & Bailey season at Madison Square Garden, the U. S. Marine Brigade, veterans of Belleau Wood (where the marines in France fought themselves to the title of "Devil Dogs"), opened an eight-day indoor circus and fair last Saturday in the armory of the 104th Field Artillery at Broadway and 68th street. The first night drew about 2,500 persons, among whom were a number of society folk, prominent as patrons and patronesses of the affair, the proceeds of which are to be devoted to a Marines' Memorial clubhouse in New York. Monday night when the weather turned blustering and frigid there were about 1,500 present, figured fairly good.

The event was more a fair in atmosphere and intent than a circus. The concessions, numbering 49, were allotted the armory floor itself, with the show proper upon a stage at one end. The project, including the cost of the show, advertising and decorations, entailed about \$20,000. The marines assumed no responsibility, carried by the booking association handling it. The arrangement called for all proceeds above \$20,000 to be split 60-40 with the marines on the long end. A similar arrangement for indoor shows obtains in other cities where indoor affairs of the same kind have been contracted for by the firm. Something like \$12,500 in tickets were sold before the fair opened. Donations from supporters of the organization were expected to increase that amount materially before the week is out. In addition the ticket sales at the door were to be relied on for some revenue.

Though the advance sale, which included purchase of boxes at \$250 each for the week, helped swell the gross from the social end, the concessions are counted the real money getters. Some booths were sold outright for \$100 each. A large space devoted to the sale of doughnuts, coffee and "hot little dogs" was sold for \$1,000, but the majority of concessions were on a percentage basis. In each booth a marine representative handled the money and spotter were also in evidence.

The styles in dolls appear to be about the same as last season. But other things were tried for, with one concession specializing on whole hams and roasting tins holding them. The chance devices varied from darts to "roll-downs," but there was a new idea in the form of a puzzle game and it seemed to hurt the others because of the novelty. There were no "wheels" in sight. It was said the wheels might be trotted out later in the week.

The oddity among the concessions was the exhibiting of Mrs. Gibson of New Brunswick, N. J., known as the "Pig Woman," who gained notoriety during the attempted solution of the Hall-Mills murder mystery last summer. She was there in a bit much like the "wild man" device and while her was the little she said she rode when she claimed she saw the murder enacted. Early in the case she claimed to have once been a circus rider. It cost 25 cents to peek at the "Pig Woman" (so-called because she raised pigs on a farm outside the Jersey town). That meant "1,000,000" in paper money which could be purchased at a booth and used

for currency, and because of that the affair is called a "million dollar circus." But no ready dough was turned down anywhere and small change was welcome.

Sawdust covered the dirt floor used for artillery drills. There was a dash of the circus supplied by a callopo outside and three animal cages inside. The cages and animals are the property of Charles Bell, a bond broker who has a private menagerie on Long Island. The name on the wagons was Charles Weirs and each cage noted the inhabitants were performing animals. One held brown bears, another five leopards and the third two large tigers. The tigers and leopards were excellent specimens, appearing to be in much finer condition than those exhibited by circuses. That went for the wagons, all of steel construction.

The show proper got off at 8:15, with 11 turns in all. Five were played in the first part, an intermission of about 40 minutes occurring. Another five turns made up the second part, which closed the show at 10:10. It was then announced Cedora's gold cage cycle turn would be shown at 11 o'clock. The generous intermissions were arranged to permit the crowds to circulate about the concessions. Dancing started on the third floor at 10 o'clock, calling for 50 cents per couple. Admission to the armory was 50 cents each and reserved seats in the balcony called an additional 50.

The class of the show was supplied by the Jordan Sisters, whose pretty work on the wire was spotted in the second section. That part was opened by the Riding Waltons, an effective equestrian turn, listed for fair work this summer. The exhibition of Edith Walton featured the act. The Oranto Brothers, who were in the Ringling-B. & B. show last season, interested with a perch act, using a 30-foot pole at one time. Franz' cyclists were next to closing, the latter spot held by Josephson's Icelanders.

Andrew Downie's Elephants, out of the Main show, closed the first part. It had been intended showing the behemoths on the armory floor, but the stage was so stupidly constructed the elephants went through their paces with no hesitation. It is a good flash turn, a plump girl working the bulls with the aid of two assistants. The Seven Arabian Knights won something with their fast evolutions, which included some equestrian work. Elmina and Co. climbed up and down a ladder with furniture balanced on their foreheads. Ducos Brothers, musical clowns, were second and Leon's Ponies opened.

The Leathernecks should profit with their fair. A number of organizations are booked to attend in bodies, including parties from mercantile and banking institutions. Monday night models from a Fifth avenue department store sold programs, another source of revenue—and anyone looking anything like ready money never got away from the good-lookers.

The afternoons are free to school children, but the jitneys and dimes from the kids are counted on for the concession people. Dec.

ANIMAL ACT BILL

Chicago, March 21. Senate Bill No. 195, introduced at Springfield by Senator Denvir (Democrat) of Chicago, prohibits the use of dumb animals to "perform any trick or feat as a part of the performance at any theatre, park, pleasure resort or other regularly established place of amusement or entertainment."

The bill has been referred to the Judiciary Committee.



HARRIET HOCTOR

of Snow, Columbus and Hactor.

Playing B. F. KEITH Circuit.

MAIN SHOW FEATURES

Downey Signs Bird Millman and Cadorna as Added Features

Andrew Downey of the Walter L. Main circus has signed two more feature acts in addition to the May Wirth feature. They are Bird Millman and Cadorna, flier.

The circus outfit has been enlarged with new railroad equipment and will make an elaborate billing campaign for the big towns, based on its enhanced personnel.

ANIMAL CARGO IN

The "Irishman," from Oriental ports, was due in New York late yesterday with a cargo of animals from India, consigned to the Muggivan-Ballard circuses. In the lot were a number of elephants and chimpanzees. On the same ship was a group of other monkeys consigned to animal dealers here, and the circus men had been invited by radio to bid for the lot.

Sam Dill and Joe Wallace came on from Peru to handle the shipping of the animals, which will be used for menagerie and parade purposes.

LOEW THEATRE SALE

(Continued from page 1)

Informed the directors would entertain a bid of half a million more. That, it is said, would give Loew a profit of \$1,250,000 on the houses.

The disposal of the coast houses may have a bearing on whether a dividend will be declared on Loew issues this spring. Monday the stock market displayed a strop tone on Loew stock, which moved upward more than a point.

For the benefit of the fund for the establishment of scholarships for American students in French universities a matinee performance of "Taming of the Shrew" will be given at the 44th St. April 2, with Mary Young and John Craig in the leading roles.

Mayonni Wolf Whalen, a sister of Monte Wolf, died recently in Baltimore.

ANOTHER BARRING BILL IN MINN. LEGISLATURE

Aimed at Traveling Carnivals—Misdemeanor or Penalty for All

Minneapolis, March 21.

A bill was introduced in the Minnesota House this week which if passed will practically eliminate all carnivals from the State. It is sponsored by four women members of the House who during the present session have indicated their backing reform legislation.

The carnival bill is aimed at the shows which have played this territory during the spring and summer by the score. It does not include the organizations engaged for State or county fairs or circuses which are licensed in incorporated municipalities.

The proposed law demands that any person participating in or conducting an itinerant carnival as prohibited in the bill be deemed guilty of a misdemeanor.

Although the Carnival bill introduced at the opening session of the State Legislature has been killed, other bills are springing up which, if passed, will be as effective in putting a crimp in the showing of carnivals in Minnesota.

A new bill to be introduced shortly will fix the license fees for carnivals in Minnesota. The bill, it is said, places the fees so high that it will be prohibitive for smaller carnivals to show here.

Another bill, aimed at carnival gambling, would prohibit games of chance in Minnesota. This has already been introduced. It includes punchboards.

THEATRE UMPIRE

(Continued from page 1)

the general public and all trades a fully empowered tribunal of justice for the speedy and inexpensive settlement of all controversies and differences by arbitration. It is believed that not four per cent. of the citizens of the State of New York understand or are acquainted with the existence of the arbitration law. All classes of controversies may be so settled except criminal and divorce cases.

Two or more persons ready to settle a claim or a difference can agree on one or more arbitrators. They may do this without other aid, but the society offers to select the arbitrators from a list of volunteers whose services require no compensation. Only a small fee is required for the use of hearing rooms and the like, and where special arbitrators, not volunteers, are asked for the fee will be small. Disputants need not sign an agreement to arbitrate. No lawyers are required. Parties may tell their stories in their own way, unhampered by legal processes or restrictions.

The rulings made by such arbitrations are given the same standing as court decisions and are as binding and irrevocable. As a rule cases will be heard by three arbitrators, one acting as an umpire if requested. Action is almost immediate, as against possible years of delay in civil court suits and the expensive attendant litigation. The arbitrator has the right to subpoena witnesses and act much in the same manner as a judge. Rulings may be vacated by the courts only if procured by fraud, corruption, misconduct or excess of authority by the arbitrator or arbitrators.

Disputants bringing their controversies into the society's tribunal, knowing that if the hearing involves a revelation of confidential matters such as trade secrets, are assured there will be no damaging notoriety. There is no publicity beyond the title of the case and the arbitrator's award, as such data appear in the formal record of the court which confirms the award and enters judgment thereon.

The society is a public institution and under the law none of its officers, governors and members can profit through its operations. Every dollar taken in by the society is applied to the upkeep of the tribunal and the extension of the work throughout the country.

Former Judge Moses H. Grossman, vice-president and founder of the movement, is in charge of supplying information. The society's executive offices are located at 115 Broadway. Emerson McMillin is president of the society, which has Charles M. Schwab an chairman of the general committee and many notable men on its board of governors.

OBITUARY

FERGUS McCUSKER

Fergus McCusker, for 13 years treasurer of the Forrest, Philadelphia, died March 14 at St. Joseph's Hospital in that city, following a brief illness. The deceased was 45 years old. He started his theatrical career as an usher at the Chestnut St. O. H., and was later appointed assistant treasurer of the old Chestnut St. theatre. In 1905 he became treasurer of the Park, where he remained until going over to the Forrest, which opened in the fall of 1907. He is survived by a widow, Viola McCusker, a brother and two sisters.

WILLIS CLARK

Willis Clark, tenor, formerly a member of the old Boston Opera company, died at his home in Randolph, Mass., March 19, after a brief illness, aged 77. In 1861 he joined a juvenile concert company, and in 1872 sang with professional companies, later taking up teaching. In 1869 he married Annie M. Wallace, of Fitchburg, Mass., both members of the Peace Jubilee chorus in that year. He is survived by two children, Carl H. Clark of Boston and Mrs. Ellen C. Enden of Randolph.

GEORGE R. M. HEPPENSTALL

George R. M. Heppenstall, aged 21, son of George T. Heppenstall, and generally recognized as one of the most promising young theatrical designers of the country, died March 14, at his home in Pittsburgh.

Mr. Heppenstall was born in Pittsburgh, graduating from Peabody High School, and finished at the New York Academy of Fine and Applied Art. In six months he finished a three-year course and became an instructor in the academy, doing costume and stage setting designing.

MRS. A. M. PALMER

Laura A. Palmer, president of the Professional Women's League, died March 15 at her home in New York of pneumonia. The deceased was the widow of Austin M. Palmer, well known theatrical manager and one of the founders of the Actors' Fund of America, who died in 1905.

Mrs. Palmer was one of the leading clubwomen in New York and had been the president of the Rainy Day Club for 25 years.

NINE POWELL

Nine Powell, who had been appearing on the concert stage, died at the Providence Hospital, Kansas City, March 14. Miss Powell was taken ill at the Condes hotel and an operation was deemed necessary, but she failed to recover from the shock. Her home was in Cairo, Ill.

BOWEN R. CHURCH

Bowen R. Church, cornet soloist of Providence, R. I., and formerly leader of Reeve's American band, died suddenly while conducting a band and orchestra in Jersey City, N. J., March 14, aged 70. He is survived by two brothers, Frank C. and Wm. H. Church.

HENRY H. RICH

Henry H. Rich, aged 79, formerly prominent as a singer and vocal music teacher, and for several years conductor of the Mozart Society of Harrisburg, Penn., died March 17 at the home of his daughter, Mrs. Florence R. King, in Allston, Mass.

William Boyle died at his home in London March 6, aged 70. He was a well known Irish playwright who contributed many of the successes of the Abbey Theatre, Dublin. Some of his pieces were produced in America by the Irish Players.

Charles Webster Heck

Charles Webster Heck, 37, died from heart disease at his room at 913 Sunnyside avenue, Chicago. He was six feet four in height and formerly did an act entitled "Six Feet Four."

The mother of Effie Weston (Kerr and Weston) and Bert Weston (Weston and Marian) died March 17 at her home in Boston of heart failure.

The wife of John A. Doyle, formerly connected with the Auditorium Theatre, Lynn, Mass., died March 15.

Eugene Simpson, superintendent of Gordon's Olympia theatre, Lynn, Mass., dropped dead in the theatre office March 19. He was 52 years old, and survived by his widow, mother and two sisters.



TILLIS and LE RUE

NOW REPRESENTING MUSICAL COMEDY IN HOCKY & GREEN'S "THE WORLD OF MAKE BELIEVE"

Note: The acrobatic dance we are doing in this act was staged by Carl Randall and is our exclusive material.

This week (March 19), B. F. Keith's Alhambra, New York.

We are originators. We hope you are. Late features of the Howard and Clark Revue.

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15 YEARS AGO

From Variety dated March 21, 1908

Ed Gallagher and Joseph Barrett decided to end their partnership, which had lasted 13 years. Barrett proposed to go on with "The Battle of Too Soon," which had been their joint offering, while Gallagher had written himself a monolog. Al Shean was then of Shean and Warren, doing a Roman travesty, "Quo Vadis Upside Down."

The United Booking Offices had prepared a new contract form to take the place of the old "blanket" contract. The new agreement called for a specified number of weeks, but provided that if the time was not booked within a certain period, the act could cancel with the usual two weeks' notice. Meanwhile, the U. B. O. was the act's "exclusive representative." The new form was not popular, acts claiming it tied them up but guaranteed nothing.

Nat C. Goodwin refused an offer to play vaudeville at \$3,000 a week. . . . Two legitimate stars returned to the twice-a-day, Ezra Kendall and Digby Bell. . . . Ida Fuller, who had been doing her fire dance in K. & E. houses, signed for an engagement in Atlantic City, her assigned contract or U. B. O. time being completed.

Jim Thornton, at Hammerstein's had a severe cold and the doctor warned him to stay in bed. "A man with my record couldn't possibly be kept away from work by sickness," he said, and insisted on going on.

The business of adjusting unplayed K. & E. contracts was nearly complete. That threatened to leave Pat Casey without an occupation, so he announced he would establish his booking agency.

William Morris let it become known he had entered into an arrangement to book American acts for Oswald Stoll in England. The first turn booker under the arrangement was "That" Quartet, which sailed in May. It was assumed that the booking deal went two ways and that European material would become available to the Morris circuit via Stoll.

The Cherry Sisters, who a few years before had played Koster & Bial's music hall, were located in a 5-cent store show in Chicago. . . . Edna Wallace Hopper would close the season in "50 Miles from Broadway" in a short time and go into vaudeville for the summer. A lot of other legitimate people had the same plan in mind. Annabelle Whitford of "The Follies of 1907" proposed to take in the "Gibson Girl" number from the Ziegfeld piece for a try.

The 1907 "Follies" version would come off in a few weeks, after playing from Chicago to Brooklyn. A new version would be prepared for a summer run on the New York Roof, which was its regular home stand. Dazie had been engaged for the new show.

Eva Tanguay thought favorably of an offer of \$1,000 for one week at the London Palace. She wanted only one week, to see how the English would like her. Miss Tanguay had injured her ankle that week and been replaced on the Fifth Avenue bill by Clissy Loftus.

The Barnum & Bailey circus opened at the Garden under the Ringling management, for the first time in New York. Sam Scribner, general manager of the Columbia Amusement Co., attended in evening clothes, regarded of general interest.

Instead of six or eight, only one coach dancer was appearing in Chicago burlesque. The police had frowned on that kind of display.

Henry Lee, impersonator, and George W. Lederer formed a partnership to operate a Chicago theatre.

A HOME FOR CHORUS GIRLS

Recently in Variety appeared a suggestion that New York City should provide a home for chorus girls; not a home in that strict sense, however. It meant a place where chorus girls could be provided for—a home to them. Nor did the suggestion infer the New York public should promote such a home or place. It contemplated the show business should see to it.

There are two classes of show people the show business always should look after and provide for: invalids and chorus girls. Invalids because they are helpless, and chorus girls because they are worse than helpless under certain conditions.

The suggestion of such a place for chorus girls excited some thought among those who best know the chorister, her trials and struggles. This is not a daily paper talking to lay readers, to the mush and gush about a few gold diggers who have wrecked the public's estimation of all chorus girls needs nothing more than the mere mention.

If there is a sad wistful person in misfortune anywhere in the world, it's a chorus girl. At the best they get the worst of it. There work is hard, the hardest physically in any performance in which they appear, and their salary is the smallest of the company.

It has been proposed a series of benefits could be arranged that would give a stimulus to a chorus girls' fund for the object of a permanent place for the girls when in New York. No doubt contributions would be forthcoming and the girls themselves might become interested enough to give such an institution their best support. It would be a comfort to many a poor girl with no way to turn if knowing there was one place always there for her, and without obligation.

Possibly no one understands the chorus girl as well as the show stagers who personally know many of them. If the stagers started the movement they might interest the entire show world. If they do take the initiative, Variety's pages are open to them to promote any attempt to the utmost, or anyone else who may wish to swing this most worthy movement.

The chorus girls have not complained, at least to this paper, but the season has been a bad one for them; many stories have been repeated of their needs, and while perhaps many societies stand ready to assist the needy, no chorus girls seek charity nor is this objective a charitable one; just something to get started that the girls will take care of themselves after it is properly running.

WOMEN AND CLOTHES

"Brass" has its moments of interest and fidelity to life, but as it drags its weary way to an indefinite climax, Marie Prevost is the restless, pleasure-seeking wife, plays with spirit and is always good to look at. She has a flair for becoming hats. A large black picture hat is her best. In one scene Miss Prevost wears a luxurious house robe of silk lace draped over velvet and edged with fur.

Miss Dupont, as the matchmaking sister, is stunningly groomed, particularly smart in a sable coat. The costumes of Irene Rich are simple, becoming and suitable to the character.

Emil Jennings in pictures makes of Othello a dull, stolid negro—quite unlike the valiant, spirited Moor of Shakespeare's creation. In the Cyprius scenes Mr. Jennings dons a Moorish turban with a feather in it, a luxuriously embroidered smock and carries a jeweled scimitar. However, these properties do not offset his negroid makeup and wig.

Ica Lenkoffy, while a slim, white Desdemona, couldn't stand the trying closeups. The tight bodices and full flowing skirts of the Renaissance she wore becomingly, the long capes, sweeping from the shoulders, adding grace. Her blonde, wavy hair hung about her shoulders after the fashion of the day and she wore the pearl caps and head bands quite fetchingly.

Lyra de Putti, an actress of great beauty and imagination, played Iago's wife with spirit and feeling—which is more than can be said for the rest of the cast—though Iago did have more notion of the part he was living than the rest. De Putti with her sleek dark hair, deep, expressive eyes and full rounded figure is a joy to behold. The settings were excellently done—especially those with a Moorish tendency.

While not grimly authentic like "Driven," "The Trail of the Lonesome Pine" is a pleasing film entertaining picture. Some pretty, spick and span mountain settlements have been concocted, a neat mother in black satin and white collar and cuffs and amazingly well furnished, tidy cabin interiors, while attractive enough, certainly do not add verisimilitude to this backwoods tale. Mission boxes and local dry goods stores usually fall to turn out such trim gingham dresses as Mary Miles Minter, as June, appears in. When June gets "educated" she appears in several stunning costumes, being especially attractive in a black velvet suit made with a three-quarter coat and wearing a small black turban trimmed with black aigrettes. Her loose, chiffon, fur-edged negligee is most becoming.

Frances Warner, as the school teacher's sister, is always smartly groomed, looking very attractive in a light tan silk suit bloused and trimmed with civet cat.

In the jazz number of Anatol Friedland's "Affairs of 1923," there are no striking individual costumes though the ensemble is pleasing. Violo Weller in the kid song is cunning in a short salmon silk dress, and Alice Manning as the "Jigger" does some exceptionally good eccentric dancing, wearing a black and white domino suit with yellow ruffles at neck, sleeves and at the bottom of the tight fitting trousers. Ysobel and Maxine Arnold appear in effective black velvet ballet costumes made with tight bodices, short ruffled skirts and wearing white wigs. Sonya de Calve in the last "Affair" is seen in a white brocade Russian costume flowing straight from the shoulders and topped by a gorgeous head dress of the Byzantine style. The dresses of the Russian dancers are of elaborate satins—quite luxurious. Miss Manning in an orange smock and changeable greenish blue trousers with black boots does a clever Russian dance. The drops for this act are artistic and effective.

In front of the Palace this week Mrs. Rudolph Valentino is billed as a "brilliant actress." She has a very thin voice and the only brilliance noticed was her really smart orange velvet dress made sleeveless with a bodice and full skirt edged with tan fur.

At Riverside this week Fern Redman wears a becoming green chiffon dinner frock with panniers of many colored chiffons.

Dorothy Adelphi who assists the perfectly groomed Jack Norworth (who by the way, has allowed his grey hair to disappear) wears a stunning silver spangled evening gown made on long, loose lines and sleeveless.

Alice Bradford is at her best in a black velvet knee dress with a black tulle and black boots that look like the flapper's popular "go-loshes."

The big number is Vadie and Gyl. In the Chopin waltz Vadie is a graceful, fluttering snowdrop in her brief white ballet costume with her golden hair arranged in the severe Grecian fashion. She is chic in her cakewalk costume of black and silver spangles with a red satin sailor hat and high heeled red slippers. In the last beautiful number the drop gives an effect of air and space and freedom, and the scant draperies of the dancers with their graceful, gayly colored scarfs complete the picture of lighthearted gaiety and abandon. Vadie appears in a short batik tunic that harmonizes with the huge "Deauville handkerchief" which the dancers use so charmingly.

INSIDE STUFF

ON VAUDEVILLE

Billy Single Clifford may be back in vaudeville, having cut away from civic life in Ohio, where he has been exceptionally successful. Clifford was mayor of Urbana, O. four years. He owns two theatres in the town and the bill-posting plant. He has leased the houses and plant and, although assured of a neat income, the call of the footlights finally attracted him back to Broadway. Clifford was in "Go-Go," the new John Cort musical play at Daly's 63rd Street. He hoped out the show's title, but withdrew, however.

Jimmy Hussey was reported having sailed for London two weeks ago on "spec." That was after it was known he had been engaged for the Empire's new revue there, "The Rainbow," which was first called "Monkey Glands." Hussey is said to have received a contract from M. S. Benham, acting here for the English managers, but the latter cabled a cancellation. Hussey refused to accept the scrapping of the contract and sailed three weeks ago with others engaged for the Empire show. It is possible the matter will reach the English courts.

E. C. Mills, of the Music Publishers' Protective Association, has been guiding the destinies of the executive end of the publishing industry for a number of years, and to advantage, but he and the other members of the M. P. P. A., have no redress when practices such as the following are resorted to. It all came out when the "plugger" in question resented the domineering "up stage" attitude of the singing single he traveled with. The plugger, like the proverbial worm, turned and "bawled" out the actor to the effect he was not being paid by him; that the music house whose songs he was singing in his role of an audience "plant" was paying him his \$75 a week and traveling expenses; that the actor had no excuse for "ritzing" it from house to house, and referring to the plugger as "did my man show up?" etc. Incidentally it has been commented on by managers and newspaper men that this anonymous plant happened to be more entertaining to an audience with his sympathetic tenor than the actor himself.

The proposed new Loew theatre in St. Louis has not as yet secured its permit to start building operations. It may be adjusted this week or shortly. The site cleared leaves four walls standing. The Loew building plan is to make use of them. That will require much shoring up, and is reported to have had something to do with the delayed permit.

The St. Louis operation is the single exception to Marcus Loew's expressed intention of not again building himself, meaning that hereafter if the Loew circuit is to add on another house to the chain, it will lease or take over one erected by local capital. The St. Louis proposition looked so good, however, and with other arrangements as satisfactory, Loew concluded to have its own house in that city.

The experience the Loew people passed through of building 28 new theatres in almost as many towns and almost simultaneously dulled their building bee. It was an accomplishment never before attempted and likely never again will be by any theatrical interests.

The Orpheum-Loew negotiations for the transfer of the Loew two coast houses to the Orpheum circuit have been growing warmer. In the early part of the week \$500,000 kept the transaction from closing. Report said the Orpheum had offered \$5,000,000 and Loew's was holding to its first asking price, \$5,500,000 in cash. The Loew theatres are the Warfield, San Francisco, and Loew's State, Los Angeles. They are said to represent an investment to Loew's of four and a half or five million dollars.

Some see in the purchase by Orpheum, if it goes through, an attempt to blanket the Pantages houses in the same cities, the best stands on the Pan time. The Orpheum, besides its big time Orpheums in each of the coast towns, also has a Junior Orpheum in both now operating. Pan has one house in each of the cities. The Loew theatres out there are playing pictures with extra attractions.

A single woman on the bill at the Hamilton recently ran through a series of "imitations," one worse than the other. The imitations were so bad that Jimmie Alox, the Keith booker, thought the girl was doing Eddie Foy, but later learned she was aping Ted Lewis. After a half a dozen of the imitations had been concluded, the girl turned to the audience and said:

"Who will I do now?"

From the topmost tier of the gallery came the answer in a piping treble:

"Aw, do Bill Brennan."

A vaudeville act (man and wife) has drawn out of a building loan institution \$67,500 with the payment made to them in one check. The couple had invested money in the building loan plan for the past 15 years, at which time, as a vaudeville team, they were earning a comparatively small salary. Now they receive \$1,100 weekly as an act.

A married couple who appeared in a production act of their own for several seasons decided to put it out this year under their management with a man and woman in their roles. They secured a route from a western circuit and joined a production themselves. When the act reached the coast the man they had engaged became ill, forcing it to close. The show in which the originals had been engaged for had meantime terminated its road tour. The male member of the team owning the act decided to jump to the coast and take the part in order that it might continue its route. The head of the circuit at first refused to allow the substitution claiming breach of contract notwithstanding the new member had played the act on the big time. The matter was finally satisfactorily settled for both parties with the wife recently joining the act with the circuit securing the turn with the original principals at a salary agreed upon for a substitute couple.

An independent vaudeville booker missed his train while endeavoring to line up a theatre in a New Jersey town. It happened to be the last cut that night and the trip to Newark, N. J., was \$12 by taxi. While undecided as to what to do he found a film salesman in a similar predicament, and suggested they split the taxi fare. It was agreed upon and they made the trip. Upon reaching their destination the film man appeared to put his hand into his pocket to secure some money and left the cab, first giving the impression he was about to pay the driver. Instead he made a quick getaway and has not been seen by the vaudeville booker to date.

Percy G. Williams' Neptune Villa at Palm Beach is the same in Winter to Florida as the Williams' estate at Islip in summer to Long Island. The former vaudeville man keeps open house to his friends at both places, having made it a continuous performance when erecting the Palm Beach mansion.

Reports say it is a B. S. Moss theatre and not a Keith's house, properly in under negotiation on Broadway at the skirt of the theatrical section. Whether it will eventually be the site of a new Keith house isn't known. The size of the plot, according to accounts, would not give Keith's the capacity it wants for a new big time vaudeville theatre.

Hazay Natzy who controlled the Biltmore orchestra under Jacques Green's direction at the Hotel Biltmore, New York, has been experiencing difficulty with the men in demanding a percentage from each individual member's salary. The jazzers objected, the cancellation by the hotel management assisting them in their idea of playing vaudeville exclusively. For this reason they have incorporated as the Hotel Biltmore Band Inc., through Hess & Ellenfeld. Green and the champ drummer of the outfit, Willie Creger goes with the band also.

CITIES OF UNDER 200,000 TO HAVE THEIR OWN ATTRACTIONS

Group 3 of I. T. A. to Be Known as National Productions, Inc.—76 One-Night Stands Mapped Out—20 Weeks of One-Night Playing

The project of the small stand managers to own or supervise the productions which are to be routed into the one nighters may be in operation next fall. The plan was proposed some weeks ago and is to be incorporated under the name of the National Productions, Inc. It is reported that a route of 76 cities has already been laid out and that \$27,000 has been subscribed to the venture. The plan now calls for about 20 weeks of exclusive one night playing, and it is hoped to raise about \$75,000 to finance the scheme.

The idea of purchasing and operating their own attractions came from group No. 3 of the International Theatrical Association, which takes in towns of less than 200,000 population. The I. T. A., however, is not an actual part of the production plan, which will be operated by an organization of "group three" house managers on their own.

The project includes all cities east of the Mississippi. Nathan Appell has been touring the Middle West and South in the interests of the plan. The one nighters have been given so few attractions for the past seasons it is believed the only way in which they will be assured bookings is to control the attractions themselves.

It is not proposed to produce new shows. The executive heads will pick attractions which the producing managers are ready to send to the storehouse, offering to purchase them outright for the one nighters or, to play on percentage. Changes of cast and some equipment may be required, but it is expected such a program will bring desired results.

The way the idea now shapes up each of the subscribing one night managers will invest \$1,000. The backers of the plan do not consider such subscriptions any more a gamble than contracting for a picture feature for a week, which some are and have been doing.

In the one nighters houses have been forced to switch to vaudeville or pictures in order to pay the rent, as so few road bookings are allotted them. It is already proven by the subscriptions made the small stand men would prefer playing attractions. If no profits are made by the organization as a whole, those who favor the idea say the one nighters would be certain to more than win back the amount of the investment in profits from the attractions.

CUT RATE LOCATION

Chicago May Be Preparing for It—Cigar Stands as Ticket Offices.

Chicago, March 21. One of the ambitious ticket brokers of Chicago, greatly liked by the show folks, is being congratulated on a deal by which he has acquired the cigar stands in the Buck and Rayner drug stores, located on the choicest corners in Chicago. The lease is for five years.

It is believed he will deal in cigars, cigarettes and candies for a time, but will later introduce the sale of tickets in the stores. The Buck and Rayner stores are located on the busiest corners of the loop. Thousands of people enter them daily.

The basement of one store at the very head of the rialto may be used as a clearing house in the event that cut rate tickets become popular in Chicago.

"MOUNTBANK" STARTS

"The Mountbank," by W. J. Locke and produced by the Charles Frohman Co., will open Thursday night at Stamford, playing two days. The piece has rehearsed for three weeks, and in consideration of that will lay off next week for further preparation, reopening at the Broad Street, Phila., April 2.

Frederick McKay has an interest in the English play, and it will be under his management.

Norman Trevor is featured, others in the cast being Lillian Kenble Cooper, Gabrielle Ravine and Nora Swinburn. The latter appeared in the English company of "The Bat." David Burton is directing.

LONG RUNS OF PLAYS AT HIGH \$5 SCALE

"Chauve-Souris" Holds It for 58 Weeks—Two Shows in On New Records

The world's record sustained high admission scale attraction has been made by "Chauve-Souris," the Russian specialty attraction which carried a \$5 top for 58 consecutive weeks for a total of 486 performances. Monday the scale at the Century Roof was dropped to \$3 top, which price will stand for the remaining six weeks the attraction has yet to go. The show was opened originally at the 49th St. and announced for a 30-day engagement. Its unprecedented success continued after moving to the top of the Century, where the scale remained the same.

Comstock & Gest's other Russian marvel, the Moscow Art Theatre, has also annexed a high price record at Jolson's 59th St. It will go to the road Easter after 12 weeks playing at \$5 top. The nearest to that showing in the dramatic field was made by "Claire de Lune," which ran at the Empire for eight weeks two seasons ago at the same admission. The Moscow Art had piled up a total gross of \$404,000 up to last Saturday, and it is sure to exceed \$450,000, which may stand as a permanent record in American dramatic annals.

"The Music Box Revue" is the nearest musical attraction to the "Chauve-Souris" record. Last season's revue opened at \$4 top, but was boosted to \$5, where it remained for 18 weeks. This season's production at the Music Box opened at the lofty price and is already past last year's record. The sale will be dropped to \$4 starting April 16, which will give the Music Box a \$5 period of 25 weeks.

The only other attraction trying \$5 top for any length of time was the 1921 "Follies" at the Globe for 15 weeks at the scale. On the road the show dropped to \$3.50. The "Music Box Revue" on tour also lowered the scale, playing at \$3.50 top, though some stands were reported at \$4.

BAYES' CONCERT TOUR

Going Out Next Season Under Wm. Morris's Direction

The appended name of William Morris to the concert tour by Nora Bayes next fall over here lends authenticity to the plan. Miss Bayes will tour in one night engagements, playing from coast to coast and perhaps starting the trip at Town Hall, New York, for a single evening.

Morris will manage the tour that is to commence in November.

This week Miss Bayes is appearing in McVicker's, the Chicago film theatre, holding over there for next week, and then sailing to open April 30 at the Coliseum, London, as a vaudeville act. Her English engagement is for eight weeks, the first four to be spent at the Coliseum.

Morris arranged both of the engagements.

JACK MASON RECALLED

The Shuberts have recalled Jack Mason to stage the new show for Jim Barton. Mr. Mason started to work on it Tuesday.

Helen Francis Stabbed
St. Louis, March 21.

Helen Francis, with "Tangerine" at the Shubert-Jefferson, reported to the police that a man accosted her and asked for money. When she refused to give him any he slashed her right arm with a penknife.

Physicians treated the arm which had four cuts of a serious nature.

EQUITY PLAYERS NOT PRESENT AT MEETING

Only Speakers and Audience Appeared—Invited Guests Run Meeting

The Equity Players seemed guilty of a faux pas Sunday with the guests they had invited to attend an open meeting at the Equity's 48th street theatre. Printed cards had been sent out to all subscribers for tickets for the Equity Players' productions, and through the daily papers the public had also been invited. About 400 attended, of which number 50 or so were professionals.

At the request of the Equity folks, Dudley Field Malone, Cosmo Hamilton, Prof. George P. Baker and Alan McCurdy volunteered their services as speakers. Laurette Taylor, prominent Equity member, was also announced to speak. With the exception of Miss Taylor, all appeared, to find there was no committee to greet them, not a single representative from either Equity players or Equity, no doormen, ushers nor anybody but the speakers and the audience.

Someone opened the doors and the audience just walked in. The stage manager set some chairs for the speakers, who waited 15 minutes. No Equity people appearing, they decided to do what they came to do and the audience were treated to an hour of wit, humor and informative discourse.

No comment on the failure of Equity to have a committee on hand was made by any of the speakers, except an announcement by Mr. McCurdy that Miss Taylor had sent word she would not be at the meeting until around 4.

Prof. Baker spoke on "The Dramatist in the Making." He explained the nature of the work, the calibre of the pupils, and some of the hard propositions to be over-

(Continued on page 19)

BENEFIT PERFORMANCE FOR ILL CHORUS GIRL

Casino, New York, April 8, Donated to Edna Rochelle—At Saranac for Four Years

A benefit performance in the interest of Edna Rochelle, one of Broadway's most popular chorus girls, will be held at the Casino, New York, Sunday evening, April 8, the house having been donated by the Shuberts. Miss Rochelle has been ill for four years, having been at Saranac Lake virtually all of the time. She was in "Honey Girl," the Winter Garden shows and "Follow Me," the last Anna Held show.

Checks and donations may be sent to Polly Pickens, Princeton Hotel, West 45th street, New York, who is treasurer of the benefit committee, of which Walter Douglas is chairman. Others on the committee are Leonard Gallagher, Harry Fitzgerald, Miller and Mack and Rufus LeMaire. Tickets for the performance may be purchased at the Casino.

STEEL IN FILM HOUSES

Singer of "Music Box Revue" to Receive \$2,500 Weekly on Coast

Los Angeles, March 21. During next summer John Steel will sing in the Sld Grauman picture theatres, principally the local Metropolitan, for six weeks at a salary of \$2,500 weekly.

The engagement is to follow the end of his season with the "Music Box Revue" in New York.

While Steel personally is unknown to this part of the country, the phonograph records have made his name and voice familiar.

"Clean Town" Getting Ready

"A Clean Town," written by the Nugents and tried out last fall, will again be put on late this spring by Richard Herndon. The last act has been rewritten.

Charles Ruggles, who was in the lead in the original showing, is mentioned to again appear in the play. Ruggles was in "Naughty Diana," a musical piece produced out of town during the winter by A. H. Woods.

INJUNCTION APPLIED FOR AGAINST OUSTING OF 'WARNING'

Management of Klaw Theatre Charged with Seeking Unfair Advantage—Show Met Stop Limit—Method Repudiated by House

'LOLA IN LOVE' OFF THROUGH HOLD-UP

Can't Replace Principals Who Walked Out of Rehearsals, Says Equity

"Lola in Love," a farce with music which was reported due for debut here in the new Dresden (atop the New Amsterdam) is still held up. It is claimed interference by Equity is keeping the show from reaching the boards, according to the management. The piece was originally put out by F. C. Coppius. A. P. Waxman is now in charge. Because of a series of rehearsals after the show returned from the road, an agreement was made with Equity that the original cast be employed when the show opened on Broadway.

Waxman now claims that Hal Forde and Fay Marbe walked out of rehearsals on the grounds they did not like certain changes in the script. The manager also stated the players refused to take direction. It was placed before Equity this week when it is alleged an official stated the players had the right to object to some changes. This officer is said to have remarked he "could very well see a hypothetical case of 'Hamlet' being put on with a star and a song and dance being inserted to liven the play."

Under the Equity arrangement Waxman cannot replace players unless they voluntarily step out. The manager claims he offered to continue Miss Marbe and Forde in the cast provided they follow direction. It is also reported he sought to replace them with Frances Cameron and Charles Purcell which caused the Equity argument. Meantime it is reported the new backers of "Lola" are laying low until the matter is adjusted.

DUNCAN INDEPENDENT

Out of Equity Players—Staging "For Value Received"

Augustin Duncan has been engaged to stage "For Value Received" and may appear in it. Last fall Duncan was appointed general director for Equity Players, withdrawing after internal dissension. Some weeks ago he rejoined the Players in an executive capacity, but fell ill and did not participate in the presentation of "Roger Bloomer," Equity's biggest flop. Duncan is to devote his efforts to independent productions, indicating he has again stepped out of Equity players.

"For Value Received" was written by Ethel Clifton, a vaudeville who has written a number of plays. It was tried out at the Coast a season or so ago, with Florence Reed and Maclom Williams the leads. Private backing is reported.

REPRODUCING "MRS. PEPP"

Richard Herndon, in association with Dan Arthur, is reproducing a play in which Marie Cahill will be again starred. The present title of the piece is "Alias Mrs. Pepp," although another name attained when the show recently had two weeks of southern bookings.

The play is a travesty on mystery plays, Miss Cahill playing a lady detective. Included in the supporting cast are Dodson Mitchell, Mona Kingsley, Lawrence Grant, Nannett Comstock and Ruth Mero.

AMY LESLIE REVIEWING

Chicago, March 21. Amy Leslie, who has been ill, was able to attend the premiere of "Two Fellows and a Girl" at the Cohan Grand and wrote up the notice for the "Daily News." She was given a royal reception by the first night crowd.

Miss Leslie's illness reduced her weight 25 pounds, but she shows no ill effects.

An injunction was applied for by Mindlin & Goldreyer through their attorney David Podell yesterday (Wednesday), a court order being sought to restrain Marc Klaw, Inc., from ousting "The Last Warning" from the Klaw theatre and booking another attraction there Easter (April 2). Joseph Klaw had issued notice to the "Last Warning" to vacate the house March 31, alleging the attraction had fallen under its stop limit of \$7,000 last week.

The managers of the mystery piece alleged the gross to have actually exceeded the stop limit and that Klaw was attempting to take unfair advantage. It is understood the "two Mikes" who manage "The Last Warning" bought tickets last Saturday to insure the gross bettering \$7,000. Klaw contended such tickets were "not bonafide sales" and made such a notation on the box office statement, which was rejected by the attraction. Mindlin & Goldreyer refused to settle Saturday night, through \$394 deducted from the statement which the house claimed was the amount of the tickets "not bonafide sales." Earlier in the evening the rough statement given the attraction manager totaled \$2,731 but the final statement held the deduction.

Klaw is said to have signed a contract with "The Exile," said to have agreed to enter the Klaw April 2 under a \$3,500 weekly guarantee. The new show was produced by a pooled production fund contributed to by several Broadway theatre treasurers. "The Last Warning" also has a multiple number of stockholders, but turned out to be a surprise success early last fall.

The purchase of tickets to meet the stop limit is a common practice. Two other attractions current are known to have maintained a gross above the stop by that method. Few if any contracts provide against the method, and it is said the "Last Warning's" contract holds no clause prohibiting it.

In addition to the attempt to force the play out of the Klaw it is alleged that prospective patrons, when asking for tickets for Easter week, were informed "The Last Warning" would not be there, as it was closing next week. It is reported a damage action may result.

P. M. A.-EQUITY ON MONDAY

Discussion on Extension of Agreement to Be Reached in 3 Weeks

A meeting of committees respectively appointed by the Producing Managers' Association and Equity and assigned to enter into discussions as to the continuance of the five-year agreement between the managers and actors, which expires at the end of next season, was postponed from yesterday (Wednesday) until Monday.

The one or more sessions are regarded as important, since the committees are empowered to make recommendations to their executives.

The Equity committee will recommend action to the council and the managers' representatives will advise the executive committee of the P. M. A. It is expected a result will have been reached within three weeks.

Both organizations will have a committee of three, but each will have an ex-officio committeeman, making the count four. The committee appointed by the managers is made up of Arthur Hopkins, W. A. Brady and Leo Shubert. Equity being represented by Frank Gillmore, Edith Wynne Matthison and John Willard.

Augustus Thomas and John Emmerson are the ex-officio members of the respective committees and will sit in at the deliberations.

AMY LESLIE VISITING COAST

Chicago, March 21. Amy Leslie will leave for California shortly on an indefinite leave of absence from the "Daily News." Her place will be filled by Mollie Morris, who has been her assistant for 18 years.

INSIDE STUFF

ON LEGIT

Much argument pro and con resulted from the closed meeting of Equity March 11. It was the arrogant attitude toward the managers (P. M. A.) assumed by John Emerson that mostly brought forth the arguments. That Frank Gilmore, silently acquiesced also got into the conversations held by Equity members following the account of the meeting published in last week's Variety. Staunch Equity members are known to have engaged in the controversial discussions.

The Sunday playing subject continued to be included. More actors seem to be in favor of Sunday playing than against it. The action of special meetings called by the Equity clique and their conclusions by resolution or otherwise don't impress the general membership of Equity. The Equity executives attempted to evade the questions of their going to Albany to oppose the Sunday playing bill on the ground if Sunday were permitted the legit in New York State, managers would emit the Wednesday matinee, using the Sunday night show instead as the eighth weekly performance, without the actors getting anything for the really extra Sunday performance.

Some of the smart actors sniffed at that excuse. They wanted to know why the Equity bunch had not conferred with the P. M. A. before going to Albany, to ascertain if the managers would agree to a modification in the contract mentioning Sunday as an extra performance in any event or under any circumstance when played for profit in what is now a six-day town. The actors—members of Equity, who see it that way, say there would have been no hesitancy by the managers to have a k'd the provisional clause; managers say the same thing.

The deprivation of actors through Equity's hasty action who might need the Sunday playing money appears to rankle alike among those who don't profess to be opposed to Sunday shows, as well as those who don't like them; the latter stating it should be a matter of choice solely with the player concerned.

"Barnum Was Right," at the Frazee, New York, has several show people financially interested. The principal backer, besides Louis F. Werba, its producer, is said to be Max Hart, the agent.

Roof theatres may go in for the midnight shows as a permanency. "Lisa," now on the Bayside roof, may give a couple of midnight performances weekly before long, while the new Dresden theatre, on the former Ziegfeld "Frolics" roof, may follow the example when opening. The Dresden will seat 750. No date of opening has been set nor attraction mentioned for it.

"Sue Dear" again will be sent to the road, booked for the Southern one-nighters next fall. Arthur Rosenfeld and Jack Hendricks, the latter an actor, are backing the venture, Bide Dudley being concerned only with the royalties.

Rosenfeld is engaged in the making of theatrical frames for lobby display and has been interested in several shows. It is said that every time he gets mixed up with a loser the price of frames goes up. That also applies to a certain delicatessen shop-keeper on Seventh avenue in the middle 50's. The place has been robbed several times and recently the loss was \$700. Patrons claim the prices on commodities immediately went up several cents all along the line and the summation of prices on things purchased is given a quick count—always in favor of the "house."

The frankest theatrical advertisement of the season was carried in Funday's papers on "Humoresque" at the Vanderbilt. It stated that although Laurette Taylor was acclaimed by the critics for the characterization of Mrs. Kantor in the Fannie Hurst play, it would be withdrawn at the end of the week, "owing to lack of public support." The piece is in its fourth week. The star drew some smart audiences on the orchestra floor, but the takings could not beat \$6,000 weekly. It is believed the film version of "Humoresque" exhibited a year or more ago, took away from its value for the spoken stage.

"Humoresque" has drawn attention in show circles ever since it was opened by George Tyler who was compelled to keep it on the road because of difficulty in securing a Broadway theatre. It was known the attraction was drawing weak business and few houses were willing to consider booking it. One theatre was rejected by Tyler because of conditions calling for a guarantee. At a Lotus Club dinner here before the Vanderbilt was secured Hartley Manners, husband of Miss Taylor, assailed the managers as "glorified janitors" because of their hesitancy in accepting "Humoresque."

Broadway managers seem to think the season is over. They deprecate Easter Week, and are pessimistic for the remainder of the spring, claiming the bottom has dropped out with small chance of recovery. That vaudeville managers are talking of early closings is another sign.

"Secrets" intends remaining at the Fulton, New York, its management says. The stop there is \$10,000, and the show hasn't yet gone below, although the show's management had to invest \$240 week before last to make the 10. Last week the Fulton did \$10,500, with \$2,400 of that amount from cut rates. When "Secrets" commenced to slide toward eleven it was thought its weeks were numbered at the Fulton. Arrangements were entered to send "Cinders" in. What will be the outcome isn't clear just now or what "Secrets" may do this week and next, besides whether "Cinders" is yet ready for Broadway. The latter Royce show is in Philadelphia where it opened last week.

Evan Burrows Fontaine and her mother, Mrs. Florence Ames, found themselves in jail in New City, N. Y., over Sunday, without bail and without funds. It is reported Miss Fontaine has no money other than her salary as dancer at the Little Club (New York) cabaret, said to be about \$350 a week. The bail on the indictment charging the women with perjury in the Sonny Whitney action Miss Fontaine brought against young Whitney, was \$10,000. Monday the Salvin restaurant people arranged to deposit it. Previously no one could be found who would place collateral with a surety company. Kender & Goldstein, the theatrical attorneys, were retained at a late moment to represent the Fontaines, but too late to prevent them remaining imprisoned over the week end.

Luke Barnett, the famous "Pittsburgh waiter," who has been the unofficial "steamer-up" on the say-so of the functionaries of many dinner affairs, has a brand new idea. He was in New York with it last week, booked at the time for an affair at the Hotel Pennsylvania. In the new guise he appears as a dry official willing to be greased with coin, and the role was an immense success. Luke succeeded in getting into as many arguments as when a "waiter." The dialect is retained, but Luke continues to headquarter in Pittsburgh. When they want him they have to send for him, and it's worth while. While in town, Barnett had at least one Broadway theatre lobby in an uproar. The treasurer recognized him, and Luke began with the ticket-taker, presenting an old coupon. The house manager got into the argument, and when Luke said he bought the ticket from a spee outside, it nearly caused a murder. The manager started after the man pointed out, but Luke said he guessed he made a mistake.

Several of the most astute showmen on Broadway found much significance in the side-lights of the Lambs' Gambol given at the clubhouse last Sunday, when David Belasco was re-elected to membership by acclamation. It was the first time the noted producer had appeared in the Lambs since the actors' strike in 1919 and that attained for other known theatrical personages. It is taken to indicate the tension which

has existed in the club between the purely professional elements and others is lessening.

One factor in theatricals, a man highly respected throughout the amusement field, gave it as his opinion that the legitimate managers and actors will soon reach an amicable understanding. It is known a considerable portion of the Lambs' membership has intentionally remained away from the club house because of the feeling existent since the strike. Lay members have been going almost altogether to the Lotus Club, while no considerable portion of professional members, equally tired of the showmen's squabble, have drifted down to the Players.

During the Gambol someone suggested to Belasco that he ought to return to the Lambs. He replied that he thought well of it. The producer was taken at his word and the acclaimed re-election was greeted with cheers. Before the strike most of the producers belonged to the Lambs, but withdrew when the struggle was on. Belasco is the first known to return.

Gene Buck was Collie for the Gambol Sunday, said to have been one of the best in years. He assumed it was a personal matter to have as many well known showmen present as possible, and personally induced a number who have not visited the club to attend.

"Jack and Jill," John Murray Anderson's new opus, was a five-day sensation in Buffalo last week. The production is by far the most elaborate seen there in seasons. The massiveness of the production was such that the show's opening was postponed at the last moment to Tuesday, and the lace ballet was not staged until the Saturday matinee. For seven shows (five days) the gross reached \$16,000, at \$2.50 top.

The authorship report of "Jack and Jill" is that it was conceived as a musical play by the late Frederic S. Isham several months before his death, but was left unfinished by him. Otto Harbach completed the story. William McBride, the ticket broker, is said to be one of the show's principal backers.

The Lambs Gambol held Sunday night had a skit it is said in which was impersonated a girl in one of the colored shows. As reported it mentioned everything.

The two companies of "The Eat" playing the subway circuit this week, one at the Bronx O. H., and the other at the Shubert-Teller, Brooklyn, close Saturday. Two other companies of the piece closed last week, one in Scranton, Pa., and the other in Canada, leaving one company, playing west coast territory. The company closing at the Bronx recently came from the coast playing week stands on the way east, the company now in the far west having played the one night stands on the way out. Wagenhals & Kemper will continue with the piece on the road under their management next season, plans having been made to organize four companies.

Theatre managers in Chicago have been "touched" with another increase in advertising rates. This time the "Herald-Examiner" which notified the legit theatres of an increase in the price of advertising copy. Hearst's morning paper raises the Sunday rate to \$1.15 per agate line to equalize the new rate sent out recently by its competitor, "The Tribune." When "The Tribune" announced new rates, the daily rate was tilted 5 cents (85 cents per agate line now), but for the present the "Herald-Examiner" holds the former 75-cent rate for the daily advertisements from the theatres. There is a circulation war going on between the two Chicago morning papers with V. H. Polechek handling the campaign for the Hearst paper. Both morning papers are repeatedly changing the styles and amount of space for Sunday amusements, although in this respect "The Tribune" has merely showed a new policy in the extensiveness of photos used. The "Herald-Examiner" gives more space to reading matter, thereby gladdening the hearts of press agents who still maintain that Chicago is the "toughest city in the country" for publicity.

One of the last things that Archie Selwyn did before going abroad was to discuss the possibility of Jane Cowly making a coast tour of "Romeo and Juliet" this summer. It is now a foregone conclusion the current Henry Miller theatre attraction will hold until the hot months. Miss Cowly has picked out certain spots on the coast where she would like to present the Shakespearean offering. She has only made on previous trip to the far west in 1920 when her select tour in "Smilin' Through" broke all existing records for a similar tour by a Broadway star. In several of the cities the Cowly record for box office figures still holds. Publicity propaganda for a possible Cowly visit to the coast this summer is already appearing in coast newspapers, undoubtedly planted by Walter Duggan, who press-agented Miss Cowly on her first trip and whose services have been asked for by Miss Cowly from the Selwyns for the proposed summer tour. Duggan is now house manager of the Selwyn, Chicago, besides having other Chicago residential connections that make it doubtful if he can accept the offer for the limited Cowly coast tour, such as it would be, as much as his close friends know he would like to do since the offer came from the star herself. Duggan, while visiting with Archie Selwyn on the eve of the latter's sailing, confided with friends that "Chicago is the greatest city in the world" and that the only incentive that would take him away for another whack at road work would be to consider the coast trip as a holiday period in the possibility of the Selwyn theatre in Chicago having no summer attraction and that it was Jane Cowly copy that he would be writing. It is Miss Cowly's plans to visit only Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Spokane, Seattle, Butte and a few one nighters back to Chicago.

Two swindlers were indicted this week, by the Grand Jury in Brooklyn, who had used a retired actress 75 years old as their foil. One of the swindlers gained the acquaintance of the elderly woman by helping her over a crossing, she being forced to use two canes to walk. He learned her address and the fact she secured her sole support from the Actors' Fund. A few days later he returned to her neighborhood with a partner, both distributing punchboards to local trades people with the idea the funds derived from them were to be given an old actress in need, giving her name and address. She was informed, and disclosed the swindle. She testified on the witness stand before the Grand Jury she had been supported comfortably by the Actors' Fund for several years and had never sought any outside aid.

Returning from the Florida winter resorts, showmen tell of an incident featured by one of the high-stepping choristers dashing out down there. She was coolish enough to entertain a man in her suite in the afternoon. Both parties were placed aboard a train headed north that night.

"Shoe Polish" in the nickname around the Shubert office for the two-for-one. A producer who lately found out about the plan through his show in a Shubert house gave it the title when for the moment, forgetting the exact wording of the two-for-one, said "How about those shoe polish tickets?"

It appeared most likely during the week another theatrical story would "break" out of the Farrar-Tellegen divorce action, through the employment of the initials, "S. L." to partially identify one of the co-respondents. Reporters were excluded from the hearing when testimony was given against the defendant incorporating his affairs with other women, on the ground as stated the testimony would be unfit for publication. The owner of the "S. L." initials is said to be ready to assert herself, and this week consulted counsel as to action, especially against a New York daily that used her full name in connection with the case. "S. L." is reported a sister of a star in the legitimate.

The White "Scandals" will end its season with the current run in Chicago, other than working a week after, east to New York. George White is preparing for a new production, "Herb Ward of the Law Studios" is leaving New York today (Thursday) to consult with White in Chicago over his new production equipment.

SMALL'S WILL PROBATE WITH WIFE TESTIFYING

Montreal, March 21.

A Toronto dispatch says: Mrs. Theresa Small, wife of the Toronto millionaire, A. J. Small, who disappeared Dec. 2, 1919, appearing in court in connection with her application for probate of a will leaving the entire \$2,000,000 estate to herself, stated in reply to questions that she had a theory as to how her husband had met his death, but did not care to express it.

In the present proceedings, Mrs. Small is applying in the Surrogate's Court to Judge Coatsworth for a declaration that her husband may be legally deemed to be dead, in order that the will may be probated. Sisters of the missing man, Florence and Gertrude Small, are attacking the validity of the will, dated 20 years ago and not prepared by a lawyer.

A. G. Slaght, K. C., counsel for the Small sisters, examined Mrs. Small in court for several hours, directing attention chiefly to Mrs. Small's reasons for not calling in the police for weeks after her husband disappeared; the basis of her belief that her husband is dead, and details of the arrangement between her husband and herself regarding division of the \$1,000,000 which Mr. Small received for his theatres from the Trans-Canada Theatres, Ltd., the day before he vanished.

The witness insisted that while she was much alarmed on the night of Dec. 2, 1919, when he did not arrive home for dinner as he had arranged, she spent most of the night calling on friends to make inquiries concerning him and accepted the view of Thomas Flynn, a friend of the missing man, that he had gone away for a holiday and rest, but would return in due time. That was her reason for not notifying the police.

Questioned by counsel, Mrs. Small said she had become uneasy when John Doughty, who had been Mr. Small's secretary, disappeared about a month after Mr. Small vanished. The fruitlessness of the search for Mr. Small by detectives had convinced her that her husband was dead.

Cross-examined as to what she had meant when she said she did not associate Doughty with Small's disappearance, she reiterated she had not suspected Doughty.

"You are seeking permission of the court to swear an affidavit that Mr. Small died on or about Dec. 2, 1919?"

"Yes."

"Where do you suggest he met his death?"

Mrs. Small's lawyer objected.

Mr. Slaght: "Have you any opinion how Mr. Small met his death?"

"I have my opinion, but I don't like to express it."

"Has a charge been laid against anybody in the criminal courts in connection with your husband's disappearance?"

"Yes."

"Against whom?"

"Against John Doughty for kidnapping and seizing."

Asked why that charge had not been pressed, she said it was for the police to say. She presumed they did not think the time was opportune. Doughty is now serving a term in Kingston penitentiary for stealing \$100,000 in bonds from the missing man's vault.

Counsel questioned Mrs. Small closely regarding the agreement under which she was to receive half of the \$1,000,000 cheque in lieu of dower. The agreement, she said, had been made between them when sitting in the law office of Oster & Harcourt, just before completing the sale of the theatres. According to the agreement, the \$1,000,000 was to be deposited in their joint account.

"Did your husband not smash to pieces the \$1,000,000 agreement he made with you, and deposit that cheque for \$1,000,000 in his own personal account?"

Mrs. Small indignantly denied her husband had repudiated his bargain.

There are several other witnesses to be heard.

Detective Austin P. Mitchell, who searched many parts of the world for three years for trace of the missing Toronto millionaire, Ambrose J. Small, told the Surrogate Court in Toronto that not only was Small dead, but that he knew within a 70-acre area where he was buried. He refused to state, however, he believed the body to be. Judge Coatsworth stated that the witness was not obliged to answer.

This statement provided the biggest thrill of the two days' session before Judge Coatsworth.

BOX OFFICE TAKINGS HELPED BY REMOVAL OF TAX STRAIN

But Near Approach of Holy Week Still Depressing Influence—Six to Eight New Attractions Are Scheduled for Easter Week

Those attractions with the "stuff" on Broadway which had been touched up by the depression evident since March 1, bettered their takings last week while others slipped to lower levels. The increases were not material, a majority of the grosses which improved moving up several hundred dollars. The predicted reaction following the expiration of the income tax paying period was not in the measure hoped for but a better tone was noted and the leaders are expected to remain on a profitable basis through the spring period.

Business this week found little change although there were some exceptions where takings bettered the first days of last week. Holy Week is discounted as certain to see poor attendance and if the season is to assume the prosperous proportions of the winter, it will not be until Easter.

For that week six to eight new productions are due. "If Winter Comes" will succeed "Loyalties" at the Gaiety; "Elsie" will take to the Vanderbilt, dark next week because of the stopping of "Humoresque" this Saturday; "Morphia," now playing special matinees at the Eltinge will become the regular attraction there succeeding "The Masked Woman" which goes on tour; "The Enchanted Cottage" will enter the Ritz which will also be dark next week, the current "Sporting Thing to Do" quitting Saturday. "Cottage" may open March 3 to escape the Easter influx; "Cinders," the new Royce musical is listed for Easter debut, and so is "The Exile" (There is some difficulty over the house contracted for it). "Sold" is another possibility (formerly called "Ladies For Sale").

The best prospects among the generous number of new plays which have arrived since Washington's Birthday are topped by "The Comedian" which Belasco brought into the Lyceum and "Barnum Was Right" which arrived at the Frazer. The Belasco attraction drew nearly \$11,000 in seven performances and should stay until hot weather. "Barnum" enjoyed a lively first week, grossing about \$8,500 and reported jumping this week. "The Love Habit" appears to have a better chance than its predecessors at the Bijou while "You and I" is faring very well at the Belmont with the lower floor capacity all performances. "Pasteur" started very weakly at the Empire and cannot remain unless making unexpected improvement. "Peer Gyn" which moved up to the Shubert started off at a \$14,000 pace, a jump over the Garrick business. The Shubert can do about \$20,000 at the \$2.50 scale. "The God of Vengeance" is making some money at the Apollo but started to slip last week. If it does not soon fall under its stop limit, the piece may be stopped by the court action against the company, the case coming up Monday. "Rain" holds the leading dramatic spot, with "The Fool" the biggest money getter and "Merton of the Movies." "So This is London," "Seventh Heaven" and "Polly Preferred" the class.

The musical field centered interest this week on the entrance of "Jack and Jill," due at the Globe tonight (Thursday). "Wildflower" has been coming along steadily. Last week it drew the best normal gross since opening, takings going to \$15,700, and business the first two days of this week doing a further jump. "Go Go," the new Cort show at Daly's 63d St., had an encouraging first week, the business going to nearly \$9,500, and reported better this week. "Liza," which moved down from Daly's to the Bayes, dropped off and failed to gross \$5,000. "The Follies" leads the field, with "The Dancing Girl," "Music Box Revue" and "Little Nellie Kelly" the contenders. "Music Box" went up \$1,000 last week, with nearly \$25,000 in. "The Clinging Vine" came back somewhat for a \$15,000 gross, and "The Gingham Girl" was slightly better also.

This week's new offerings, in ad-

dition to "Jack and Jill," are "The Love Set," which opened at the Punch and Judy without attracting a deal of attention; "The Adding Machine" at the Garrick, for which the Guild drew some favorable notices, and "The Gully One," which came to the Selwyn. The latter piece failed to impress and is reported booked in for a limited engagement.

There is one attraction braving premiere Holy Week (starting Monday), "The Wasp," which succeeds "Hail and Farewell" at the Morosco. The other set withdrawals are "Humoresque" and "Sporting Thing to Do," though others may decide not to take a chance during Holy Week. Such attraction include those going on tour. At least three Broadway theatres will be dark next week, one (National) having no night attraction this week, but is running "The School for Scandal" at special matinees.

"Blossom Time" led the subway circuit last week, drawing \$17,500 at the Broad street, Newark. "The Bat's" second week of its second engagement at the Majestic, Brooklyn, grossed about \$9,500. At the Montauk, "R. U. R." drew \$7,500 on its first touring date. "Anna Christie" stood up to excellent takings at the Rivera, grossing \$12,400 for its final week of the season. "Irene" played to over \$10,500 at the Bronx opera house, that business being considered very good as the attraction playing the Strand earlier in the season.

Cut Rates Top the Buys
For the two weeks before Easter the cut rate list is topping the number of attractions that are held by the brokers as outright buys. This will undoubtedly change immediately (Continued on page 17)

"IRENE" REVIVAL AT JOLSON'S, APRIL 2

Producer of Big Hit Going in 59th Street House for Run—Show Never in Cut Rates.

The James Montgomery group that wrote and produced "Irene" will revive that Broadway hit of several seasons at Jolson's 59th Street on April 2. It is understood the house has been taken by the Montgomery people with the Shuberts on percentage. It seats around 2,000.

"Irene" during its long run at the Vanderbilt, New York, was never in the cut rate agencies. With the revival, that may be somewhat elaborated from the original through the larger stage at the Jolson, the cut rates will get it sooner or later. That dependence is looked to for continuous business.

The creator of the "Irene" role, Edith Day, is now with "Wildflower" at the Casino, New York. Miss Day had several successors in the part. One is apt to be selected for the revival.

It was the same "Irene" writing and producing group that late last season sent out "The Little White House." It did not live long on the road, but about the middle of this season was again presented at the Vanderbilt as "Glory." Running there a few weeks, it was sent to Philadelphia, where "Glory" played for a week before visiting the storehouse, leaving a loss of \$100,000 to its promoters.

CAPT. GLEASON LEFT \$400

Captain John J. Gleason left an estate not exceeding \$400 in personalty and no will when he died at the Wellington Hotel, New York, March 12, according to his brother and sole heir, Edward H. Gleason, of 499 Ocean parkway, Brooklyn, in his application for letters of administration upon the property, granted to him by the Surrogate's Court, New York, this week.

AL JOLSON AND 'BOMBO' TO THE WINTER GARDEN

To Start May 7—First at Boston—Holding Back Songs

A deal is on between Al Jolson and the Shuberts whereby Al Jolson and "Bombo" will go into the Winter Garden, New York, for a run, beginning May 7. The matter is reported to have been practically consummated, with a detail or two yet to be arranged the latter part of the week. Jolson and the show, when previously in New York, opened and played Jolson's 59th Street.

Jolson is in Philadelphia at the Shubert this week. The show lays off Holy Week, and then goes to Boston.

The two new Jolson songs, "Don't Cry Swanee" and "Morning Will Come," advertised in Variety last week for immediate release, will not be released until the Jolson engagement at the Winter Garden starts May 7. The holding back of the songs in question by Harms, the publisher, was at the request of Jolson himself, who does not want the edge taken off until he starts in at the Winter Garden.

Jolson has passed up the Winter Garden for Sunday engagements, although the Shuberts offered him \$2,500 for one Sunday night's performance.

"The Dancing Girl" is the current attraction at the Winter Garden.

BETTY BROWNE'S CAFE

Former "Follies" Girl Opens Own Cabaret

At 89 McDougal street in Greenwich Village is Betty Browne's own cabaret, called The Parquet.

Miss Browne until recently was hostess at the Club Gallant in the same section. Miss Browne's place is of medium capacity. She was formerly of Ziegfeld's "Follies" and is said to have a sufficient following to establish her new restaurant.

SWOR FORMING MINSTRELS

Bert Swor, featured comedian with the Al. G. Fields Minstrels will leave that organization after the present season to join his brothers, John, Jim and Al. in forming a new minstrel company to be known as Bert Swor's Big Four Minstrels.

Henry J. Sayers, manager of minstrel organizations, will handle the business end for the new company, which will start its road tour about Aug. 1.

"MINNIE" FIRST IN BOSTON

H. W. Savage's newest musical production "Minnie and Me" which will star Mitzl Hajos will not be shown on Broadway until the next season. The attraction opens in Stamford, Conn., April 2, and will play two weeks of New England stands, following when it will enter the Colonial, Boston for a run.

The new show is by Zelda Sears and Harold Levey, who teamed in the fashioning of Mitzl's last play, "Lady Billy."

Wilkes Gets Brady's Playhouse

San Francisco, March 21. Thomas Wilkes has secured the lease of William A. Brady's Playhouse in New York, according to announcement here by the Wilkes' office. He will give New York productions to plays tried out in his coast houses and found successful, the announcement says.

Manager Mercer Sued For Divorce

Indianapolis, March 21. Suing Charles W. Mercer for divorce, Mrs. Grace M. Mercer, of this city, alleged that Mercer, a producer and manager, refused to allow her to travel as a member of his troupe and failed to support her.

The couple were married in 1912.

No. 2 "S. I. and M."

The second company of "Sally, Irene and Mary" intended for next season will have Jerry Delaney in the leading role that Eddie Dowling holds with the original cast at the 44th street.

CERTIFIED CHECK UP FOR 4 WEEKS' RENT

Colored Show "How Come" Getting a Selwyn Theatre—Ran Six Weeks in Philly

Colored shows may again invade Broadway during the slack season, one already having been booked for entrance sometime next month. The attraction is "How Come" which has been playing in Philadelphia. It has contracted with the Selwyns for one of their houses on a guarantee arrangement, a certified check covering the first four weeks having been posted with the managers.

"How Come" gained a reputation as one of the funniest colored shows ever presented, during a six weeks' run at the Dunbar, Philadelphia. The admission was 75 cents top, the gross averaging about \$6,800 weekly. Eddie Hunter who wrote the book plays the comic lead and is said to be a "find." The show is reported weak in score. It was brought back to New York Monday and will rehearse until the premiere here. Interpolated numbers are listed for insertion.

"How Come" was designed as the first production of a proposed colored circuit. Its backers are Ben Harris, who conducts the Hill Theatre, Newark, and Sam Grisman, also of that city, they having put about \$30,000 into the play to date. Harris wrote the music and there was some internal arguments over proposed interpolations.

"Liza," a colored attraction, is the first of the sable shows to secure booking on Broadway this season. It having moved from Daly's to the Bayes last week.

IMPERSONATES MISS LORD

Evades Arrest—Cashed Check and Embarrassed Star

A woman impersonating Pauline Lord has been known for some time and when those close to the star were about to cause her arrest she disappeared. The latest offense of the impersonator is alleged to be the cashing of a check for \$400 at the Hotel Astor, the woman using a signature spelling Miss Lord's name. March 9 was the date the check is said to bear. The woman was known in other hotels though not always using Miss Lord's name. At the Great Northern she is said to have registered some time ago as Mrs. Blythe.

In addition to causing Miss Lord embarrassment while the star was out of town, the actress was a victim of the miscreant. That occurred in Chicago last season. The woman called on Miss Lord at her hotel, saying she represented a newspaper. As it was growing late, the visitor asked Miss Lord's permission to sleep in the suite. Miss Lord and her sister occupied one room, giving the other to the woman, but in the morning the latter had disappeared and also several articles of jewelry. Neither Miss Lord nor her sister noted any resemblance, yet it seems the impersonator has been getting away with it in a number of places.

The pseudo Miss Lord insulted a diner in a New York cafe recently, when Miss Lord was out of the city playing in "Anna Christie." The man, who was seated at another table, left the restaurant and called her on the phone, she answering to the name of Miss Lord.

An odd angle of the incident is that the woman is said to know every line of Miss Lord's roles and has recited them without missing.

"AS YOU LIKE IT" APRIL 16

"As You Like It" the first attraction to be presented by the American National theatre will open at Poli's Washington April 16, coming into New York the following week. Robert Milton is staging the play, with David Belasco having the final word as director general of the movement. The settings are by Lee Simonson.

In the cast are Marjorie Rambeau, J. M. Kerrigan, Ian Keith, Hortense Alden, A. E. Anson and Arnold Lucy.

SANTA CLARA'S "PASSION"

San Francisco, March 21. "The Passion Play of Santa Clara" will be given five performances next May, according to announcement from the University of Santa Clara. It was written by Clay M. Greene Over 200 students of the university will participate.

'VENGEANCE' INDICTMENTS CAUSED BY RABBI

Players and Managers Ordered to Trial Before Specially Drawn Jury

The charge of performing an immoral and indecent performance in "The God of Vengeance" at the Apollo, New York, is expected to be tried before a special jury next Wednesday afternoon. The defendants are the players in the company and the managers of the theatre and attraction, against whom warrants were recently issued. All are out on bail pending the trial.

Harry Weinberger, manager of the show and attorney for the defendants, was checkmated twice in court this week on motions to have access to the minutes of the grand jury which indicted and for trial before an ordinary jury. Monday Judge Crain, before whom the case was originally brought, denied the motion to examine the minutes on the ground there is a line in the play in which the characters say: "We have better clothes than other girls in our village," which the court believed was intended to mean that finer and better clothes could be had by inmates of a brothel.

Tuesday Assistant District Attorney Wallace made a motion before Judge Mulqueen, asking for trial before a special jury. Mr. Weinberger countering with a plea for a regular jury. The latter argued the play being presented to all classes of patrons should be heard before a body selected from the regular panel, but the court ruled in favor of the district attorney. The commissioner of jurors will select the jury from a special panel of 100 names.

Attorney Weinberger introduced letters from prominent persons rating "The God of Vengeance" an artistic performance. The letters were from Dr. Frank Crane, written after the indictment of the company; Dr. Charles Fleisher, formerly a rabbi and now on the editorial staff of the New York "American"; Abraham Cahan of the Jewish "Forwards" and Philip Moeller of the Theatre Guild. Weinberger stated the police had investigated the play four times, visiting it at the Provincetown playhouse and at the Greenwich Village theatre, where it played prior to moving to the Apollo. The police acted on complaints, but passed the play, and it was not until a Fifth avenue rabbi appeared before the grand jury the present action was instituted.

PLAY UP ADVANCE MEN

Margaret Anglin Is Second With New Orleans Newspapers

New Orleans, March 21. Margaret Anglin in "The Woman of Bronze" will do around \$10,000 this week at the Tulane.

The local dailies thought more of the show's advance men than its star. Joe Vion was ten days ahead. When here he was snapped with a chimpanzee for a two-column cut with story. Later the monk died and that brought Joe back into type.

Helen Hoerhe, five days ahead, came in for more personal publicity in the form of photos and stories about the woman publicity promoter. Joe Vion's past also looked like good copy to the local desk men who seemed to know a lot about that fellow. The same newspaper men evidently deemed Anglin a familiar and played up the oddities of her advance staff.

The Saenger Players at the St. Charles are having a good week in "Lawful Larceny" and may beat their record thus far, \$8,000.

ITOW'S BANKRUPTCY

Michio Itow, who has staged a number of vaudeville and legit productions, filed a voluntary petition in bankruptcy in the Federal District court Saturday, listing liabilities of \$10,415.71 and no assets. Itow gave his address as 141 West 47th street, New York, and business as that of "dance instructor and producer of concerts."

Itow put on and was financially interested in the flop, "Pin Wheel Revue," which had Raymond Hitchcock for a time at the Earl Carroll theatre. His biggest liability, \$5,000 due R. G. Herndon of the Belmont theatre, New York, is an undetermined half share of the Pin Wheel Co. debts. Other items of indebtedness are for small bills for music, etc.

STOCKS

TRYOUT STOCK COMPANY
IN THE METROPOLISHarlem Opera House Consider-
ing It—Another Perhaps
in the Bronx

New York city may have a try-out stock company. Perhaps two. That is the plan several people have in mind. One of the houses was to have been situated in the Bronx, and until late last week was the only prospect of its kind contemplated. Another has been since projected.

The Bronx house was taken over by a neighboring picture exhibitor to protect his own theatre and the Bronx project may be cold unless another house can be secured.

In the upper Manhattan section it is possible Leo Brecher of the Harlem opera house may take the stock tryout plan under consideration. Late last week Brecher visited Providence to look over the Jessie Bonstelle company, now playing there. There is some doubt whether a straight stock policy would draw at the Harlem. The Alhambra (Keith's) tried stock during the summer last year. A plan whereby Broadway producers might get a production of a play without having to take in on tour and dig into the store house for sets and still have a chance to get the star that they may have in mind at the head of a company play right in New York but still sufficiently off the beaten path of the theatre goers, may appeal to them.

The Harlem house has been playing the Shubert units and lately independently booked vaudeville bills.

ALHAMBRA PLAYERS
("Mam'zelle")

Mrs. Louisa Tupper, Jane Gilroy, Mary, Lenore Phelps, Mabel Montgomery, Nurse, Ruth Jones, Doctor, Edward Spelvin, T. Tarlton Tupper, Summer Gard, Lionel Leslie, Bernard J. McQueen, Bob Pritchard, Charles (Abill) Wilson, "Stram Posters," C. W. Secord, Francis, Louis Albin, "Cepely," Grant Ervin, Juliette, Joseph Magrane, Treasurer, Anna Sudlow, Fred Fisher, Grace Hutchinson, Special Officer, Betty Miller, William Bailey, Door Man, Daniel J. Kelly, Th. Manager, George Kann

The Alhambra Players are celebrating their first anniversary at the Brooklyn, N. Y., house this week with "Mam'zelle," a hodge podge farce, as the attraction. As an anniversary bill for this Brooklyn organization which has established itself firmly with past productions the piece proved a comedy knock-out.

Falling to resemble any other stock play, it is unique and in a class by itself. During the three acts an abundance of comedy is developed and as a hokum entertainment, for which it is designed, it hits the mark.

Programmed as an original comedy in three acts, the author's name is omitted. The age of the piece is having been presented in stock over 25 years ago. Regardless, it is new to the present crop of stock patrons and deserving of revival if for nothing more than to seal the bond between players and patrons which it can be relied upon to do.

The theme is of the thinnest texture and the thread is practically broken after the first act, not brought together until the third.

In the introductory stages an old married chaser is introduced to a young French girl who desires to go upon the stage. He decides to help her. The second act is at the theatre, first showing the entrance and the second scene the stage. She supposedly is included on the bill.

For the show which is staged in the theatre the Alhambra management arranged an amateur "Follies," employing 12 girls and a male dancing team. The greater portion of this act the amateurs held the stage with the members of the regular company planted among the audience. The latter came in for clowning bits now and then which proved big in a comedy way.

As an added attraction each night during the week Loew's arranged for film stars to appear. Tuesday night's film stars entered into the merrymaking with the amateurs and stock players, providing a genuine treat for the patrons.

The entire aggregation, including the attaches, got into the work at this stage with the company, film stars, amateurs and attaches, marching up one aisle and down the other.

In the third act the stage crew is given an opportunity to set the

stage in view of the audience with the first scene of that act played on a bare stage. By the time the performance was completed the audience felt each and every one was intimately acquainted with the members of the company.

This condition is invariably to the advantage of stock organizations, and when it can be arranged by the introduction of a piece of this nature it is worth while.

The Alhambra did business with "Mam'zelle" Tuesday night and should do a turnaway before the week is over. Every one leaving the theatre talked about it. The members of the company were not called upon to do any acting, but they became better acquainted with the patrons than ever before, and it is safe to say the Alhambra will increase its business on the strength of its anniversary week's selection.

Hatt.

The Blanche Pickert stock, playing one night stands on Long Island with the Auditorium, Freeport, Saturday stand, will play "Within the Law" this week. Commencing Monday, the newly organized stock playing the New theatre, Freeport, the first three days of the week, will present the same piece both companies having billed the town for the play at the same time. The management of the Pickert company, which is reported as having secured the piece first, made a demand of the playbroker through which it was secured for protection. The playbroker notified the company the piece was an "open play" and the other company secured it through a different broker.

The Pickert company recently played "Her Temporary Husband" in Freeport on a Saturday at 50 cents top with the road company of the piece with William Courtney playing Hempstead, an adjacent town, Thursday of the same week at \$2 top. Both companies did their billing for the piece in the same territory at the same time.

The Warfield Stock Company, headed by Theodor Warfield, returning to Kansas City after playing at Oklahoma City, for a limited engagement at the Empress, starting April 1. The company has played several stock engagements in Kansas City under the name of the Drama Players Stock, but failed to secure financial recognition. Supporting Miss Warfield are: E. Garfield Kast, Arthur Kohl, Mary Hill, Robert Bailey, Martha Morton, Joseph Booth, Mabel Granger, William Everts and Joseph Bond. "Pollyanna" will be the opening attraction Easter Sunday.

The Alcazar, San Francisco, has raised its scale to \$1.50 top and intends to bring out a number of New York stars to head the regular company. This policy was determined by the success achieved by Holbrook Blinn who remained five weeks in "The Bad Man" to big business and then closed his engagement with "The Boss" for two weeks. Blinn is going to Los Angeles to play the same productions at the Majestic in that city. Ralph Dell, who appeared with him in "The Bad Man," also is going to Los Angeles.

The Berkell stock is moving from Davenport, Ia., to Indianapolis. Chas. Berkell has handled the stock for two seasons in Davenport, but the owners of the Grand, where it is played, want to cut in on the profits through increasing the rental for a renewal of the lease. The Indianapolis move is said to be for the purpose of letting the owners find out they were fortunate in having had a steady tenant during the past two seasons of the theatrical depression. The Berkell leads are Eddie Waller and Jean Oliver, who were recently married in Davenport.

The Bonstelle Stock of Providence disputes the claim of the Vaughan Glaser Players they will present "Peter Pan" for the first time in stock in America week of April 2. The Bonstelle Company played Sir James Barrie's piece at the Providence Opera House the two weeks of Christmas and New Year's. Katherine Alexander, leading woman, acted Peter the first three nights of the engagement, while Jessie Bonstelle took the role three days and Miss Ann Harding played it a week.

Tommy Martelle rejoined the Somerville Players, Somerville, Mass., this week to play his second engagement with the company during the current season in "The



VIRGIL. BLANCHE

THE FLORENIS

European Poseurs and Equilibrists. Touring Orpheum Circuit, Season 1922-23

"PIONEER PRESS," St. Paul:

"It is hard to decide whether to give first place in this week's Orpheum chronicle to Toto, or to the Florenis, both giving performances as nearly perfect of their kind as the spectator has any right to expect."

This week (March 18), State-Lake, Chicago.

Eastern Representative:

ALF. T. WILTON.

Western Representative:

ERNIE YOUNG

Fascinating Widow." The regular members of the Somerville company includes Harry A. Bond and Anne Hamilton, leads, Frank Thomas, Joseph Granby, Phillip Sheffield, Peggy Shanor, Rosemary Hilton, Adelaide Hibbard, Halbert N. Brown, director, and Frank Peck, stage manager.

The Victoria, Chicago, which had German stock early in the season, is to attempt that policy again in conjunction with vaudeville. The money to float the proposition has been advanced by wealthy Germans. The new policy takes effect April 1 unless objections to the bringing of a Milwaukee company here in preference to using German actors now in the city should obstruct the plans.

Madelaine Delmar has joined the Toledo stock, Toledo, O., for two weeks' starring engagement in "East is West" and "Gemm'n Clay." Upon the completion, she will appear with the company at the Majestic, Halifax, for four weeks, opening in "Decease." She will play a summer engagement with the McLaughlin Players in Cleveland.

Jack Brice appearing with the Blaney Players at the Fifth Ave., Brooklyn, last week in "The Love Bandit," was forced to leave the company after Wednesday night's performance due to a dislocated knee. The injury was sustained when Brice slipped while doing a rough and tumble bit in the piece with George Dill, the leading man.

The Vaughan Glaser stock at the Uptown, Toronto, playing "The Meanest Man in the World" this week, has for its principals, besides the banner bearer, Will Lloyd, Charles Fletcher, Frederick Kerby, William F. Powell, Earl D. Dwire, Charles W. Emerson, Percy Smith, Raymond Olds, Frank Payne, Albert Diener, Florence Shirley, Florence Coventry, Rita Davis, Corinne Farrell, Winifred Wolfe, Eric Simon, George Carlyle.

The Rex Reynolds Light Opera Company, which went into Pantages' Oakland on a guarantee for several weeks and failed to make the grade, has disbanded. Four of the company—Joseph Fredericks, Carl Bundschu, Theo Pennington and Paula Ayers—have formed an operatic act for vaudeville.

The Ralph Dunbar musical stock, disbanding at Cincinnati, will reorganize for its summer run at the Louisville park, Lorna Doone Jackson, its leading woman, is sailing in April for Europe to study vocal culture. William J. McCarthy, principal comedian, will appear with the St. Louis opera in the summer, working with Frank Moulan.

George Marshall's Comedians at the Belasco, Washington, are doing

just what was to be expected with their bedroom farces, using the remarkable business of last summer as a criterion. "The Demi-Virgin" opened its second week just a little off, but with good indications for the balance of the week.

The stock organizing for the Bijou, Fall River, Mass., under the management of Stanley James, will give daily matinees. Several members of the James company playing in Manchester, N. H., will be placed with the Fall River company with new people sent to Manchester.

Marjorie Daw of the Union Square theatre stock, Pittsfield, Mass., was unable to play her role in the opening performance Monday night. She is ill and is confined to her rooms in the Kennedy Hotel. Mrs. Maurice Tuttle, wife of the scenic artist, filled the part. "Pierre of the Plains" is this week's piece.

Orpheum, Grand Rapids, partially destroyed by fire December 30, reopens March 24. Musical comedy stock, policy, with pictures. Ruth Albright and Walter McDowell are the leads. Jack Ward Kett will handle the production end and Harvey Arlington, the house manager.

According to report, the Bridge Musical Stock Company, which has been the attraction at the Garden, Kansas City, for several months, will close early in April and move to Memphis where an engagement will be undertaken in the local Pantages theatre.

The Blaney Players at the Prospect, in the Bronx, with Mildred Florence and Jack Lorenze playing the leads, close March 31, opening the following Monday at the Majestic, Jersey City, in "East is West."

The Leon Brown stock has been transferred from Woonsocket, R. I., to the Strand, Shamokin, Pa., for four weeks. Belle Mitchell and Richard Bishop are playing the leads.

Grace Huff has been re-engaged as leading woman with the E. F. Albee Stock, Providence. The season will open April 16. Ethelbert Hales will play opposite Miss Huff, and Sam Godfrey also has been engaged.

Paul J. Sclossman will install musical comedy stock at his Regent, Muskegon, Mich., during the summer. In the past this house always had dramatic stock during the hot weather.

"The Heir to the Hoorah" started off like a box office winner at the Denham (stock), Denver, last week, and held its own until the blizzard of Saturday.

Katherine Givney this week succeeded Alice Buchanan with the St. Charles stock, New Orleans. Julian Noha is another new member of the same company.

The Pickert stock under the management of Clint Dodson, has been transferred from the Academy, Wilmington, N. C., to the Trent, Lynchburg, Pa.

The dramatic stock at the Van Curler, Schenectady, N. Y., closes March 31, the company transferring to Grand Rapids.

Hurtig & Seamon are organizing a stock for Dayton, O., with Louise Etta Valentine as leading woman, and Wally Burch, director.

James Thatcher, general manager of the Poll stock theatres, has been suffering with car trouble for several weeks.

Olive Shelly will play the leads with the stock under the management of Elmer J. Walters, opening at the Academy, Scranton, Pa.

Daniel Michelove, general manager of the stock theatres operated by the Southern Enterprises, was in New York this week.

Allan Pollock, who appeared in the East in a "Bill of Divorcement," will star in the same stock play at the Alcazar, San Francisco.

Robert Warwick will play six weeks with the stock at Oakland,

LEGIT ITEMS

Mrs. Julia R. Tutwiler, play broker, left an estate not exceeding \$3,000 in personality and no will when she died on Feb. 10, according to her mother and sole heir, at law, Anne Cabell Rust, of 48 Ivy street, Boston, Mass., in her application for the appointment of herself and Nan Winston Garrett, of 310 West 11th street, New York, as administrators of the property, which were granted to both by the Surrogates' Court, New York, this week.

Mrs. Tutwiler was about 65 years old and lived at 471 Park avenue, New York. She was a native of Boston, and had been a resident of New York about 15 years. Besides placing numerous picture scenarios of prominence, she had brought out "The Famous Mrs. Fair," "The Chorus Lady" and other plays by James Forbes.

John P. Slocum, managing "Good Morning Dearie" on the road, has left the company to handle "When Winter Comes," opening at the Gaiety, New York, April 2, under the C. B. Dillingham management.

The members of the company in support of Florence Reed in "Hail and Farewell," when given notice the show would close Saturday at the Morocco, were informed by Joe Shea, the producer, he contemplated installing it in another Broadway house after Lent.

A road company of "The Sheikh's Love," under the management of O. E. Wee, closes Saturday in Youngstown, O. The piece has been on the road since Nov. 15.

Walter Scanlan, the Irish tenor, in "Maytime in Erin," closes Saturday in Cincinnati. He will remain under the management of George Gatts next season.

Hugh Ford, who directed the American production of "Alerton of the Movies," sailed for London March 20 on the "Aquitania" to supervise the English production of the same play.

It will open over there April 14, on which date the English Capital will be crowded with visitors to the wedding celebrations attending the marriage of the Duke of York, the King's youngest son.

Clara Clemens was obliged to postpone her concert at Town Hall, New York, last Thursday, reported owing to an attack of influenza. Miss Clemens is a daughter of the late Mark Twain (Samuel Clemens) and the wife of Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra.

Brock Pemberton is casting the Franz Molnar piece, "Earthly and Heavenly Love." Benjamin F. Glazer who adapted "Lillom" did the translation.

Mildred Booth has replaced Edna Hibbard in "The Rear Car," playing the Cort, Chicago.

Cal., opening April 2. He leaves New York Sunday (March 25).

The Carlotta Wynters Players at the Lyceum, Paterson, N. J., close Saturday.

MARSHALL PLAYERS

Personnel of company at present—Dorothy Leeds, Betty Weston, Olga Lee, Mary Jeppe, Joseph Crahan, Donald Gregory, William Everts, Jerome Renner and Ralph Murphy. Art work done by William Sheafe, Jr., and company in charge of Charles McClintock, general manager for George Marshall.

Baltimore, March 21—This stock aggregation, which has made a specialty of bedroom farces during most of the season, has proven capable and in several excursions into melodrama have also done creditable work. The organization is well balanced.

George Marshall has employed a visiting player system for several of the attractions, starting his season with Sue McManamy in "Lilies of the Field," following this with "Jane Clegg," in which he used John Westley and several other players of note. But "Jane Clegg" didn't touch the \$2,000 mark in the week's business, and bedroom farce immediately became the piece de resistance at the Lyceum, where the company is quartered. An idea of how successful this policy has been at times was reflected in the business done Christmas week with "Ladies' Night in a Turkish Bath," when the gross struck \$12,000.

Of his players, Dorothy Leeds, playing Gerlie in the current "Getting Gerlie's Garter" has shown the most consistent development. She started here as a minor member, and because of her beauty her pic-

(Continued on page 47)

LITTLE THEATRES

THRESHOLD PLAYERS

Series of four one-act plays presented by the Threshold Players of the dramatic school on the first floor of the Lexington opera house, New York, for three weeks commencing March 17. Claire Tree Major director of the company.

"The Invisible Light," a tragedy by Sophie Resnick was mis-spotted to start the program although it is but a fragile little thing that may fit into a program of this sort but is unsuited for general appeal. In view of our lack of a playhouse devoted exclusively to the one-act theatre, one must perforce look to vaudeville as the ultimate housing of such stage scripts. Paul Gullfoyle, Anne Henry, J. Hutcheon Thayer and Pamela Simpson comprise the company presenting the piece which has for its characters a blinded father, mother, son and daughter, respectively played by the people named. Gullfoyle is too tragic as the father who would court suicide because of the loss of his sight but carries the part rather forcefully. Miss Henry as the mother and Thayer as the son were adequate. Miss Simpson had little to do and did that weakly.

"Beside Manners" is a bright little comedy set in the private room of a hospital, authored by S. N. Behrman and J. K. Nicholson, the latter a Columbia University pedagogic and both identified for their literary output in periodicals. The plot is novel and brightly developed. Charlie Kane (Paul Gullfoyle) is a wheel chair invalid temporarily incapacitated and recovering from an attack of "flu." He tells his nurse he has conceived the idea of inviting to one and the same time his former wife, Billie Raynor (Dorothea Just), an actress now in the "Music Box Revue"; Winthrop Hollis (Johnstone Beecher), a married man infatuated with Miss Raynor, the invalid's ex-wife and thirdly Mrs. Emily Hollis, Winthrop's wife.

The nurse warns her patient this little triangle comedy which Kane is promoting with himself as the puppet-master will cause him high fever but to no avail. Enter first Billie Raynor cancelled an appointment they had in order to visit her sick aunt in Nyack he couldn't have made it. When Miss Raynor is announced Hollis is shoed out on the porch behind a screen. Enter the actress and she slips her divorced husband an earful of how tiresome Winthrop is getting to be. The latter on the porch pantomimes effectively but dares not enter the room for obvious reasons. Billie explains she has only whiled the time away with him in order to teach his wife a lesson. Mrs. Hollis having "ritted" her at a theatrical ball.

Considerable local color is worked with references to show people. The announcement of the arrival of Mrs. Hollis results in Billie also being advised to wait out on the porch until Mrs. Hollis decides to leave. The meeting of Billie and Winthrop on the porch which is visible to the audience is a laugh but they dare not re-enter the room now that Mrs. Hollis has entered. The latter in turn starts a paning barrage of her husband and his amour, the climax coming when a sudden rain storm drives the porch-marooned twain indoors. The trio see through the patient's machinations and only his physical disability saves him bodily harm from all. Kane still has an affection for his actress ex-wife and when she confesses she never did care for Winthrop Hollis Kane's hopes are born anew but shattered when Billie admits her affections for a screen idol. The nurse enters, notices the increased fever and orders Billie's exit.

The playlet is exceedingly well presented, Gullfoyle proving more effective in comedy than in the preceding tragedy. Harry Irvine's staging is adequate and Howard McLennan's setting ditto.

The third skit is "The Laughing Mask" excellently conceived by Lois Perkins set in the dressing room of the chorus girls of a musical revue. There are four horister characters (played by Barbara Benson, Mary Wilson, Isabel Hudson and Bernice Marsola) and Pete, the callboy (Theodore Hecht).

It is a page out of a chorus girl's life and propaganda of the sort many laymen need to disillusion them from the idea all chorus coryphees live a life of luxury, little realizing many support their families and have a tough time of it generally. The action opens with "fifteen minutes" announced and Rosie, one of the chorus girls, not yet appearing. Rosie is due for the opening chorus, and her friends are scared of the callboy's reporting her tardiness. Between good-natured rally of one "gawping" the other's make-up, etc., it is gleaned Rosie has a three-year-old baby, her husband having died a year ago; the baby is seriously ill and on death's door, with Rosie worried silly. Finally Rosie enters and is helped into her costume. The callboy enters during Rosie's absence on the stage to announce a woman has just called at the stage door with the news Rosie's baby died. They

promise to keep it a secret until after the show. Rosie enters and finds her mirror cracked—the superstition denoting death, and she learns the worst. Bereft of her earthly treasure the chorus girl refuses to quit for the evening. After being revived from a sudden faint, she changes into her clown costume for "the laughing mask" number, a sweet and sad finish to a top-notch playlet. The casting is tip-top throughout with Miss Marsola as Rosie rising to several dramatic situations like a veteran. The piece should find a place in vaudeville.

"The Golden Thrill" is the fourth and last playlet, a comedy by Morris Abel Beer, a commanding figure among our contemporary poets. His several volumes of verse have been highly lauded, but this marks Mr. Beer's initial stage effort. It is a satire on the exotic type of stagecraft. The piece is set in a Maine log cabin. Jim Wood, ostensibly a lumber camp boor, has been housing Claudia under his roof for three weeks. Unlike Ellnor Glyn, the three weeks have been marked by absolute restraint betwixt the two. Jed, a village neighbor, further plans the fact that while it looks suspicious, the lumberman's well-known "stowness" with females absolves the situation of any guilt. Claudia all but "makes" Jim, the latter finally coming to life with a whirlwind 90-miles-an-hour line of love-making, which Claudia finally admits is just what she was waiting for to finish her new book, "The Woodchopper's Bride." To the strains of a "Samson and Delilah" record and reeling in the lumberman's arms she phrases a few sentences that wouldn't disgrace a kindergarten pupil, but was passed off in the rush. Comes a telegram offering \$10,000 advance royalty. Comes also Claudia's effeminate husband, whom the authoress introduces as her "terrestrial soulmate." A final twist is the supposed woodchopper's disclosure of his identity as a popular playwright who, by long distance telephone, shows that in real life things work out tritely and that local color is unnecessary when a stage writer has imagination.

The casting is good and the play is novelly conceived.

The Little Theatre tournament which the New York Drama League is promoting the week of April 30 at a Broadway playhouse yet to be selected may result in the founding of a permanent professional one act theatre on Broadway, a plan that has been brewing for many years and which is facilitated through this competition of 20 little theatre groups centered around the metropolis. For five nights starting April 30, four different organizations will present a one-act play each evening. Of the 20 entries four will be selected Friday night as the most meritorious and presented with \$100 each, these four to comprise the Saturday matinee and evening bills.

The adjudged winner of this best quartet will be awarded a standard of distinction presented by David Belasco.

The Drama League is underwriting the cost of the tournament but each group entry must pay a \$100 fee for which they will receive \$165 worth of tickets for the performance at which they appear.

The student body of the Mass. Institute of Technology presented its 25th annual show this year entitled "The Sun Temple" in Parsons, Hartford, Monday night. The show is an elaborate musical comedy devised and acted by the students, with 125 comprising the cast. The performance in Parsons preceded the presentation of "The Sun Temple" at the Waldorf-Astoria Hotel in New York. The book of the piece is by Ralph G. Harlowe, a professional. C. G. Young, Boston organist, is musical conductor. Chorus and ballet numbers were directed by Virginia Tanner. Tchernikoff, Russian dancer, a graduate of Tech, 1917, appears. There is an orchestra of 25 pieces.

The show also will be presented in the Boston Opera house and at Smith college in Northampton, Mass.

The Kansas City Theatre will give its next play, "Dulcy," at the Grand. It will be an experiment to see if the downtown location will draw more of a window sale than the theatre in the residential district, where the previous plays have been presented. The dates for the "Dulcy" engagement are April 9-10.

The East-West Players in New York, under Gustav Blum's direction have reorganized and will present "an inter-little theatre" repertory program. Past one-act play successes presented by the various little theatre groups will be included in the bills.

ST. LOUIS OPERA

Municipal Opera for Next Season Has 335 Singers in Schools

St. Louis, March 21.

The advance subscription for the fifth municipal opera season has reached \$65,000. Last year's advance, up to opening night, was \$46,000. With two and a half months yet to go before the opening, scheduled for May 28, manager David Russell expects the sale for this season to reach \$100,000.

The Opera Association recently opened its second chorus training school and now has 335 singers in training. From the schools the chorus is selected and vacancies filled.

Other cities are also arranging for seasons along the plans adopted by this city which is receiving excellent advertising because of its opera. Recently the San Francisco "Chronicle," under an eight column "streamer," described the enterprise here as ideal and announced the coast city was planning an opera organization of its own to be modeled after the St. Louis plan.

Kansas City, March 21.

They take their music seriously out in this section as is evidenced by the successful tour of the Little Symphony Orchestra, of this city.

THEODORE KREMER'S WILL

Heirs of Theodore Kremer, writer of old-time melo-dramas, who died, at the age of 52, at Cologne, Germany, Jan. 14, were last week, by Surrogate Foley, of New York, directed to show cause, on April 20, why an exemplified copy of his will should not be admitted to probate upon that day.

The estate left in this country by Mr. Kremer is estimated at about \$75,000 in personality, the value of his property outside of this country being at the present time unknown. By his will, however, the original which was probated Jan. 26 at the Prussian District Court, at Cologne, he directed the net value of his estate, wherever situated, to be divided as follows:

Paula Schlomer, sister, of Cologne, Nippes, Germany, the residue.

Hilgar Kremer, father, of Cologne, \$5,000 in cash, umbrella, antique stickpin, 4 neckties, and pair of suspenders.

Maria Kremer, mother, of 346 Merheimerstrasse, Cologne, \$5,000 in cash, white diamond cuff buttons, and silver handle umbrella.

Junior Straussman, friend, Asbury Park, N. J., for many years manager of decedent's New York property, named also as executor of the American estate, \$7,000 in cash, and one-third of the New York household furniture.

Leo Boral, friend, of New York, \$2,000 in cash, snake ring, and one-

"THE FOOL" ON ROAD WILL PLAY FOR "RUNS"

One Week Stands of One-Nighters—Cities for Two Weeks or Longer

The Selwyns will cover the entire country next season with their multiple companies of "The Fool" which has already been completely routed. The plans call for the original company remaining at the Times Square for the major portion of the new season, but virtually every stand large and small in the east, central west, south and Canada has been booked.

What is rated a record booking is the extension of engagements in stands known to have but limited draws. Whereas last season "Lightnin'" was made a two-week attraction in one week stands, and some three day towns played a full week, "The Fool" has been spotted in one day towns for a week. Such bookings include Lowell, Fall River and Bridgeport. Something like a run will be made in the biggest week stands. Ten weeks are allotted for Philadelphia and four for Detroit. The latter town has not berthed an attraction for more than two weeks. Cleveland will have "The Fool" three weeks, while Baltimore, Washington and Pittsburgh are down for two weeks each.

Current with the New York showing the "B" "Fool" is playing Boston and is expected to run there until warm weather. The Boston company will be sent to Chicago early in the fall. At the Selwyn there the booking has been put down for 10 weeks, with the show given protected bookings thereafter. Should the attraction catch on for a long run, another company will be switched into the territory contingent to Chicago.

At the beginning of next season the routes call for eight companies of the Channing Pollock drama, but dependent on the length of the New York and Chicago engagements two companies may be fused. In addition to the Philadelphia company there will be an eastern company which will play one nighters and also week stands where the bookings have been extended and there will be a New England company also. The Canadian company will take in some territory on this side of the line, but will proceed to the coast and may play some of the smaller stands if the first coast company proves successful in the larger cities.

The exceptional booking lay out for "The Fool" is said to be partly based on the number of inquiries received by the Selwyns from clergymen as to whether the play will be given in their resident cities. One letter received by the managers from a minister included a photograph of the preacher. He offered to give up the ministry to play the role of "Gilechrist."

Jack Welch of the Selwyn office offered the role to Billy Sunday who was picked as an ideal lead and draw for the road. Sunday passed up the offer which was sent him by telegram twice.

"ROSIE O'REILLY'S" CAST

The cast for "The Rise of Rosie O'Reilly" the new musical play written by George M. Cohan and to be produced by him has been completed. The piece is due for the Tremont, Boston, late next month.

The players are Bobby Watson, Emma Haig, Mary Lawlor, Jack McGowan, Tom Dingle, Patay Delaney, the Glorias, Eddie Russell, Betty Hale, Bernice Spears and Muldoon and Franklin.

A benefit performance sponsored by George M. Cohan, will be given at the Liberty Sunday, April 15. The proceeds are to be devoted to the Parochial School at Great Neck, L. I. Cohan will appear, along with other name attractions, also the members of the "Little Nellie Kelley" company.

Mme. Schumann-Heink Recovers

Kansas City, March 21. Mme. Ernestine Schumann-Heink, who was here this week, states she has entirely recovered from her recent attack of pneumonia and that her voice has returned to its natural tone. The diva has a long tour arranged through Oklahoma and Texas and will make her last public appearance in this country, for several months, at Paterson, N. J., where she will sing for the American Legion. She sails for London June 2.



W. F. BOOKMAN

Dramatic Editor, the Galveston "News"

W. F. Bookman, dramatic and music editor of the Galveston "News," has been a newspaperman for over thirty-years, beginning his editorial career at the age of sixteen and since has been connected with various southern publications, principally in Texas.

Mr. Bookman has made the study of music a hobby and has specialized in music and dramatic criticism. In addition to reviewing plays he has also achieved something of a reputation as an actor in amateur musical productions.

(This is the eighth of the series of photographs and brief sketches of dramatic editors of the country appearing in Variety.)

headed by N. De Rubertis, throughout the surrounding states. Just how well this organization is liked is shown by the action of the concert promoters in Topeka. The orchestra played eight concerts there this season and a: the conclusion of its engagement a new contract was signed calling for 10 performances next year. The management of the Topeka Community Music association believes in getting the people to the concerts and is the only town in the country where high class music is sold for 10 cents a ticket. In spite of these bargain prices the association, after paying for eight concerts, has more than \$500 in its treasury, and all bills paid.

Sam H. Harris, stick pin, bearing a question sign in diamonds. Mildraad Holland, friend, of the New York Metropolitan opera house, Seamen's portfolios in New York. Gertrude Kuhne, friend, and Mrs. Lillian Bittenberg, of New York, equally his Seamen's portfolios at Cologne.

Paul Scholmer, brother-in-law, diamond stick pin.

Kenneth R. Batten, friend, of New York, card-box, containing odd booklets.

For his burial, plot and tombstone, each \$500.

Ernestine Jengemay and Sister Kalista, her regular name being Gertrud Abels, are the subscribing witnesses to the document, executed at Cologne.

third of the New York household furniture.

Julius C. Mazanti, friend, Lyndhurst, N. J., the remaining third share of the New York household furniture.

Actors' Fund of America, \$20,000. A. H. Woods, medallion with diamond.

Sam H. Harris, stick pin, bearing a question sign in diamonds. Mildraad Holland, friend, of the New York Metropolitan opera house, Seamen's portfolios in New York.

Gertrude Kuhne, friend, and Mrs. Lillian Bittenberg, of New York, equally his Seamen's portfolios at Cologne.

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ADVANCE SALE FOR HOPPER

Newark, N. J., March 21.

DeWolf Hopper will open his season at the Shubert April 2 with "The Mikado." There is already an advance sale and the first three Mondays have been taken for theatre parties.

11 NEW SHOWS WITHIN 3 WEEKS CHICAGO'S SPRING QUOTA

**Cohan's New Comedy Helped by His Presence—
White's "Scandals" Ahead of "Crooked Square"
Doesn't Catch On—New Ones—"Light Wine"
This Week—"Hurricane" Replacing "Partners
Again" at Selwyn**

Chicago, March 21.

Of the quartet of premieres with which last week started to shape up the Easter calendar of the loop's legit houses (incidentally a shaping up that carried two more premieres this week and has five others scheduled before or on Easter Monday night) the biggest was the introduction of "Two Fellows and a Girl," at Cohan's Grand.

In box office figures White's "Scandals" at the Illinois led the first handful of premieres. Just to prove how strange the form sheet here is running these erratic times, it can be stated this fact wasn't considered noteworthy enough to have the Illinois premiere placed ahead of the one at Cohan's Grand. With "Scandals" it's never anxiety over what trade the attraction will do at an opening in Chicago. It is quite the best style of the sharp statisticians to observe how "Scandals" holds up. This time there's been an excellent orchestra trade but no balcony call. Just enough reason to make the management realize that four weeks will be long enough in Chicago for "Scandals."

How far into the depths of the caption, "little interest," the new attraction at Cohan's Grand would have diverged except for one outstanding incident, guesswork can only fathom. The solitary incident was no other than the personal appearance of George M. Cohan. And it's just what happened a week ago last night when "Two Fellows and a Girl" at Cohan's Grand was presented, amid solid enthusiasm of a typical Cohan audience, to have one of the critics (Ashton Stevens) assert that it would be awarded the 1923 Pulitzer prize if the piece reached New York before the season was over.

Regardless, however, there was lacking that "smash-hit" touch which hasn't been rightly claimed by a show opening in Chicago for many a day. "Fellows" will go bigger in New York than it will here. It will make money for George M. in Chicago for various managerial executions, and can remain at the Clark street house just as long as Cohan desires to have it without losing money for either the house or company, but the piece is apt to be discovered as not having the punch for a typical Chicago draw at Cohan's Grand.

"Blossom Time" at the Apollo and "The Crooked Square" at the Princess were the two other openings. "Blossom Time" has its management scared stiff. The record call anticipated for the Ambassador theatre success hasn't materialized. Trade is way off. The premiere fell far below the usual Apollo size audience. Throughout the first week the trade was spotty. The management is now aware it has a big fight on its hands to block what would be the biggest disappointment of the year if "Blossom Time" doesn't pick up. Way into the interior of the town's best musical following will the campaign have to go. It's another example of the strangeness of Chicago's theatricals this year. There is every good reason to believe "Blossom Time" will pick up, but it cannot be denied that the management is thunderstruck over what has happened to date.

"The Crooked Square" at the Princess cannot survive long in Chicago at the first strike. It's an unusually expensive cast show for the Princess, but a big advertising campaign was started immediately after the low figure gross opening. With the owner (Mrs. Harris) and the author (Sam Shipman) writing letters to each other in the way of advertisements in the newspapers. In all probability "The Crooked Square" will merely take advantage of a short engagement here, with an expressed purpose of later testing its destinies on Broadway.

For the two new premieres this week, only one gave way since the Woods underwent the strange March fate of having been dark last week. "The Twist" departed from the Playhouse to allow "Up the Ladder" to open Sunday night. Incidentally one of the angriest nights that Chicago's Broadway has checked in years. The big blizzard was another mishap for Lester Bryant to contend with for his latest opening. If "Up the Ladder" doesn't swing into favor, the greatest loss will probably be encountered in the printing pits, for Chi-

cago is plastered in a way with printing for this engagement that tips off the possibility of Bryant making his last attempt of the season to turn the needed profits. It's hard to say just what Bryant would do if any attraction should strike \$10,000 at his theatre before the season ends. For "sticktoiveness" he carries off the season's medal.

They're having a lot of trouble whipping "Light Wines and Beer" into shape to satisfy Al Woods. This opening was due Sunday night; cancelled with a tentative idea Tuesday night would call out the first-nighters, but it was again postponed until tonight (Wednesday). The oldtime bar which served as a ballyhoo in front of the Woods last week was removed Monday. Despite the comment pro and con, the idea of the bar unquestionably developed town chatter, and if it was publicity Woods was after, he got it. Woods is counting much on the \$2 scale which has been instituted for this engagement. He came out here to direct the opening of the new show himself, featuring the Sunday advertisements with a signed announcement that seats for "Light Wines and Beer" will be only sold at the box office. "Again we shall see what we shall see," say those who are closely following the ticket speculators, after reading Woods' announcement.

One show departs Saturday—"Mr. Blimp," at the Olympic, making Thurston the only new attraction for Holy Week. "Blimp" crawls into the storehouse with just enough breath to get there. Cut-rates have been used as restoratives for the closing Olympic engagement, but even hard work with the split priced tickets failed to develop much success.

Easter Sunday will call for two new plays—Julia Sanderson in "Tangerine" at the Garrick and Mme. Petrova in "Hurricane" at the Selwyn. "Tangerine" will return the Garrick from the throes of Shubert unit shows, and if the playgoers can recognize or find the Garrick now, there is hope for the Carleton piece. "Tangerine" will slide into Chicago after peripatetic experiences, as far as gross business is concerned, at both Kansas City and St. Louis, but there's that something in the air which bespeaks well for "Tangerine" here once the stench of the unk vaudeville is fumigated.

Petrova's coming to the Selwyn is evidently caused by the theatre management not being able to contract the show that the house will get later on. "Partners Again" was inclined to show cause why it should remain at the Selwyn until May 1, but wise management is removing it at a time when the full demand for the laughing hit has been used up. "Partners" made a clean-up at the Selwyn, but in sending it away the (twi) theatre management is using the strong decision, even with one of its own shows, to put out an attraction the moment it hits below \$12,000. This is one of the stiffest stop clauses for any theatre in town, going to no small way to prove the expense under which the twin theatres find themselves the first year. Petrova's previous visit here this year, at the Playhouse, was a drear happening, wholly because of the play the star had ("The White Peacock"). Her second return depends wholly upon the worth of "Hurricane." Reports are reaching here that the Selwyn will be no place for the unsophisticated ones when Petrova starts speaking her lines.

Jane Cow's success in "Romeo and Juliet" at the Henry Miller theatre in New York is getting wide publicity here, and it won't be a bad guess to predict that Miss Cow will be a spring attraction at the Selwyn.

"The Awful Truth" departs from the Powers March 31, turning over the Randolph street house to "Loyalties" for an Easter Monday night premiere. There is an outside chance that there will be another Easter Monday night opening here at a house which is inclined to give local theatregoers a surprise with a quick exit of a show now playing there.

Morris Gest is battling away with fine publicity for the opening of the Moscow Art Theatre organization at the Great Northern Tuesday night (April 3). "The Last Warning" will have to give way at the Blackstone in four weeks to "Bris-

tol Glass." The mystery play is making a last ditch fight, but the town is leaving it alone, proving conclusively that the mystery era is completely annihilated. "Cat and Canary" is holding up in refutation of the previous sentence, but cut-rates are doing the work at the La Salle. Good Saturday and Sunday nights (complete sell-outs) are the reason why "The Rear Car" is going far ahead of expectations and making money for both house and company.

As was anticipated, "Scandals" got the play from the hotel stands and the independent brokers during the first week against the opposition of "Sally." The Colonial attraction tilted down Monday, Tuesday and Wednesday nights, but still reigns the supreme show of the town—the only one really getting big money. "Sally" will come close to capacity business for Easter week, judging from the difficulty encountered getting seats.

As the expected low grosses of Holy Week are anticipated, house managers are placing much hope for a recuperation of the long slump on the Easter week takings. If good Easter week business doesn't come, outsiders may expect a handful of house closings as early as the third week in May, for it is known Broadway hasn't the shows to send out here, and there are managers who are in favor of a complete shut-down earlier than usual until the Chicago situation is overhauled and the drawbacks the business has had here this season are completely erased by commonsense managerial strategy.

Last week's estimates:

"Scandals" (Illinois, 1st week). Would have gone higher than around \$21,000 if balcony trade had been alive. No present plan to remain longer than four weeks. Hotel "buy" now on week to week basis.

"Blossom Time" (Apollo, 1st week). Appreciation for this high-classer has yet to be revealed at box office to match advance expectations. Should do better than \$17,000 to hold it length of time planned.

"Two Fellows and a Girl" (Cohan's Grand, 1st week). Refined high comedy with small cast; whipped into eleven-hour shape by George M. himself, affording Tuesday night premiere. Will go better in New York than here, yet piece can be kept just as long as Cohan desires, for always will be profitable. Approached \$9,000 in seven performances.

"Crooked Square" (Princess, 1st week). Plugged hard with extra display advertising to overcome bang premiere failed to draw. More expensive to run than usual Princess attraction, but all signs indicative owners are determined to have it register. Estimated around \$7,000.

"Sally" (Colonial, 10th week). Promise at box office business will swing back to capacity Easter week. Held around \$31,000 because of empty seats first part of week.

"Peter Weston" (Harris, 3d week). Continues to grow stronger and stronger, with best indications on advance sale for after Easter. Ovals for company at final curtain still marvelous. Checked close to \$14,000 again.

"The Awful Truth" (Powers, 4th week). Will draw two extra weeks beyond contracted time, with future plans rousing show to coast. Went little over \$11,000. "Loyalties" promised to follow.

"Cat and Canary" (LaSalle, 28th week in Chicago). Working cut-rate ticket plan here to fizzle, yet successfully. Hard to reckon house on ticket plan used, but estimate gate close to \$11,000. Probably best cut-rate ticket scheme executed here.

"For All of Us" (Studebaker, 18th week in Chicago). Evidently all effort by house to get spring attraction stopped by phenomenal success of Hodge piece. Another big profit on business of \$13,000.

"The Rear Car" (Cort, 3d week). Making money for both house and company, fooling all those except ones who claimed fight for business warranted. Checked around \$9,500.

"The Last Warning" (Blackstone, 6th week). Has made its light here and lost. Will remain pending arrival of "Bristol Glass." Mystery play reported at \$7,500.

"Partners Again" (Selwyn, 12th week). Wise move by adhering to two weeks—longer stay would cut into huge profits made. Managed to hold stop clause mark, \$12,000. Petrova, if her own play, "Hurricane," will have limited two weeks following "Partners."

"The Blimp" (Olympic, 3d week). Filled out its time after announcement of closing made; final time

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 (44th week). Part of Broadway's list picked up several hundred last week, increase noted from Wednesday on. Business here displayed same proportion of increase, gross being little over \$13,000.

"Anything Might Happen," Comedy (5th week). Figures to run until after Easter, although business mediocre, with average draw approximating \$6,000; little under that mark last week. About breaking even.

"Barnum Was Right," Frazee (2d week). Growing demand in agencies makes this new melodramatic farce look promising. Getting smart audiences on lower floor; first week nearly \$8,500.

"Better Times," Hippodrome (29th week). Big house doing better business at matinees than evenings now. Assured of two big weeks around Easter because of school holidays. Closing date not set, but in April.

"Caroline," Ambassador (8th week). Looks about best of operetta tries this season, although "Lady in Ermine" still running (Century). Business for "Caroline" not big, but probably profitable. Picked up somewhat last week, going to little under \$12,000.

"Chauve-Souris," Century Roof (59th week). Scale for Russian specialty attraction dropped from \$5 to \$3 this week and established long run for high price. Expected to run through April, and announced to return to Europe for summer.

"Follies," New Amsterdam (42d week). Ziegfeld's longest running "Follies" continues to hold Broadway leadership in gross. Around \$33,000 for several weeks. Will run to May 1.

"Give and Take," 49th St. (10th week). Counts as moderate success without reaching big weekly business, however. Has been averaging better than \$8,500, but last week dropped about \$1,000. Ought to steady down after Easter and may stick until hot weather.

"Go Go," Daly's 63d St. (2d week). Looks like surprise musical money getter. Agency call good, and although big Broadway path liable to make excellent showing. Got \$9,300.

"God of Vengeance," Apollo (5th week). Slipped last week, getting under \$11,000, but principally because house sold to party one night. Reputation of play, added to police interference, made for strong box-office trade. Hardly no selling in agencies.

"Hail and Farewell," Morosco (5th week). Final week for Florence Reed show. With "two-for-ones" in circulation last week pace lifted about \$2,000 and gross went to \$8,000. "The Wasp" next week.

"Humoresque," Vanderbilt (4th week). Final week for Laurette Taylor. Show failed to better \$6,000 and will be sent to storehouse. Vanderbilt dark next week. "Elsie," musical show, Easter Monday.

"Icebound," Sam Harris (6th week). This drama cannot build to important money, but will continue for time, management having faith in it. "Icebound's" average \$9,000.

"Jack and Jill," Globe (1st week). John Murray Anderson's new musical comedy. Opened in Buffalo last week and premiere for Broadway set for Thursday (tonight), with top at \$3.50.

"Kiki," Belasco (69th week). Run leader. Will continue into May. House probably dark for summer and road appearance of "Kiki" will not start until early fall. Recent pace between \$13,000 and \$14,000.

"Lady in Ermine," Century (25th week). About three weeks more, show figured to play some out-of-town stands following. Had two profitable months here after run at Ambassador. But rates supporting the attraction at Century.

"Lady Butterfly," Astor (9th week). Moved over from Globe Monday, although business never big, and recent gross quite ordinary. Un-

der \$8,000. Will likely be prolonged here by "two for ones."

"Last Warning," Klaw (22d week). Mystery play can make money at moderate gross. Has been holding up well until last week, when business dropped to around \$7,000, stop limit.

"Laughing Lady," Longacre (6th week). Ethel Barrymore piece pulling fairly well and most consistent of her three plays this season. About \$11,000. Ought to run through April.

"Little Nellie Kelly," Liberty (19th week). When Cohan's musical opened predicted it would remain all season. Summer contingency now regarded certainty. Business over \$22,000 right along.

"Liza," Bayes (17th week). Colored attraction which moved from Daly's 63d St. last week. Business downtown took a tumble from pace uptown. First week here under \$5,000, though cut rates liable to keep it going for a time.

"Loyalties," Gaiety (26th week). Another week to go, then jumps to Chicago. Doped for all season, but recent drop in attendance necessitated change. Gross under \$10,000. "If Winter Comes" succeeds Easter.

"Mary the Third," 39th Street (7th week). May be profitable for house, but show has not made money. Gross last week saw some improvement, takings going to \$7,500. Like several others on current list well regarded at premiere, but failed to live up to promise.

"Merton of the Movies," Cort (19th week). Depression slightly reflected here for couple of weeks, but last week found attendance back to capacity and gross again \$16,500.

"Moscow Art Theatre, Jolson's (11th week). Another week to go. Business took sharp decline in last two weeks, but profit claimed regardless. In total has been sensational success. Russians open in Chicago at the Great Northern Easter.

"Music Box Revue," Music Box (22d week). Not capacity for last month, though gross second to "Follies" among musicals. Last week hit better, with about \$25,400 in. Still at \$5 top.

"Papa Joa," Princess (4th week). Title changed from "Mister Malatesta," latter name being title for English presentation. Business hardly up to small guarantee, but management expected to recoup loss from picture rights.

"Pasteur," Empire (2d week). Henry Miller's characterization of the French anti-toxin inventor regarded as brilliant, but got off to bad start. First week's takings little over \$5,000.

"Peer Gynt," Shubert (7th week). Moved up from Garrick last week. Theatre Guild dropping admission price to \$2.50 top. Had been getting about \$10,000 at Garrick, where \$1 more was charged. First week here \$14,000. House can do about \$20,000 at scale.

"Polly Preferred," Little (10th week). Stands out as one of season's comedy successes. Displayed strength since Washington's Birthday, but playing close to capacity. Little under \$11,000.

"Rain," Maxine Elliott (20th week). Dramatic sensation of season and ought to hold name being title for summer. Though other attractions are getting bigger grosses "Rain" actual leader. \$15,200, which includes many standees.

"Romeo and Juliet," Henry Miller (9th week). Jane Cow's show conceded to have strong chance to ride until May. Capacity business at matinees. Gross shows good profit at \$11,000 weekly.

"Sally, Irene and Mary," 44th Street (29th week). Still making money because of small operating cost of show, but getting moderate grosses now. Around \$10,500.

"Secrets," Fulton (13th week). Delightful English comedy continues to get smart lower floor patronage, but takings have been off, gross being around \$10,000, stop limit. To move to another attraction or road after another week if "Clinders" comes in at Easter.

"Seventh Heaven," Booth (21st week). Made up shade of difference noted in slump and extra Friday matinee off went to over \$1,500 first week. Show's gross \$15,000. Figured among leading candidates for summer continuance.

"So This Is London," Hudson (30th week). Another hit that ought to (Continued on page 17)

BOSTON PICKED UP LAST WEEK; BETTER BUSINESS AFTER LENT

Transportation and Auto Show Brought Increases of Grosses Over Week Before—Two Musical Shows Got Most—"Village Follies" Leads

Boston, March 21.

At the end of last week when the treasurers of the legitimate houses in this city had finished their counts there was general joy among those connected with the profession in managerial capacities for the double boon of open roads and the automobile show had lifted the shows out of the depths of the week before.

The gains in most instances were limited to inside of a couple of thousand dollars but even that was enough to please everybody. If there had not been a gain last week it would have meant that the attractions now playing the city had lost their drawing power.

It is consistently claimed that most of the trouble with business this season—or to be more correct the latter part of the season—has been due to the transportation conditions. At the risk of being accused of harping on one subject to the elimination of all others the managers have maintained that the people would come to the theatre if there was an opportunity for them to secure transportation.

Last week the weather here was mild. Temperatures above normal prevailed from the beginning. Tuesday a downpour of rain resulted in the streets being practically freed of snow and ice.

Starting with Wednesday matinee the business began to pile up. There was a slight letdown Thursday but the houses got a splendid break Friday and Saturday, with standing room was the rule throughout the city.

Better times are looked for in the last quarter of the season which is now approaching. The next couple of weeks which includes Holy Week is likely to be away off, although all but one or two of the houses will remain open during the entire period. Starting with Easter Monday the business should begin to pile up again and until the end of the season business above normal is looked for. It is considered most unfortunate that the weather break came at the time it did for it prevented the theatregoers in this district from seeing some of the best attractions that have hit this city for some seasons.

The two musical shows in town, "The Greenwich Village Follies," and Ed Wynn's "The Perfect Fool" seemed to get the best of the break in the matter of business. This was only natural as the visitors in town were of the type that would go big for musical shows and this pair of attractions had that field alone.

There were two changes in the billing at the local houses Monday of this week when "The Torch Bearers" came into the Tremont supplanting Otis Skinner in "Mister Antonio," and "Spice of 1922" the Lait show which played at the Boston Opera house earlier in the season breezed into the Majestic to take the place made vacant by the closing of the Gertrude Hoffman "Hello Everybody" show.

"The Torch Bearers" remains for two weeks and will be followed by "Six Cylinder Love," expected to be a smashing hit at this house. No time limit has been set for "Spice" but it is believed it will remain for two weeks at the least. "The Perfect Fool" will also quit the town at the end of two weeks, allowing a new attraction to come into the Colonial.

It was reported about town that the engagement of William Courtenay in "Her Temporary Husband," at the Arlington was not a very howling success for the first week. The house so far this season has been so erratic it surprised no one.

One of the surprises was the manner in which business built up for Otis Skinner at the Tremont where he finished up. The increase was close to that registered at the musical shows and as Skinner was playing the city on a repeat the outcome was enthusiastically received.

It has been decided that the Russian players will come into the Majestic May 7 for two weeks. They will play at \$5 top for evenings, scaled down to \$1.50.

Estimates for last week:

"The Perfect Fool" (Colonial, 6th week). Footed it up to \$18,000 last week due to pull from the auto crowd and better transportation facilities. Gross was better by \$2,000 than previous week. With a weather break show is expected to plug along fairly well for the final two weeks here.

"Lightnin'" (Hollis, 13th week). Did \$17,000 last week, while below

best registered \$2,000 better than week before.

"The Fool" (Selwyn, 6th week). Did \$11,500 last week, up \$1,500 from previous week. Show consistently plugged along advertising and publicity lines and after Lent should begin to show some real figures and should last out the season at the house.

"Greenwich Village Follies" (Shubert, 2nd week). Opened to great business, easily topping the list; gross first week nearly \$23,000.

"The Torch Bearers" (Tremont, 1st week). Final week of Otis Skinner in "Mister Antonio" grossed \$15,000, \$3,000 better than first week.

"It Is the Law" (Wilbur, 2nd week). New mystery play started fairly, beating \$6,500 in its initial week.

"Just Married" (Plymouth, 9th week). Probably made money last week, when the gross was \$8,100.

"Spice of 1922" (Majestic, 1st week). Opened Monday to good business. "Hello Everybody" got \$7,200 for its final week with cut-rate aid.

"TROUBLE HOUND" IS WEAK

Los Angeles, March 21.

This week at the Majestic Thomas Wilkes is trying out "The Trouble Hound" by Martha Stanley and Adelaide Matthews.

The only woman stage director on the coast, Williamene Wilkes, directed it. It's a new policy of Wilkes' to produce untied plays for a fine on their possibilities. There are not many in the new piece, a farce, slow in tempo for that style and unlikely to ever get east, as it lacks a new twist in its hackneyed plot.

An artist about to get married is discovered by a former flame. He introduces her as the wife of his next door neighbor. Many entrances and exits with customary complications upon wife's return.

The acting honors go to J. Anthony Smythe, Franklin Hangborn and Barbara Brown.

NEW ENGLAND'S LEGIT TIME

Lewiston, Me., March 21.

About two and one-half weeks will be offered legit combinations for this section. The time is controlled by the Maine-New Hampshire Co., which secured the Jefferson, Portland, for another year.

William P. Gray, its president, states he may make outright buys of the shows playing up here, also paying transportation between the stands. The circuit embraces a week in Portland, two days here and the remainder between Augusta, Bangor, Waterville and Portsmouth.

The same company operates 66 theatres.

"CHASTENING" TRAVELING

Charles Rann Kennedy and Edith Wynne Matthison (Mrs. Kennedy) took a flyer with Kennedy's play, "The Chastening," this week, playing Monday in Canton, O.; Tuesday in Toledo, Wednesday, Cleveland, and today (Thursday) Utica, N. Y., returning to New York to play an extra matinee tomorrow and a morning performance Saturday at the 48th street.

"TIP TOP'S" GROSS IN FRISCO

San Francisco, March 21.

Fred Stone in "Tip Top" at the Columbia last week played to \$27,000 at a \$3.35 top scale. The show is here for a second week.

At the Century "Struttin' Along," in its sixth week, drew \$9,000.

At the Curran "Robin Hood" opened for a run, getting \$1,800 for two performances Sunday and \$2,000 Monday, at \$1.50 top.

DENVER HIT BY STORM

Denver, March 21.

Walker Whiteside in "The Hindoo" pulled just fair business at the Broadway last week, despite Whiteside is an old favorite in Denver. Bad weather the latter part of the week helped to hold down receipts, which amounted to less than \$6,000.

PITTSBURGH'S GROSSES

Business Off Some—"Monster" Outbatted "Bat"

Pittsburgh, March 21.

Business as a whole fell off somewhat last week with the general opinion attributing the slump to Lent. "Molly Darling," at the Nixon, started off slowly but picked up during the week to play to sell-outs the last two days. Gross around \$18,000.

At the Alvin "The Monster" proved a big surprise and outbatted "The Bat" to the tune of better than \$12,000 on the week.

"Komp," at the Pitt, failed to reach expectations, registering about \$7,000.

SHOWS IN NEW YORK

(Continued from page 16)

Run into hot season or through it. Not hurt much during slump and gross jumped to \$15,800, keeping it up with leading non-musicals.

"Sporting Thing to Do," Ritz (5th week). Final week for Emily Stevens attraction. Business down to little more than \$4,500. "The Enchanted Cottage" due next week.

"The Adding Machine," Garrick (1st week). Latest try of Theatre Guild; play by Elmer Rice. Opened Monday night; fair comment. Guild clearing close of production program for season, with Shaw's "Devil's Disciple" understood to be concluding production.

"The Clinging Vine," Knickerbocker (13th week). Moved upward bit last week when gross quoted at \$15,000. This Savage musical ought to last until warm weather.

"The Comedian," Lyceum (2d week). Easily rates leading production among newer group and first week's business indicates will go through rest of season. Nearly \$11,000 in seven performances (opened Tuesday last week).

"The Dancing Girl," Winter Garden (9th week). Attendance reported holding up to big proportions, though draw under big proportions of first five weeks. Gross between \$25,000 and \$28,000.

"The Fool," Times Sq. (22d week). Still topping non-musical list (Moscow Art Theatre except) and playing extra matinee Fridays. One of most likely candidates for all summer and may last into next season. Nearly \$18,000.

"The Gingham Girl," Earl Carroll (20th week). Frontal recovery here last week. From Easter on this musical success should coast until warm weather. About \$13,000.

"The Guilty One," Selwyn (1st week). A. H. Woods attracting interest by bringing Pauline Frederick in at \$2 top. Show on tour since fall. Opened Monday.

"The Old Soak," Plymouth (31st week). Dropped off again last week, the gross dipping under \$9,000. This success went off once before to lower gross but came back strongly. Should repeat at Easter and run through balance of season.

"The Love Child," Cohan (19th week). Business under \$8,000 last week. Figured to remain until Easter, which mark it will attain. Has chance to stay through April.

"The Love Habit," Bijou (2d week). Got late start, opening Wednesday of last week. Takings for four days little under \$5,000. Better proportionately than Bijou attractions earlier this season and new piece has chance to connect.

"The Love Set," Punch & Judy (1st week). Entered competition with other "Love" titles Monday when show reopened little house hold. First named "Jobe and the Job."

"The Masked Woman," Eltinge (14th week). Will be sent to play way circuit after another week, and "Morphia," playing special matinees here, becomes regular attraction. "Woman" show did well for first two months. Down to \$3,000 lately.

"Up She Goes," Playhouse (20th week). One of best liked of musicals of type this season. Management early in run announced it would remain all season, and that goal in sight. Playing to around \$8,000 but is much better entertainment than business indicates.

"Why Not," 48th St. (13th week). Moves back from National, where it played to loss for two weeks, takings being down to guaranteed \$4,000. Listed to remain here another week or so, then to road.

"Whispering Wires," Broadhurst (32d week). Down to basis where moderate gross profitable. Recent gain of \$7,000 may get show by. Made surprisingly good run.

"Wildflower," Casino (7th week). Hammerstein musical is building to good gross for \$2.50 musical, takings improving right along. Last week gate nearly \$16,000. Good trade at box office signifies attraction will run out season.

"You and I," Belmont (5th week). Looks like hit. Excellent call and sale for lower floor, with top price now \$3. Business last week around \$8,000, better than anything house has had at this stage

BIGGEST SHOWS IN PHILLY FALL SOMEWHAT BELOW CAPACITY

"Bombo" and "Music Box Revue" Failed Last Week to Touch Figures Expected—Shubert Without Announced Attraction for Three Weeks

Philadelphia, March 21.

Business slipped a notch or so lower in the legitimate houses last week, though the losers were the attractions which had been at the top the previous week and not those which had already been slipping badly.

"The Music Box Revue" again led the town, but this Sam Harris show hasn't been by any means a sell-out smash at the Forrest. It is quite generally understood business, while profitable, has nevertheless been disappointing in view of the enormous grosses of "Sally" and the large capacity of the house. The usual "blue Monday" was skipped this week because the house was sold out (downstairs) to a Rotary club convention. There were weaknesses, however, all last week, upstairs and down, except Friday and Saturday nights—nothing serious, but enough to bring the gross down to about \$34,000.

Close beside was Johnson's "Bombo," which in its opening week was also quite a way from its capacity business of \$40,000. This return engagement has not proved to be as sensational as last spring's turn-aways indicated it might. Four or five vacant rows were not at all unusual, evenings and matinees, except at the end of the week, and Johnson himself is said to have kidded on the lack of capacity crowds. "Bombo" gross claimed at about \$30,000.

"Passions for Men" did not hold its last week's mark of a few hundred under \$12,000 at the Walnut, but claims to have hit close to \$10,000. Its ability to hold up for two more weeks is a matter very much in doubt, considering none-too-large advance sale. Monday this week away off.

The new "Blossom Time" company kept close to the average maintained for several weeks by the first organization, missing \$12,000 by a few hundred dollars. Despite advertisements which now give show three more weeks (including this week), "Blossom Time" will remain at the Lyric until April 21, following which the Russian Art comes in.

"The Cat and the Canary" about held its own at the Adelphi after three weeks of constant slipping. It is now set for Easter, and business that week will tell the tale of a further continuance.

A new complication is the return of "The Monster" to the Walnut April 2 for a short stay (probably two weeks). People are waiting to see if the scramble to see this thriller which occurred last January will be repeated despite tumble of "Cat" popularity. It will be the first time that two mystery plays have been in town at the same time.

"Cinders," Edward Royce's new musical show, opened last week with much promise at the Garrick. The premiere was heavily papered and represented little money either upstairs or down. But this has been a regular thing for openings here this season. The notices were generally kind (one or two enthusiastic) and business began to pick up, until Saturday saw a complete sell-out and a great deal of enthusiasm. The prospects are so good for this week it looks as if a climb of at least \$4,000 will be effected, with the wise-aces claiming Royce has a fine piece of property.

In its final week at the Broad "To the Ladies" did little business and departed to make way for "Dagmar," which opened to a good house Monday. The notices for the Nazimova show were generally sarcastic, openly hostile, but the management claims a tidy advance sale sum in hand already.

The only opening before Easter is "Captain Applejack" at the Garrick Monday for an announced engagement of five weeks, with the report it may do six if business warrants. "Applejack," like "Dagmar," will have the advantage of opening all by itself, and is expected to bring some real dollars into the coffers of Sam Harris and the theatre.

Easter week, in addition to "The Monster's" return, will find "The Mountebank" opening a fortnight's run at the Broad and the Mask and Wig show, "Here's Howe," at the Forrest.

The Shubert theatre will remain closed from Saturday until April 15 (three weeks), reopening with "The Greenwich Village Follies." Frantic efforts were made to get something for this time, but the chaos in booking prevented it. The closing of the house Holy Week is not at all surprising, but some still feel it impossible that it will remain dark Easter week, and claim something will be found.

Estimates for last week:

"Dagmar" (Broad, 1st week). Opened Monday to fairly good house, but notices far from laudatory. "To the Ladies" hit gross of only slightly

over \$7,000 in final week.

"Bombo" (Shubert, 2d week). Well off from capacity, surprise in view of apparently unsatisfied demand last spring. Lucky to touch \$30,000, and that with only one bad weather break (Friday) wasn't greatly reflected in business. This is final local week.

"Music Box Revue" (Forrest, 3d week). Has never touched marks of "Sally," and, while always big, considered something of disappointment. Last week grazed \$34,000.

"Cinders" (Garrick, 2d week). Promising; built up business during week and ended with capacity house, highly pleased. Looks to repeat experience of other Royce musical comedy in fall ("Orange Blossoms"), which took big jump second week. About \$12,000.

"Passions for Men" (Walnut, 4th week). Looks as if this one had been kept in week or so too long, as business starting to slump. Last week beat \$10,000, about \$1,700 off from week before.

"Blossom Time" (Lyric, 33d week). New company had good week, though gross missed \$12,000 (recent average at this house for long-run operetta) by about \$300 or \$400.

"Cat and Canary" (Adelphi, 9th week). Slump was checked last week, although no pick-up registered. Again hit around \$9,000, and will stay until Easter and let business then tell the tale.

BROADWAY STORY

(Continued from page 13)

mediately after the holy period has passed, for with new attractions coming in the brokers look for a lift in business which will continue for at least four to six weeks after Easter.

During the week a buy was arranged for the Belasco production "The Comedian" at the Lyceum, the brokers taking 250 seats for four weeks. This attraction and "Barnum Was Right" were the only two of last week's new attractions that the brokers did business on. Both, however, had to wait until after they had opened before deals were arranged.

In the list of buys there are 23 attractions, namely "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Anything Might Happen" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliot), "Give and Take" (49th Street), "Barnum Was Right" (Frazee), "Secrets" (Fulton), "Loyalties" (Gaiety), "Jack and Jill" (Globe), "So This Is London" (Hudson), "The Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "The Comedian" (Lyceum), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Peer Gynt" (Shubert), "The Fool" (Times Sq.) and "The Dancing Girl" (Winter Garden).

For "Jack and Jill," which opens at the Globe, New York, to-night (Thursday), there was a buy arranged in advance, with many brokers taking about 450 seats a night for the first four weeks of the attraction. Several of the brokers are reported as "in" on the show, also a downtown banker, and that may account to a certain extent for the advance buy, although it is a usual thing for an attraction coming into the Globe to get a deal before the show opens.

In the cut rates there were 25 attractions offered yesterday (Wednesday). They are "Caroline" (Ambassador); "The God of Vengeance" (Apollo); "Lady Butterfly" (Astor); "Liza" (Bayes); "You and I" (Belmont); "Whispering Wires" (Broadhurst); "Wildflower" (Casino); "Shubert Vaudeville" (Casino); "Lady in Ermine" (Century); "The Love Child" (Cohan); "Anything Might Happen" (Comedy); "Go Go" (Daly's); "The Masked Woman" (Eltinge); "Pasteur" (Empire); "Why Not?" (48th Street); "Sally, Irene and Mary" (44th Street); "Roger Bloomer" (Greenwich Village); "Icebound" (Harris); "Hall and Farewell" (Morosco); "Up She Goes" (Playhouse); "Papa Joe" (Princesses); "The Sporting Thing to Do" (Ritz); "Mary the 3rd" (39th Street); "Humoresque" (Vanderbilt); and "The Dancing Girl" (Winter Garden).

BROADWAY REVIEWS

THE ADDING MACHINE

Theatre Guild production, fifth of fifth subscription season. By Elmer L. Rice. In three acts and seven scenes. Directed by Philip Archer. Costume and set design by Lee Simonson. Incidental music by Jerome Taylor. At Garrick, opening March 19. It is run with dress rehearsal or private pre-performance Sunday evening, March 18. Mr. Zero.....Dudley Digges
Mrs. Zero.....Helen Westley
Miss Diana Dorothea Devore.....Margaret Wycherly
The Boss.....Irving Dillon
Mr. One.....Henry M. Kenna
Mrs. One.....Marcia Harris
Mr. Two.....Paul Hayes
Mrs. Two.....Theresa Stewart
Mr. Three.....Gerald Lundberg
Mrs. Three.....Georgiana Wilson
Mr. Four.....George Steinhilber
Mrs. Four.....Edith Burnett
Mr. Five.....William W. Griffith
Mrs. Five.....Ruby Craven
Mr. Six.....Lance Hamilton
Mrs. Six.....Louise Symeth
Policemen.....Irving Dillon, Lewis Barrington
Judy O'Grady.....Elise Bartlett
Young Man.....Gerald Lundberg
Shrilly.....Edgar G. Robinson
A Head.....Daniel Hamilton
Lieutenant Charles.....William W. Griffith
Joe.....

An amateurish atmosphere hovers over the Garrick with its Theatre Guild players. At least it did Sunday evening, when an invited audience witnessed the first performance of "The Adding Machine."

It's not uncommon in subscribed theatres to have a pre-performance of an invited audience with many of those "invited" subscribers who thus leave more room on the public premiere for those with cash on delivery for coupons. As the Theatre Guild advertises it has 6,000 subscribers and wants 12,000, the few taken care of Sunday evening really don't count among the many, but why limit it to 12,000?

The Theatre Guild may have amateurs or graduated amateurs in its casts, but there do not appear to be any novices in its business department. The Guild has erected a theatrical proposition of such simplicity in promotion for results that "Little Theatre Groups" and "Guilds" all over the country are being similarly promoted if not wholly successfully put over. And now the Guild has set another example; it's out for a \$500,000 theatre of its own in the metropolitan area, to be subscribed for.

Some of the critics like the high art thing of the Guild's and they have helped a lot.

The Guild has not fared badly in the matter of hits. They are listed in the program. Some have been turned over to the sordid managers and others have been operated by the Guild.

The Garrick's program is interesting, in fact the most interesting item in connection with "The Adding Machine." It says other things about the Guild, nearly everything in it is of the Guild; just like the prospectus for a promoted organization, the more you read the more you wonder what they can do with all of that money if they get it.

In a naive way the program asks: "Will you help the Theatre Guild build its own theatre? This will mean for you a cleaner, fresher, more comfortable building; no danger of post interference from any seat in the house; that if you have now to wait until the third or fourth week of a run to get the best locations your seating can be advanced to within the first or second week," and other things.

Isn't it quaint? And in New York!

The Sunday night audience looked betwixt a Joe Leblang outfit and an Empire first night. Everyone seemed held. A fellow in the next seat had an expression of disgust when this guy awoke. Maybe he had been gently nudged through snoring. It's a habit acquired watching 20-minute vaudeville sketches.

If the seven scenes of "The Adding Machine" had been only the second scene ("A Pleasant Place") of the third act, that would have been plenty "Adding Machine." It's a long drawn out tale, built up like a moving picture that must make 5,000 feet or bust its producer.

The story sounded as though about a couple who had died from a car wreck. Mr. Zero, after checking up accounts for 25 years, murdered his boss when fired. Miss Devore, his assistant checker up, committed suicide when Zero was hanged for murder. Maybe though he was electrified. However, Zero was electrified later when next they met in the same cemetery in that second scene of Act 3.

Resurrected they grew chatty and confidential, even flirty. She was vamping him and he was the to be vamped. Miss Devore said the only thing that stopped her from putting it over on Zero in life was his wife.

The play is going to be depressing for the manicurists' cult, that believes they will return some day but to land that never heard of scissors or men's knees. To come back in the same place they started will make the reincarnate scheme another blunder.

Maybe it was a dream, though, of Zero's, as the last scene of the last act was unscen. But, at that, Zero almost had his head in Miss De-

vores' lap and the cemetery all to themselves just as another good man they couldn't keep down burst in and ruined the prospect.

Swearing? Oh, of course, always in high art. Not so bad here, although there are a couple of first class curses that have been overlooked so far. "The Adding Machine" may improve, though, if a hit and move uptown. For the Guild's plays if they do look like hits do move uptown. That's established. And then the subscribers if not too impatient may purchase choice locations from the speculators.

The real cause for the "The Adding Machine" appears to be that a mechanical accountant started all the fuss when it pushed the regular bookkeepers out of their jobs. Its moral must be that if you stick to one place too long the cemetery will get you—the crematorium.

Yet the Garrick has done good business and it's true any theatre would be cleaner or fresher. But as you doze over "The Adding Machine" you can not help but admire the Guild's business acumen. *Sime.*

THE GUILTY ONE

Donald Short.....Charles Waldron
Dick Raston.....Noel Leslie
Seaton Davies.....Charles Dalton
Henry Shaw.....Henry Warwick
Irene Short.....Pauline Frederick
Madge Ellis.....Ethel Indropoli
Annie.....Florence Edney

Pauline Frederick returned to New York after some nine years' absence in the legitimate. When last here in 1914 she played "Innocent," in 1923 she plays "The Guilty One." It is heralded as bringing the \$3 theatre back to \$2. What it does is to revive the \$1 theatre and charge \$2 for it.

As yellow melodramatic rot "The Guilty One" has probably no rival today, even in the sticks. It bears the name of Michael Morton, an author who has done some fairly good scripts in his time, collaborating with one Peter Traill. The staging is charged to Edward Elmer. They should call it "The Guilty Three," with this trio throwing itself on the mercy of the court.

The story is absurd. That would not be so bad were it not written with a certain attempt at parlor dialog and conversational "class," which robs it of what character it might have as a frank hokum thriller, and makes it a colorless and tiresome hybrid of bromidic repartee and insufferably tedious discussions of obvious bunk that has been so much better discussed for ages by the sob sisters in the dailies.

Miss Frederick herself is no more brilliant than the lines and the situations. Her acting was as artificial as the synthetic permanent wave ironed into her hair. She was hard, jerky, loud and apparently responding to exact direction, for her turns and crosses and business seemed to work on cue. As a brilliant conversationalist she was a total loss, and in the climaxes she was strangely underdone. For a star who has done such scintillant screen work and who has had such extensive stage experience she was a shock; maybe the long absence from 42d street unnerved her on her return; whatever it was, she was surely not herself as Broadway remembered her.

She was not alone, however. The whole troupe, with one or two welcome exceptions, interpreted the verbose dialog and preposterous action in similar spirit. There were titters through the Selwyn theatre at the most inopportune turns, for even a \$2 audience has some sense of the ridiculous.

The story is scarcely worth while telling here or anywhere. It has to do with a war marriage between an American and a nurse she is shell-shocked (very slightly) and so is another man. She nurses both. The other man falls in love with her, though as played by Noel Leslie it doesn't seem possible he could, and as played by Miss Frederick it doesn't seem plausible that he should.

The husband is a busy writer. (That is the old tip-off for many a play.) The woman, after the war, is a gambler. The other man takes her about. The husband quarrels with her and with him and threatens to kill him on the night when he is going to elope with his wife. She goes to dinner with the interloper and returns for her bags. The husband slinks in and tells her he has murdered the other chap with a knife.

The wife immediately loves her husband. The authors seem to think murder needs very little explanation as a natural thing to make a delicate woman suddenly love a stupid man—She immediately starts to connive so he can put up an alibi. In comes a Scotland Yarder (very well done by Charles Dalton) and he breaks down her testimony and the husband's, only to have the husband then tell the wife that he didn't stab anybody and the detective is just an old friend of the family who is just after her affections back to a realization.

The play is even more silly than

this narrative, because it is so much longer and clumsier. It didn't hold water for five minutes at any time, and the "punch" surprise got a laugh.

Miss Frederick and the \$2 price and cut rates may keep "The Guilty One" in New York four weeks.

Lait.

THE LOVE HABIT

Brook Pemberton presents the three-act farce from the French of Louis Verneuil, adapted by Gladys Unger. Staged by Mr. Pemberton. At the Bijou March 14. The Young Man.....James Rennie
Marie.....Mary Kennedy
Nadine Morand.....Florence Edridge
Gustave Morand.....Fania Marinoff
Rosette Pompon.....Dwight Frye
Max Duvelloy.....

"The Love Habit" is an amusing bit of Gallic mischievousness, rich in sophisticated chuckles and smart wit and a capital vehicle for spring producing. For one thing, it involves small risk. For its three acts and six roles. It sets a new mark for brevity. The curtain doesn't rise until 8.45. It's over at 10.40, allowing for two 15-minute entrances; 85 minutes of net stage action.

The piece has its dull moments, but the marvel is that deft juggling could sustain interest even that long in a narrative so lacking in substance. It's just an exhibit of dailies fencing. Perhaps the novelty is that Mr. Pemberton has brought a French farce to the American stage without transposing its ethics and its morals to the Anglo-Saxon convention. Briefly the situation is of a young lover who lays siege to the faithful wife of a middle-aged and complacent husband, and the curtain falls upon the successful issue of his campaign.

Distinctly naughty, you'd say, but the witty twist that furnishes an unassailable defense. The agile Gallic playwright could argue with complete logic his ethics are beyond reproach—that the play has a distinct moral lesson. And just that witty situation is half the wise fun of the whole affair. And the further joy is it all has an engaging freshness, robbing it of any color of offense. The process is the reverse of the Avery Hopwood technique where a leer puts a suggestive inference on an entirely innocent situation. Here the situation tends toward suggestiveness, but it is approached as though it were beyond suspicion, and the auditor takes that attitude. Morals for morals, there's a good deal to be said for the French style.

James Rennie is not altogether satisfactory as the young intruder. One never gets free from the feeling he is just reciting carefully rehearsed lines moving back and forth according to stage direction. Rennie has one line, "I love you and I'll win you," repeated perhaps eight times during the play. One secures the subconscious impression the line is a music cue and somebody is about to walk down front and burst into song. Florence Edridge does nicely in a new kind of part for her. Her young beauty gives the play some pleasure, and she has a degree of spontaneity, although her inexperience is still apparent.

Ernest Cossart, however, is a sublimated farceur as the self-satisfied, stupid husband who submits to blackmail to keep his own romantic affairs secret from his wife, confessing just in time to provide her with the justification she seeks in order to indulge herself in an "affair of her own" due to Mr. Cossart's opulent union. The worst passages are kept alive for minutes at a time; to his convincing playing the bald theatrical mechanics of some passages slipped by unnoticed. The whole piece really centers upon his playing, for he gives it touch of authentic reality that carries everything before it. Mary Kennedy in the small part of a "fresh," scheming maid does extremely well, while Fania Marinoff as the cabaret girl who had vamped the giddy husband.

Gustave is a prosperous architect of indefinite age, Nadine his young wife. She is pursued by The Young Man, who rescued her in a street car accident. He applies for position of butler, but she indignantly dismisses him. He learns of Gustave's affair with Rosette, who has been installed in the same apartment house, and by threatening to expose the affair forces Gustave to bring him into the house as his private secretary. Even when he knows The Young Man's purpose, Gustave is helpless, and the two men have a scintillating debate of their relative moral standing under the circumstances. The Young Man winning the argument.

The crisis comes when Gustave is called out of town, leaving Nadine and The Young Man alone together. Gustave tries to arrange things, blunders, and Nadine has to run away to avoid The Young Man's attentions. But the happening forces a confession of his affair with Rosette from Gustave. This development brings on the climax. Gustave, his conscience newly cleared by open confession, virtuously orders the interloper from the house, but Rosette has furnished Nadine with the "justification" for the goose—and she already has appointed a rendezvous with The Young Man. But the point is that a really faithful wife has been forced

into a lover's arms by the infidelity of a philandering husband and if you must pick a moral, there it is ready made.

The play probably will have appeal to a limited public. It is devoid of drama and lacking in hokum. There isn't a really full-throated laugh in the three acts. But it can prosper on takings that would starve out a regular production. *Rush.*

THE LOVE SET

Gavin Muir presents three-act comedy by Thomas Loudon, himself playing the leading part. Production, which has but one set, an inexpensive interior, was staged by Albert Bannister. At the Punch and Judy, March 19. Elizabeth Valentine
John Lamont.....George Allison
Jack Lamont.....William Leonard
Ruthie Glasford.....Carolyn Faraday
The Young Man.....Catherine Blake
Job Macphee.....Kenneth Dalgarno
Maggie.....Barbara Pierce
Tom Sheridan.....Russell Morrison
A Visitor.....

If this venture is merely for the purpose of exploiting the suave and persuasive talents of Gavin Muir it serves its purpose, for that young man is revealed as a finished young player of a polite and casual romantic role, perhaps matching that other happy youngster, Geoffrey Kerr, who at times almost makes "You and I" a blithe experience at the Belmont. But if it is offered as a commercial venture the situation is not so cheerful. Mr. Muir is a gladsome detail in an otherwise profitless entertainment. The play is miraculously crude. The three acts are filled with amazingly naive theatrical machinery and there is scarcely any point in its halting progress when the audience is not at least two minutes ahead of the unfolding of plot across the foot-lights.

Indeed, there are times when the playwright repeats himself so often that the motivation appears to be engaged in the reverse. Early in the first act Mr. Lamont, the millionaire father, explains a scheme to have the hero become his secretary at a large salary in order that he may make love to Gertrude and win her away from an undesirable suitor. This scene contains one of the longest and most tiresome passages in modern literature, but when it is accomplished you understand what the situation is. You understand thoroughly and in detail. Thus it comes as a bit superfluous when Gertrude rehearses the whole thing in a scene with her sister that takes almost as long. And lest the auditor might have missed some of its dimensions and proportions, Gertrude goes all over it for the third time in a scene with the hero.

The same thing happens at numerous other times. Mr. Loudon didn't want any misunderstandings. He is astonishingly literal. In contrast with this emphasis of repetition he skims over other really important matters at the end. The speed with which Gertrude is claimed first by one father and then by another in the last act makes one giddy. A certain twist may be permitted a dramatist in ordering his puppets about for theatrical effect, but the machinery ought to be at least reasonably masked.

You never can quite make up your mind whether the play is romantic comedy or low farce. They introduce a comedy burglar in the second act whose status is so comic you momentarily expect him to walk down front and begin to juggle his kit or burglar's tools. At that his character played neatly enough by Russell Morrison when he could remember his lines, was a sprightly spot in the proceedings, thanks to amusing quips, mostly dealing with his cultivated thirst and prohibition.

The play has a few bright spots, but the long stretches of aimless talk and strained comedy business outweigh them enormously and make the play an evening of irritating dullness. Young Mr. Muir is an admirable leading man and will one day have his opportunity. Even in this hopeless vehicle he has a certain sparkle. He is a sandy-topped chap of most engaging manners—or better yet, lack of manners—of fascinating irregularity, of masculine countenance and a voice of bland and gracious eloquence.

George Allison is the millionaire father struggling with garrulous speeches unfitting a successful business man and head of a family. Catherine Dale Owen makes a piquant youthful heroine in appearance, but the part doesn't encourage good acting. A feminine dumbbell can be only one of two things, funny or boring, and Gertrude is the latter. The other people don't especially matter.

It's a typical "spring flier" in production. A simple and economical interior of a bungalow living room furnished the background for all three acts. Its cost must have been considerable or less, as the scenery is concerned in the cast. Even the tiny Punch and Judy ought to support so thrifty an enterprise. However, its appeal to the public even to this modest extent is doubtful, although if anybody is in search of a promising young leading man happens in some evening Mr. Muir's future ought to brighten. Oh, yes, the title is a punning reference to the record in lawn tennis, arising out of the circumstance that the hero is the world's court champion. *Rush.*

WAIT A MINUTE

Atlantic City, March 21.

George V. Hobart and Victor Herbert have collaborated in an amateur production called "Wait a Minute," successfully presented at the Garden Pier theatre, Atlantic City, for a three-day run, starting March 15. Mr. Hobart wrote the books and lyrics and Mr. Herbert the music. Hubbell and Gitz Rice also contributed music. The "Old Daddy" song by Gitz Rice was the catchy number, and "Dreams" by Hubbell another score.

That the satisfaction evinced by the audience was not merely the friendly enthusiasm of tolerant acquaintances is proved by the fact that the majority of playgoers in Atlantic City are out-of-town people. One act worthy of having its life prolonged by a legit revue was a burlesque on the Austrian operetta, filled with military music and lyrical amours.

The underlying plot in the complications arising from a royal child kidnapping, during an insurrection, in the home of a blacksmith. Interspersing the motif are military music and love lyrics, which make the play a travesty rich in caricature and humorous bits. *Scheuer.*

NTWS OF THE DAILIES

Harry H. Felber, of Felber & Shea, vaudeville managers, has been ordered by Justice Blum in the New York Supreme Court to pay Mrs. Susanna A. Felber \$500 weekly alimony and \$1,000 counsel fees. Mrs. Felber is suing for a separation.

Richard Simon, an actor of Summit, N. J., was given a suspended sentence by Magistrate Levine last Friday when brought up on a disorderly conduct charge, he having been found guilty of causing a disturbance in the Waldorf-Astoria Hotel, New York.

Lillian Lorraine caused the arrest of Louis and Charles Wagner, furriers, last week on a charge of grand larceny. The plaintiff, appearing in a local cabaret, alleges Louis Wagner appropriated checks belonging to her amounting to \$1,603, and alleges his brother participated in the larceny.

The Maryland Court of Appeals in Elkton last week annulled the marriage of Peggy Udell, former "Follies" girl, to John W. Montgomery, a minor. The decision reversed the finding of the Circuit Court of Cecil County, before which Montgomery's suit for divorce was tried early last summer, declaring the marriage valid and ordering Montgomery to pay \$50 a month alimony, counsel fees and court charges. The couple eloped in January, 1922. Montgomery is at present working in a lumber camp in Idaho.

Mrs. Billie Wells was acquitted last Thursday of a charge of second degree murder in connection with the death of Capt. James S. Pettit at the Massapequa Inn, Massapequa, L. I., on Jan. 11. The acquittal of Mrs. Wells apparently indicated the jury believed Pettit committed suicide.

The new Mack Hilliard production will be known as "Within Four Walls," a comedy-drama by Glen Macdonough.

A picture version of "Caroline," the musical comedy, is to be made by the Shuberts with Trini, the Spanish dancer, in the leading role. A Fort Lee studio is being used.

The new theatre to be erected by A. L. Erlanger in Los Angeles is to be known as the Biltmore.

Dr. Charles Cassassa, assistant medical examiner, ordered the body of Frances Beckwith, a show girl, who died Tuesday at the Roosevelt Hospital, to the morgue for an autopsy. His order was given following the finding of marks on her body after the hospital had diagnosed the cause of her death as peritonitis. She had appeared in "The Poor Little Rich Girl," and Ned Wayburn productions.

The uncontested divorce action brought by Geraldine Farrar against Lou Tellegen was concluded Monday after Samuel Untermyer, her attorney, introduced in evidence names of the three correspondents they being Lorna who appeared with him in "Blind Youth"; a "Miss S. L.," described as living on Riverside drive, and a woman named Clifford, from California. Considerable evidence linking Tellegen's name with the first two women was collected by private detectives. Hallway kissing and park parties were included in the detectives' testimony. The family of Stella Larrimore, a sister of Frances Lorraine, who, it is alleged, was the "Miss S. L.," referred to in the Farrar-Tellegen divorce action, came to her defense Tuesday and denied the allegations. She appeared with Tellegen in "Don Juan," and reported as having had a crush on the actor.

Through the efforts of the British Musicians' Union the Labor Ministry has issued an order forbidding the Paul Whiteman orchestra from appearing in any place in England.

other than in the theatre where the organization was booked.

Winthrop Ames has accepted for production a new play by Mrs. August Belmont (Eleanor Robson) and Harriet Ford.

Emil Steininger a Vienna producer is preparing to come to this country to collect royalties due Austrian playwrights on their plays sequestered during the war.

John J. Scholl, a musical comedy producer, living in Greenwich, Conn., was granted a divorce last week from Ethel Scholl in Bridgeport on a charge of desertion. He alleged she left him when he refused to let her continue on the stage.

Winifred Westover is preparing to bring suit against her husband, William S. Hart, for divorce in May. She alleges he deserted her last May. A child born last September, following their estrangement, will be given over to the custody of the mother if an agreement between the parents is ratified.

Arthur Ashley, appearing at the Lafayette, Buffalo, was arrested last Friday and lodged in the Erie county jail on an order of arrest signed by Justice Guy. The order for his arrest was granted when Leonard A. Schickel, attorney for Mrs. Ashley, informed Justice Guy the bond given by Ashley a year ago to insure payment of alimony had expired. Ashley is being asked to put up a new bond.

PASSED UP MEETING

(Continued from page 11)
come in directing a school of dramatic writing in universities. He was clear and concise, handling the subject with understanding.

Cosmo Hamilton spoke of the "commercial" theatrical manager. He said that the venture of the Equity Players is not a financial success is not surprising; was rather to have been expected, as their aim has been to do worthy plays and artistic things "without an eye on the box-office." If we wish to develop art in America, as it has been developed by the Russian Art Theatre, we shall be compelled to (by murder, craft or other means) eliminate the brutally, disgustingly commercial manager and I won't object if I am cast for the part of "First Murderer."

"We must have a Repertoire Theatre, with actors engaged by the year, with art their object rather than salary, who by close and constant association will develop that spirit which governs the Moscow Art Theatre actors, who each can play all parts in every play they do, and play the small parts as conscientiously as they do the more important roles; so different from our own stars. There are stars today on Broadway, stars for no apparent reason as far as ability is concerned, unless a pretty face or ankle and their concurrents be called ability, and others who play their particular part very well, but could never play any other kind of part even decently. These need teaching, and I would suggest a series of schools, as for instance, a school of acting, to teach acting; a dramatists school to teach play-writing; a school to teach scene painting; a school of criticism to teach so-called critics their art, and a school for the stars, just referred to.

"Let us have less talk of a National Theatre and more of a National School and for Heaven's sake let us teach our stars."

Mr. Malone agreed that the Russian Art Theatre Group as a unit were more artistic than any similar American group, but allowed that while America undoubtedly had in a great deal to thank Europe for an artistic sense, still America had instances of art which Europe might find as perfect artistically, as any of the many beautiful things she has sent us. He referred particularly to the Arthur Hopkins production of "Hamlet" and the exquisite performance of John Barrymore in that play, and the faithful portrayal of the Yiddish mother in "Humoresque," by Lauriat Taylor.

Mr. Malone said, "The trouble with America is that in the matter of art we lack self-confidence. We have been told that art is not in America, that it is sacred to and isolated in the older countries of Europe. And we believe it. But there is art and talent here, only awaiting development."

While Mr. Malone spoke, Mr. McCurdy had received another message from Miss Taylor stating she would be unable to appear at the meeting. Mr. McCurdy said, "Miss Taylor will not be here as she has been held up on a street car, subway, a train or something, so I guess that will be all for today."

IN LONDON

(Continued from page 2)
be followed a few days later by the revival of Pinero's "The Gay Lord Quex."

John Galsworthy has completed a new drama entitled "The Forest Fires" and it will be produced by Basil Dean.

The new revue announced for the Court theatre, which has been sponsored by Tubby Edlin and Odette Myrtil, will be called "Carto Blanche." They have organized a producing corporation under the name of "Entente Productions, Ltd."

Gus and Gordon Bostock have severed their connection with the tour of "The Broken Wing," playing the provinces starring Thurston Hall. It is now under the management of W. C. Parson. Hall contemplates the production of a new play in the late spring or early fall.

The pantomime season is practically over, only the Hippodrome remaining in the lists, and there preparations are being made for the new revue, "Brighter London." In the big provincial cities, where the real pantos are found, several of the shows are still running to capital business.

Lila Schofield, alias Lila Field, will take no more infantile dancing troupes out of the United Kingdom, at least not for two months, the Bow Street magistrates having given her "time" for that period. The facts were that Miss Field took the girls to Amsterdam and there stranded them. Miss Field in her defense tried to put the blame for the stranding of the girls upon the manager of the Dutch theatre, but the defense did not hold good. In their statements the girls told how their property was seized for unpaid hotel bills and how they were urged to mix with men in the cafes.

At a recent matinee of "Secrets" at the Comedy the big audience contained only four men.

Peggy O'Neill, now playing in "Plus Fours" at the Haymarket, should have been the bright particular "star" of a listening-in seance the other night. The listeners-in waited, but nothing happened until at last voice forth from the show was off, the star having become involved in a motor car accident while on her way to Marconi House.

The latest celebrity to become a vaudeville topline is Leslie Stuart, who is opening on the Gulliver circuit. He composed "Floradora" and many other light operas, musical comedies and songs. His present act consists of songs of his own composing at the piano.

"The Orphans," a new version of "The Two Orphans," will follow the "Robinson Crusoe" pantomime at the Lyceum. The cast includes Lady Tree, Dennis Neilson-Terry, Sam Livezey, Colette O'Neill, Mary Merrill.

Alfred Frith, for the past six years principal comedian with J. C. Williamson's musical productions in Australia, returned to England last week and has been engaged for one of the touring companies of "Tons of Money," playing the Ralph Lynn part.

According to official records, 100,506 Americans visited England last year. Of these, over 100,000 have returned. No matter how large a proportion of the remaining 506 may be claimed as actors and actresses, the local theatrical organizations cannot claim they are being deprived of opportunities to earn a livelihood. As a matter of fact, the influx of American performers the past year has been relatively small.

A new theatrical producing combination has been formed by A. E. Matthews and George Tully. Its first production will be "Her Temporary Husband," by Edward A. Paulson. The piece has already been produced in America. Tully will play a leading role, and Matthews will also appear in one of the productions when a suitable part is found for him. Others in the cast of the first presentation will be Edna Best and George Elton. Ralph Lynn will produce the play. Martin Sabine has been engaged as business manager.

Lewis Sladen is producing at Southport a new play by Roy Horniman called "Love in Pawn." Arthur Wontor, Doris Lloyd and Vane Featherston are the three main principals.

From Newcastle comes the news that a new dancing record has been set up by Victor Hindmarch and Bella Dunn who Fox-trotted without cessation for seven hours. When they had finished the lady's temperature was found to be normal while the gentleman had gone up a degree. She did the job in white muslin but Victor preferred his shirt-sleeves.

AUSTRALIA

(Continued from page 3)

figure at the safe he pulls a gun (from which the bullet has been extracted and fired. Craig is brought out of the "spell" by the doctor and discovers that he is the guilty man.

Lady Craig later admits she was on the landing the same time as her husband and knew it was he all the time. Lady Craig then discovers that Dacre was never her husband. The curtain rings down with the usual "clinch."

"The Flaw" is very loosely constructed and the action is at times impossible. The late war is dragged in and the usual "plans" figure largely. At times a very morghul atmosphere prevails.

The play will appeal to those who believe in hypnotism. The piece might have a chance in England, but would not do for America.

The cast is perfect, and includes G. Kay Souper, Ethel Morrison, Raymond Lawrence, Sheila Holman, Kate Towers, Emelle Polini, Frank Harvey, Maury Dudley, Mayne Lynton, Mildred Cottell, Nance Stewart and Kenneth Brampton. Business, capacity. Miss Polini is a draw.

"Mother Goose" ending after good run at Hip. Wirth's Circus next.

Business away off at Tivoli matinees. G. F. Huntley star, but no draw. City Four singers, opened. Usual type. Eddie and Declina McLean, dancers, hit. J. G. Taylor and Dorothy Summers, songs and talk, clever. Hector St. Clair, songs, talk and violin. Here so often act stale. Gealks and Gealks, mimics. From Continent and makes try for comedy not understood. Too much stalling. One of the men good whistler. Sutton and Loke, songs, very weak.

Huntley, with Tim Huntley and Hetty Brown in "Wallpapers." Huntley clever in "dude" parts, but act too quiet and lacks good finish. Moon and Morris, dancers, hit of entire show. Pinto closed.

Nicola, the magician, opened at Palace for short stay prior to touring the East. Business fair. Nicola has nothing new since last seen here. Usual tricks, and does them well. He is a fine showman. Supporting company very weak. They got by with shadowgraphs. The Dares, in song and dance, should never have attempted either. Act just a fill-in. Wagner, cartoonist; as a lightning sketch artist a funeral has him licked to a frazzle. Business may pick up, but doubtful.

"Possum Paddock," a typical Australian comedy drama of the bush at the opera house. Piece here before. Should do business. Presented by Kate Howard, veteran of the stage.

Business good at Fuller's. Reopened with vaudeville and revue. The Brackers, wire act, tame. Linden and Berrige, songs, weak. Baron, ventriloquist, clever. Con Moren character songs, hit. Mr. Paul, mental marvel, held attention. Act appeals to women. Gerald's revue fills rest of bill.

Williamson-Tait presented Louis Bennison in "Benvenuto," a romantic play in prolog, four acts and epilog, written by Bennet Musson and Louis Bennison, at the Royal Feb. 3. Received good reception from the "first-nighters." It deals with the life of Benvenuto Cellini, the great Italian goldsmith, sculptor and romantic figure of Florence, during the last days of the Renaissance.

Bennison scored heavily in the name part. At times he was inclined to be a little too boisterous. Whether the play will be a success remains to be seen. The title seems wrong, as the majority of the public do not know what it is about. The third act is the best, and is quite a thriller with the storm and the collapse of the wall of Benvenuto's workshop. Other acts fairly well constructed. The play starts off in modern times and then cuts back to Italy of the olden days.

The cast, a long one, is good. Robert Hommans stands out as Count Felippo Strozzi. Lizette Parkes was not up to standard as Felicia Allori. Scenery excellent.

"Benvenuto" would make a better picture than a play if handled on a big scale. Robert Hommans produced.

GLOBE—"Manslaughter"; fourth week, business big.

CRYSTAL PALACE—"Dream Street"; business big.

STRAND—"Nice people."

Melbourne

HER MAJESTY'S—Oscar Asche in "Julius Caesar."

PRINCESS—"The O'Brien Girl."

PALACE—"Dick Whittington."

KINGS—"Captain Applejack."

GAIETY—"Lucky O'Shea."

ROYAL—"A Southern Maid."

TIVOLI—Lola and Senia, Bradley and Hamilton, Bert Maddison, Monks of St. Bernard, Zelline, La Venture, Pata Morgana, May Sheridan, Les Eldon.

BLAU—Fred Bluet, Louis Blox, Molinari, Violet Elliott, Saltbush, Bill Huley and Bent, Les Revodos, The Ashtons, Elsie Lewis, Peter Brooks.

STRAND—"The Prince of Lovers" (picture).

BEDSIDE CHATS

By NELLIE REVELL

A few days before the final date for the filing of income tax returns a doctor entered my room in a complete state of dejection and exhaustion. He explained he had just spent four trying hours with his lawyer trying to determine the amount of his tax. He had scarcely gone before a friend of mine, a silk importer, made his appearance with a similar story of fatigue after wrestling with the statement. When a picture actress later in the day told me with tears in her eyes she had to part with over \$30,000 after four days' tussle with the tax blank, I forgot I was the patient. It seemed as if all my visitors had greater ailments than mine.

But the next caller, the warden of a western penitentiary, looked particularly complacent. I told him of the troubles of his predecessors and inquired how he had fared. "Well," he replied, "I haven't had exactly the same kind of trouble. You see, my secretary is one of the inmates, a man sent up because he was too handy in juggling figures, and got caught at it. He insisted upon making out my return and when he got through he actually proved, on paper at least, that Uncle Sam owed me money! He even convinced me that such was the case, and I had a deuce of a time figuring out for myself a way to pay the government a little something on my income. But if the collector were ever to see the original return as conceived by my ward, I am sure the government would recommend an immediate increase in my salary to relieve my destitution."

My dear Mister Postman: Please rush this letter to Everybody's Sweetheart. Her name is NELLIE REVELL. She ain't feeling so good, so we sent her down to ST. VINCENT'S HOSPITAL, which is a nice place and is located at the corner of SEVENTH AVENUE and 12TH STREET, in the greatest city in the world, NEW YORK, N. Y. If you call on her in person she'll hand you a couple of laughs, to tell Harry New. Mr. New knows our Nellie, and mebbe he'll promote you to railway clerk or somethin' if you handle this letter with care. So take a hint, old feller, and rush this thing along to Nell, huh?

Yours sincerely,

Some of Nellie's Boy Friends.

This is the verbatim address that came on the envelope of a letter which I received this week from some newspaper men. The superintendent of this P. O. Division entered into the spirit of it and brought the letter straight to my bedside himself.

A friend quotes an excerpt from a letter received from George Mellon, editor of the "Wekakahao" at Honolulu, as follows:

"Is Nellie Revell still a-top the earth? If she is and you see her, give my best. She was a good scout, as I remember her, very direct in manner, but the biggest heart I ever saw."

Well, Will, when you write to Mr. Mellon you might tell him that maybe the reason my heart gets tired so quickly and refuses to pump is because it's so big, and that I am glad there was something that made him remember me so pleasantly.

Not long ago in his column Roy Moulton proved conclusively by the use of facts and other data that the salaried man is the backbone of the nation. That the nation had a backbone at all was something I had never considered seriously until then, but now I know what's the matter with both the nation and the salaried man. It's the same thing I've got . . . a trick back. If Congress wants to appoint a committee of investigation I'll be glad to lend 'em a few of my medical committemen.

Whoever it was said you couldn't work for two masters certainly said a volume. My editorial boss says I've got to shorten my column while my medical boss is trying to stretch my (spinal) column. I feel like the young woman who met a dog which barked and wagged his tail simultaneously. I don't know which end to believe.

The mail was just delivered and the only thing I got was a letter from the Producers' League. Some of their literature is GREAT. It seems that, for \$3, they can teach me to write photoplays that will cause Goldwyn to "bust" up his Eminent Authors' Congregation—but you know I wouldn't do a trick like that to Rupe Hughes. Guess this league figures that if the lines won't get you—the color scheme will. There's six "testimonials"—all in different colors. One says, "Working Girl Received \$10,000 for Ideas She Thought WORTHLESS." Now that's fine—at that rate, I can pay the war debt; why didn't they send her address. Any one is glad to get hold of a good working girl—besides No Insurance is necessary—they are protected by Heaven.

Their letter begins: "DEAR FELLOW AUTHOR:"

Makes a girl feel like she ought to light the incense and the hearth, own an old saxophone-shaped pipe, wear a flowing tie, bob the hair, put on the tortoise-shell spectacles, and discard her Kabo, kick the heels of her shoes, as she also learns some impromptu curtain speeches.

J. C. Nugent, the co-author of "Kempy," and one of the stars of that delightful comedy, is one of the most eloquent speakers on the stage. Mr. Nugent appeared as a monologist when he was in vaudeville, and his current comment was better than any topical review ever shown. He has a pungent humor. While playing Chicago recently he was asked to come back for one night to do his talk for a charity benefit, and he spoke of orators.

"Orators," the actor-author-orator said, "orators are easily explained. They are people who are always ready to lay down your life for his country."

Some days ago Ed Wynn, via the Moxie people, sent me great loads of stick candy and blow-up balloons. I sent the whole consignment, lollypops, balloons and all, over to the children's ward, and I heard later they made some little cripples very happy. A few balloons I kept for myself. When I blow them up it recalls the old days on the circus lot when I used to "shillaber" for the "lung-tester's joint."

If you happen to meet R. H. Burnside and he wants to borrow a dollar, let him have it. He only wants to show you a good trick with it. You may or may not get your dollar back. But the trick is worth it. You can have a lot of fun with it. But don't try it on Charles Dillingham. He knows the answer.

I suppose it's all right for a handsome bachelor to send flowers to a woman if he wants to. But I do wish they would label those sent me. Eddie Dunn afforded at least a new thrill to my list by the flowers he sent. But the joke of it all was that no one here recognized what they were when we saw them. Two days later a nun, who has been 40 years in the convent and is renowned for her botanical knowledge, was admiring them and informed me they were orange blossoms.

As I have before stated, we can always tell just how we register with our friends by the kind of literature they send us. Marc Connelly decided I required some new books and sends one which he no doubt thinks will serve at least to amuse, if not warn me. It is the "Black Oxen." All right, Marc, I caught the moral of it. I'll be very careful.

"AMATEUR MOVIES"

30 Min.; Full Stage
Metropolitan, Brooklyn

The Loew Circuit has selected "Making Amateur Movies" as a successor to amateur "Follies." The amateur girl acts have been used in practically all of the circuit's neighborhood houses. The "movie" idea should prove equally effective. It has far greater appeal to a greater number of people.

As worked out, practically every person who enters the theatre during the week the pictures are being taken feels he or she is part of the production, due to the shots of the audience at each performance taken from the stage. These scenes are displayed the following week, when the picture is completed. They are not used in the regular picture, but are screened before, with the announcement owing to the number of audience shots it is impossible to include them all in the story.

Edwin August is handling the idea for the Loew people. He furnished the scenario, which holds the title of "The Great Love." August does all of the directing, using amateurs secured by advertising. A daily newspaper is used for publicity purposes, a flash or two of the paper being taken. The regular crew employed by August includes two cameramen, three electricians and two assistant directors. In addition to the scenes taken on the stage, several exteriors are used, the amateurs playing the leading roles being kept busy practically all week.

Those playing the more important parts receive remuneration. For the scenes taken on the stage two arcs and 12 broadsides throw a tremendous light. Unless carefully handled they could detract as they shine into the faces of the audience, spoiling the stage effect. This condition must be closely watched.

August works strenuously in the picture making. He works just as hard when the cameras are grinding unloaded as when pictures are being taken. It is an idea that can easily be faked with the audience none the wiser to the deception. To eliminate the impression some of the scenes are not being faked, August announces he has been unable to get them to his liking and needs a retake. The explanation goes for scenes taken at each performance during a day, many patrons of the houses with a continuous policy remaining for a second look at the picture making.

The amateur picture idea has been doing business in the Loew houses where it has been tried. It does business during the week the pictures are being taken and the following week, when the finished product is screened. There is considerable work in connection with it which should be overlooked if it proves a business getter.

August handles the entire thing capably from the stage. He gives the layman an insight into picture making. As it is worked out even the amateurs appearing on the stage do not know when the faking is being done. The idea should make money in any neighborhood house.

DAILEY and IRWIN

Piano and Songs
12 Mins.; One
Proctor's, Yonkers, N. Y.

Two girl singers, one harmonizing from the piano seat. The taller goes in for a bit of comedy, registering lightly. Opening with a pop song to the other's accompaniment, they follow with a pop number duetted. The song has been done to death around and holds nothing beyond the inevitable patter version.

A good comedy song well handled next by the singer, followed by a duet medley of Irish songs and an encore of another double song seated on the piano bench.

The girls are of nice appearance and costumed neatly. The act averages with the pop house sister combinations and qualifies for a decent spot on the pop bills.

MAXON and MORRIS

Cabinet Dolls
10 Mins.; Two
American

Man and woman using team idea for cabinet animated dolls in songs and comedy. Velvet draped cabinet occupies center. Drawing of curtain discloses two heads attached to miniature dolls. Do routine of old-fashioned numbers in familiar style and at finish acknowledge applause by appearing outside cabinet. Woman is of Marie Dressler proportions and gets a laugh upon appearing in child's jumpers.

Opened show; fairly received.

Rush.

ANATOL FRIEDLAND and CO. (10)

Miniature Revue
28 Mins.; Full Stage (Special Set)
Palace

Anatol Friedland has gone a step further with his present production act than with any of his previous efforts. His latest is a miniature revue staged by Ned Wayburn with the usual Wayburn touch aiding materially to its effectiveness.

It is a sight turn from the start, the introductory portion finding Friedland at the piano on the stage before a black velvet drop with his girls offering a jazz accompaniment with humming instruments. Sonya De Calva handles the violin solo later, given an opportunity with a solo.

Upon the completion of this portion, the drop is divided with a raised platform disclosed at the rear of the stage. Friedland remains at the piano with specialties offered by the supporting members on the stage above him. The first is a toyland number with Viola Weder handling it vocally and Alice Manning with a dance specialty. In Miss Manning, Friedland has a great asset. Her acrobatic toe and Russian dancing is one of the outstanding features of the turn. Four girls are used in a dance during this number.

For a specialty programed as "Loveland" Sonya De Calva and Arthur Ball take the vocal assignment with the latter coming to the front handily with his efforts. Yachob and Maxine Arnold supply a dance bit in this section. The fourth bit is programed as "Russia-Land," bringing forth Friedland's "Riga Rosa" sung by Arthur Ball with a violin solo by Sonya De Calva and Russian dancing by Miss Manning and H. Waniura as added features. The idea is nicely handled with the Russian stepping coming in for the greatest returns.

Friedland next introduces several of his former song successes, the girls being costumed appropriately for each number. The numbers are brought forth in rapid order and the routine for the girls nicely laid out. For the finale the "Riga Rosa" number is again brought into play.

The Friedland turn is well staged and dressed. The girls are attractive and well trained. It is a feature for the biggest houses.

THREE VOICES

Songs and Comedy
11 Mins. One and Two
(Special Drop).
23rd St.

Three male singers—tenor, lead and bass. An introduction song identifies each by name and vocal status. All are in tux. A medley of pop songs harmonized revealed fair singing voices and harmony.

The act goes to "two," revealing a special illuminated drop showing the exterior of a church. This serves as the "atmosphere" for a dramatic travesty, including a comedy wedding, No. 1 of the men, in "dame" attire as the bride. A villain, and sap bridegroom are the other two characters. Much crossfire on footgear and a play on cigarette brands of popular vintage pad out this number, which is concluded by a medley of parodied pop songs.

The act is said to be a Western entry. If this be true the West is easily satisfied. None of the trio is possessed of talent, but the voices are passable, the comedy familiar and light. Just about makes the grade as a small time singing turn.

Con.

"THE LITTLE LIAR" (4)

Skit
17 Mins.; Full Stage
American

A turn especially designed for three a day and produced by Herman Becker. Two girls and two boys, all with fairly good voices. The act is mounted with a neat set.

Jerry, Ioleen, Tom and May are the characters in the love story told. Ioleen is fresh from Ireland, is visiting her girl friend, who aims to seek an escort for her. Jerry, the table boy, is toggled out in tux and instructed to tell Ioleen he has wealthy parents. Instead he blurts out the truth, whereupon Ioleen frames with him to make it appear he really is wealthy. And as she cannot get an inheritance until wed, Jerry is picked for the happy groom.

Both Ioleen and Jerry use dialect, but the latter's brogue was hardly what it should have been. The act was in the middle of the show downstairs and closed intermission on the roof successfully. Two special numbers were duetted with one repeated as a quartet for the finale.

Abel.

"THE LONDON STEPPERS" (12)

Dance Revue
17 Mins.; Three and Four (Special Hangings)
Broadway

M. Golden has picked another winner in this 12-people dance revue (including a special orchestra leader) which features Viktoroff, Leonora and Gladys Weight, probably the team doing the ballet stuff, although those eight steppers in the Tiller idea of military formations are the real feature of the act. The girls show masterful training.

Strangely enough the octet is a fair looking bunch and if really from London, a pleasant surprise in view of some of the imported female steppers previously seen. In abbreviated orange colored costumes the eight open with a hop song which leads into the snappy dance, consuming some four or five minutes and clicking all the way. A ballet danseuse soloed, featuring some high kicking. A female quartet in Russe costume followed with an ensemble hock dance. The ballet team's solo was a highlight with several compelling postures and pirouettes.

A "Wooden Soldiers" number by the octet done to the same air as but dissimilar from the "Chauve Souris" dance was another flashy solo, the girls exiting and reappearing in deep "four" behind a scrim drop to make a change of costume in view of the audience, performing these automatically to the signalling of a whistle. An ensemble number followed, each of the three soloists appearing in turn for a brief effort with the man's difficult "hock" work topping off strongly.

Worthy of playing the best of houses.

Abel.

PAULA EDWARDS REVUE (6)

Songs and Dancing
23 Mins.; Full Stage
Special Cyclorama and Drapes
Proctor's, Yonkers, N. Y.

A conventional revue with two male dancers, a male singer and Paula Edwards, who is trying to "come back" after several years absence. The act holds considerable production, with sets to accompany the different numbers.

Opening in "one" before a velvet divided drop, the two dancers solo about "Looking for an Opening to This Act," with a dance following.

Miss Edwards follows with "Who's This," a comedy song deserving of a better delivery. It received very little. Her costume was spectacular, however.

An eccentric dance solo followed. The boy, in eccentric costume with a special set to background the dance, almost an amateurish effort, the steps and acrobatics being thrown together sans any kind of a "break."

A toy soldier number next, with a set to match. The dancers in soldier outfits sing and dance, later being joined by Miss Edwards in similar costume for a song and dance, the lyrics stressing something about "Morris Gest and the 'Chauve Souris'."

A violin solo by the leader next was the high light of the turn.

"Lingerie," a talky lyric with Miss Edwards in lingerie in a boudoir set, was illustrated by different portions of feminine apparel. The lyric was wasted as handled.

A "wedding" number followed, with all three men in it as groom, best man and preacher. Miss Edwards showed a gorgeous bridal costume in the travestied wedding and a song and dance that reminded of a couple of hundred others done better and before.

The revue lacks entertainment, talent or any of the essentials for any kind of vaudeville. It has been given a production. The cast is light and the principal lighter.

JOSEPH REGAN and ALBERTA CURLISS

Songs
One
Orpheum, Kansas City

Making his vaudeville debut, coming from the concert stage, Joseph Regan, Irish tenor, appearing in the middle of an eight-act bill, stopped things for true last week. Assisting this accomplished singer is Alberta Curliess (Mrs. Regan) at the piano, who joins in some of the numbers with a clear soprano.

This clever pair call their offering "Irish Moments" and live up to the Irish billing in every respect. Mr. Regan is magnetic, has a wonderful voice and has chosen his songs wisely. Bits from several operas and impersonations of Olcott, McCormack and others, besides other songs, are in his rep. The Orpheum officials are jubilant over the way the act was received here.

Hughes.

RUBIN and HALL

Songs, Talk and Dances
13 Mins.; One
Columbia (March 18)

Ben Rubin and Charles Hall sound new around the metropolis as a two-act. Rubin tried a single after having been at the head of one or more miniature vaudeville turns.

In the present act the dancing is the boys' strength. The remainder seems disjointed, with more of a routine required for it. The act splits up into encores through lack of cohesion. The couple dance off on their very first entrance, and while this exit is an applause-getting one, it starts the irregularity. Seemingly able to do the dance thing singly or doubly, that would carry them to a big time spot if they will balance the remainder.

Rubin goes in for Yid comedy with a laugh as an asset. He only used it twice Sunday afternoon. Rubin appears to be holding back for some reason with the Yiddish thing. The Hussey-Brice type can stand others. Hall does well as the straight and leads a bit on the dance end.

It is a nicely formed two-man combination, with seldom so much good dancing of its kind found with young fellows who also manufacture laughs.

Sinc.

JOS. E. BERNARD and CO.

"Who Is She?" (Comedy)
16 Mins.; Full Stage (Parlor)
American

Joseph E. Bernard is a tall polite comedian of fine appearance and a smooth style that suggests association with the stage a long way from small time vaudeville. He could do an impersonation of H. B. Warner without half trying and his casual handling of crisp lines shows polish and experience he never got in vaudeville surroundings. The sketch might have been lifted as far as he was concerned from a three-act comedy at the Empire.

The vehicle is by Willard Mack and consists of 15 minutes of the bride-and-bridgroom domestic wrangle. It's just a quarter of an hour of familiar hokum, but the quiet humor of its playing makes it mighty amusing. The sketch can't go far, but this comedian ought to arrive somewhere if this is a sample of his style. No specialty stuff; just a brisk sketch fragment framed by Mr. Mack out of free-for-all material, probably with the idea of playing in vigorous comedy style, instead of being, as now, in the polite and quiet vein.

The American audience which likes its comedy vociferous was surprised but mildly amused.

FABER and KING

Songs, Dance and Talk.
16 Mins.; One
American.

Man and woman with a non-descript routine of flash cross talk and audience kidding. Man volunteered speech which he could have avoided, but in which he explained gratuitously they had lately been married and both were in a Shubert unit show which closed.

Man had a cold and may have stalled to fill out the time without singing much. Has an agreeable voice. Girl is a beauty in appearance, but not especially gifted vocally. Looking as she does and feeding the comedian, however, are enough. Comedian needs material. Uses some of Bert Wheeler's business about partner's teeth and lolls about the stage. For the rest he kidded the audience in a "name your own number" bit and did a lot of stage laughing.

Turn may be hastily thrown together with the idea of building it up as they go along. They haven't an act for anything—but the small time as they stand.

Rush.

McLINN and SULLY

Acrobatic
11 Mins.; One and Full Stage
58th St.

This two man combo may have played around for some time. Variety's New Act files have no record of the turn, however. The two men consume seven minutes of their running time in "one," with the "stooges" balancing atop a table and chairs pyramid featured. To full stage for a snappy four minutes of triple bar work into which they pack considerable meat.

The forepart should be cut and the triple bar stuff could stand the extra two or three minutes for elaboration. For an audience it evokes more genuine interest than the artificial pitching of the interest because of the muchly stressed danger. They interested opening.

Abel.

ENRICO RESTELLI

Juggler
20 Mins.; Full Stage (Special)
Maryland, Baltimore

Signor Restelli, a European juggler, made his initial appearance in this country at the Maryland Monday. With two assistants he works in full stage, offering a unique routine with many worthwhile features. Upon his initial entrance he starts with a routine of balancing, using two small sticks and a rubber ball. He manipulates the sticks and ball in such a manner as to bring forth exclamations.

The Monday matinee audience greeted his efforts with applause. His balancing work includes several feats with china plates, the final bit finding him balanced on a globe lit inside working plates with his hands, hoops with his knees and a large star shaped piece of apparatus with his feet.

It is a fitting closing novelty. Restelli appears in a neat blue costume, is slight in build and remarkably agile. He is worthy of a responsible spot on any bill on the merits of his juggling. He is a hard and serious worker who seldom makes a slip and goes through a routine of most difficult feats with apparent ease.

BILLIE GERBER REVUE

Specialty Revue.
20 Mins.; One and Full Stage
(Special Drapes).
American.

Miss Gerber and Virginia Tucker are two singing and dancing girls, supported by Minette and Riedi, young men soloists on the piano accompanions. Together the quartet work out a variegated series of specialties and make an attractive display with their prettily colored background of drapes.

Miss Gerber appears first, introducing the others by name. The two boys go into an accordion duet, all in "one." To the full stage where Miss Tucker in Egyptian dress does a snake dance, slightly enough but displaying no great skill in dance. The two girls change to boys' dress and have a vocal duet later and Miss Gerber does a solo in boy's togs also, besides a neat bit of toe dancing.

Numbers, straight and ragged by the accordionists, separate the girls' specialties and they all come together for the finale. Attractive, light turn. Doesn't attempt too much, but delivers what it does satisfactorily.

Gave a spirited performance No. 4, and was liked.

Rush.

THE LE RAYS

Ring and Trapeze
6 Mins.; Full Stage (Special Set)
23d St.

Neat appearing youthful couple. The boy is a corking aerial gymnast running through a neat routine on the flying rings and trapeze. The girl acts as his assistant, does a bit of gymnastics herself and dresses the act in a neat blue short skirted costume.

Following solo and double work on the rings the boy mounts the trapeze for some nifty stunts including a forward fall to a heel catch, forward to one heel catch, etc.

It's a neat fast opener for the pop houses. At this house they started the regular bill.

Con.

CARROLL and SEDLEY

Song, Piano, Dance
10 Mins.; One
Broadway

This male team has been playing the independent houses for many months before signing with the Keith and allied houses. It's a song-piano-dance combo, the pianist proving effective in selling a ballad and the comedy warbler topping things off with a snappy dance number which packs considerable meat.

The team has appearance and a happy sense of popular material selection. Doing a bare 10 minutes the duo clicked, spotted No. 2.

Abel.

RAYMOND and DWYER

Songs and Comedy
15 Mins.; One
American

Girl, apparently about 16 in childish dress, starts with "kid" song and fragmentary patter. Presently is joined by partner as prop dog. Pup does slight pantomime comedy and comedy trick stuff like such as answering questions.

Pantomime is crude in comparison with the artistic performance of Latell and a few others, the pair apparently being beginners, but the girl makes appeal on her youth and freshness.

No. 2, about present speed.

Rush.

PALACE

An ordinary layout for the Palace this week, with the majority of acts having been seen there before. William Seabury and Margaret Irving were forced to withdraw due to illness, with Emma Haig announced to take their place. She failed to put in an appearance at the Monday matinee, with Davis and Pelle, an acrobatic team, added, and opening the show at night.

As the show stood the only new feature was Mrs. Rodolph Valentino (Jean Acker) in the Edgar Allen Poe sketch "A Regular Girl." The Valentino name drew a few picture people Monday night, they being scattered throughout the house. The first Mrs. Valentino has eliminated the Jean Acker name entirely from the billing of the act. It is the second try for the screen actress at the Palace in the present vehicle. She retired after the Monday showing the first week, with illness given as the reason. From appearances Monday the act should last out the week this time notwithstanding its shortcomings. Two new people have been added to the cast, George Spaulding having replaced Louis Morrell and Thelma White assigned the role originally entrusted to Beryl McCaw. Several changes were made in the cast prior to its original showing. There are still chances for improvement. As it stands the act provides nothing but a glimpse of Mrs. Valentino which may be enough for some, but does not tend to give real vaudeville entertainment. The vehicle itself is a weak-kneed effort with no redeeming feature. In place of depending upon references to Hollywood for a kick, all such having been withdrawn, the author has sought other lines to add the necessary punch. One is a liquor gag which was used in a new act recently when it was breaking in. It lasted for the break-in only, and was taken out for the Palace showing. It is now included in "A Regular Girl." Mrs. Valentino received flowers over the footlights Monday night. The audience applauded mildly. They appeared anxious to see how the male members in support would handle the flowers. They needed reminding badly. The sketch closed the first half.

Davis and Pelle opened with their neat routine of hand balancing, with Bernard and Garry taking the No. 3 assignment. This two-man combination is in need of new ideas. The present routine is identical with that employed for many moons. They found the audience still walking in.

An artistic and applause hit was garnered by Marga Waldron, No. 3, with her dance offering. Promoted to close the show, Miss Waldron was moved down to the first half, taking the spot assigned originally to the Seabury-Irving act. Her efforts secured instant appreciation, with each of her dance specialties building up in applause returns. The work of George Halprin at the piano justified the hearty response. The first half comedy assignment fell to Walter and Emily Walters with their ventriloquial offering, No. 4. The laughs came readily for their efforts. The couple possess a corking idea for an offering of this order, placing them among the topnotchers of their class. The audience Monday night was most insistent with its applause.

Anatol Friedland and Co. (New Acts) with a sight turn opened after intermission. Providing a flash with the necessary pep the Friedland offering raised the grade, with Will Mahoney following. Mahoney entered with a new comedy shawl for his introductory number, also introducing an impression of a colored singer and dancer, new to his routine. It proved a productive bit, gaining laugh after laugh. His efforts were curtailed due to his appearance in the Victor Moore-Emma Littlefield act, which followed.

Mahoney returned for clowning with Moore, the same as indulged in last week, when they appeared at the Colonial. The Moore-Littlefield offering, now well out of its teens, had the Palace audience howling. With Mahoney returning for his burlesque Russian dancing and Moore attempting the steps the returns were immense.

Rupert Inglese was moved to the closing position and entertained an interested audience. Inglese is a finished juggler and a showman. He has two well-trained assistants. They are brought into play frequently for comedy business. In the straight juggling Inglese has some clever feats. His work with the coins and tumblers is effective. Angela Grey fits in nicely with piano work and general business. Inglese took the stage Monday night at 11 o'clock and entertained capably.

RIVERSIDE

Some sort of an arrangement whereby the Jewish Temporary Shelter for Friendless Children was to benefit brought the patronage to a virtual sell-out up and downstairs Tuesday night. The featuring of this society allowed for the elimination of intermission with a short recited for the home established for the destitute waifs, and a four-minute speaker, who stayed well within the time limit. He delivered his assignment with no mean sense

of showmanship. It registered as being no particular hardship for the audience, and neither was a collection made. The event was more on the order of making known the work which has been going on than anything else.

The bill was minus a headliner, although liberally sprinkled with "names." The major portion of strength seemed to be included in the first half, which had Franklyn Ardell, Harry Breen and the Biltmore Orchestra succeeding each other in chronological order. At least the highest percentage of comedy values was contained within the trio of acts.

The musicians offered their usual quartet of numbers to continue for three encores, which revealed Creeger, at the drums, offering a new attention grabber in the manner in which he manipulates the right-hand drum while playing off the snare-drum cymbal. That boy certainly sells his stuff.

Ardell ad libbed his way through his somewhat worn "Wife Saver" monolog to appreciation, and Harry Breen, after laying down his opening barrage, carried on to a successful conclusion with the heart-to-heart discussion on an oral excursion through the Seventh Ward.

Preceding were Farrell and Carley, who opened with the usual comedy pictures, to be followed by Miller and Bradford. The voice of Lou Miller always listens well, although the act gives evidence of lacking the necessary sustaining power to keep it "in there." Miss Bradford conforms to her assignment mediocly, with her dancing unable to be entitled meritorious, and the taste evidenced in wearing the black boots with a high, stiletto heel, impressing as questionable. The couple seem to total as strictly a No. 2 interlude, shy of enough action or power to aid in giving a mapped-out running order with the speed which may be desired.

Jack Norworth held the one way from closing spot and stayed in the money throughout. The assemblage took kindly to the reminiscence. What conversation was offered also took itself a neat quota. Ahead were spotted Vadie and Gygil, the four assisting girls running the carded duo a close race for actual applause appreciation. Illusioning nicely as to setting and costumes, the act seems to get away from the usual trend of such offerings through the spirit which the girls manifest while working and the choice of numbers. Besides, there is the etched ability of the two featured members to make a house react to their efforts.

Redmond and Wells initiated following the usual screen episode and gained fair recognition. Wells' solo dance contains the main wallop unfolded, albeit it flagrantly suggests another's efforts in the same direction. Kay, Hamlin and Kay succeeded in plying out to a mostly seated audience. Skig.

COLONIAL

Big week for the musical instrument makers at the Colonial. There's the Ben Bernie orchestra with a flock of brasses, reeds, strings and percussions. Then there's Dave Apollon with a couple of mandolins, and Pinto and Boyle with more string instruments.

A lot of vaudeville in the ten-act show Monday night. Too much in fact and not particularly well arranged. The Ben Bernie turn closed the first half, that section holding its act. The Ben Bernie act, a whale of a hit, so much so that it should have closed the show. Spotted as it was it killed the rest of the bill, making the middle of the show the high spot with the preceding turns playing in a tempo that made the first half decidedly slow.

That Bernie guy is a wonder in his way. A violin player (not a fiddler) with a sense of humor. That's enough to give him a niche in the hall of fame. And that band. It's a wow. Following all the others and more than living up to the praise accorded it. The Bernie bunch did 33 minutes and could have run right through until 11 had they cared too. The cornet player (soloist) has a new trick of tremoloing with a rubber arrangement that gives a peculiar mellow effect different from any of the muted stuff that has preceded it.

George Yeomans has added a girl to the act. The new girl is a girl named "Lizzie" she's right there asleep at a desk. Lizzie also has one line to speak. Yeomans had a lot of crisp new talk in the first part of his monolog. Nifties, gags and topical comment that should have knocked 'em off their seats at the Colonial. But the Colonial is the Colonial and they don't always fall off their seats when they should.

A case in point was the applause accorded the solo-banjo player in the Pinto and Boyle act and applause given Dave Apollon for a mandolin solo. A mandolin heretofore has been nothing more or less than an annoyance around a barber shop. But Apollon makes it an instrument. Talk about Fritz Kreisler and his violin. Here's real artistry, with technique execution and expression that Carnegie Hall would probably rave over. But the Colonial didn't rave. They just liked. On the other hand the cello-banjoist in the Pinto and Boyle act faked noise on a hybrid instrument, neither banjo nor cello, but a

mixture that the jazz bands has made more or less legitimate. And the Colonial thought it was great. Kay and Lorene Sterling (New Acts) opened and Mabel Burke and Lucille Dumont were second. Miss Burke's songs illustrated with moving pictures entertained pleasantly and the house rose solidly to the harmony singing. It was a bit too early for any body to start anything however.

Yeomans third moved from opening the intermission, and Dave Apollon fourth moved from fifth, with the Sharrocks following. The Sharrocks second slight turn with its carnival back ground is one of the few acts in vaudeville that may be remembered by those who see it as containing an idea. The mind reading landed its usual comedy results. Rice and Werner were a comedy panic in the second half.

The Bernie Band closed the first half, jumping up from second after intermission as programed. Miller and Mack next to closing held them while on but were a bit short of their regulation returns at the finish. "Dreams" a posing turn closed.

Business about three quarters capacity. Bell.

STATE

Loew's State had a rather imposing looking six-act show on the three sheets the first half, but it didn't play particularly well. Harry Rose headlined. He's at the State for the full week. Rose had to battle the natural disadvantages of the size of the State in his talk, and the cavernous depths of the auditorium bothered him much. Next to closing he did very well in speed. The first act was a style of her own in singing pop songs. While she overmugs as she also over makes up, there's a certainty about her work and it's appealing.

Next for return were Lewis and Dody with their "Hello" song. They might have held up the show, but they mentioned Larry Goldie and Pat Casey during encore bowing. Whether the house knew Casey and Goldie, the mere mention seemed to grab everything. Lewis and Dody are all set with that "Hello." While they may think the rest counts for some and it may, the song is doing the trick for them as the other has done for G. & S.

"Cupid's Closeups" (New Acts) pleased the audience. It was amusing, a comedy skit worked out on new lines.

Another new turn was Jane Dillon in her impersonations, mostly male. What changes made on the stage, maid assisting. Miss Dillon starts the act too strongly with the old settler. It's the best she does and should conclude, especially since there is a dog in it for extra attraction. The Italian woman shouldn't be there at all, while the country gump looks foolish after the hardy opener. A miner concluding with a Service recitation was another good bit. Miss Dillon was a good bit. She will take care to balance the turn. Now it is all opening and closing with nothing in between. It's odd to see a woman doing this sort of character change work. Although Miss Dillon formerly played a protean playlet, that doesn't matter and few know of it. Miss Dillon, like all others who stand alone in a style of vaudeville work attempted, should ever remember that if they make their act too per cent, they, at the same time, make it so much more difficult for imitators.

"Little Driftwood" has Florence Gast and four boy singers. Miss Gast dances better than the usual lone woman surrounded, but sings weakly, and the boys don't sing well enough as a quartet. Still it's a nice little act.

No. 2 held George Morton in blackface with familiar gags, a familiar remembrance of Eddie Cantor, and some songs to the accompaniment of his lute. No. 2 at the 5th Ave. should be sufficient to warn Morton his act needs a lot of fixing and he may need a partner more than that, if not satisfied to go to small time.

Cornell, Leona and Zippy opened the bill, with Hecar and Willis closing the vaudeville. Skig.

BROADWAY

A Broadway bill would not be complete without a band act. Clinton and Rooney with Harry McDonald's Band supply that end of it for this week, following a six-week marathon by the Ernie Golden jazzers and an eight-week stay prior to that by Stoddard's. The latter is due for a return date next week for a run. The band idea seems to be most necessary for a Broadway frame-up because of its leeway for the impromptu clowning for the afterpiece. This week, somehow, despite the band act, the clowning did not connect. Either the talent was at fault or Billy Shone's lack of unction in his assumption of the post of master of ceremonies was to blame, but for long minutes the hoke was none too funny.

Two new acts introduced in the order named. The Manolis and Carroll and Sedley. Shone and Square, the latter a pencher with a musical comedy figure and personality, did nicely No. 3. Shone has eliminated much of the reminiscent material, although there are still one or two points open to question. The double is a much happier idea than Shone's former single attempts. The travesty "shelk" costume is still retained for the burlesque telepathy prophesies. Shone does the "Logic" recitation done, and probably still being done by Al Gough. Miller and Gerard, most likely by some arrangement, Miss Squire's excellent foil on appearance, although she satisfies heretofore with but little talk, which

little she handles quite well. "The London Steppers" (New Acts).

Kellam and O'Dare tied it up after Frank Kellam got through "nuttin'." Miss O'Dare is a cute little trick with a fine sense of song delivery.

Jim McWilliams with his "planutology" was the hit of the evening. McWilliams is a facile clown who knows how to gauge his stuff for best returns. Clinton and Rooney closed. McDonald's band is no longer mentioned on an announcer as before, the team's name adorning both sides. As before, Julia Rooney's energetic stepping stands out.

"Fury," the film feature. Abel.

FIFTH AVE.

An even running bill of better than the 5th Ave's average found good attendance at the house of the unexpectedly cold Monday night. The show had some newness and some favorites. The strongest of the latter was Ruth Royce, next to closing and headlining.

Miss Royce sang a number of numbers. She had the audience from the first. One of her songs has a blue line in the lyric that might not have been in the original, but the house didn't accept it in that way. The girl has a style of her own in singing pop songs. While she overmugs as she also over makes up, there's a certainty about her work and it's appealing.

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Cornell, Leona and Zippy opened the bill, with Hecar and Willis closing the vaudeville. Skig.

58TH ST.

Something drew them prodigiously Tuesday night, although S. R. O. is the usual thing at this Third avenue house. Probably the Harry Stoddard band had a good deal to do with it. Most likely the ensemble clowning at conclusion with Willie Solar and Bobbie Carbone assisting was advertised by word of mouth throughout the neighborhood. Stoddard's jazzers are almost as entertaining as any standard act of its type that one should care to select for an odious comparison. What this combo may lack in finished musicianly technique they balance with a canny change of pace for best returns. Following the usual four or five introductory straight dance numbers, they show their "Streets of New York" idea, a brilliant thought for switching from 15th street to Fifth avenue, drawing room entertainment to Mulberry street "wopery" and back to Broadway jazz, etc. A prop lamp-post with removable street sign denotes the localities. The clowning came after a couple of encores.

Solar, preceding, go to 'em strong with his standard vocal mimicry. Those two new numbers don't hurt matters. Solar's stuff having gotten to be quite familiar. McClain and Sully and Kelly and Drake (New Acts).

Third was Bobbie Carbone, assisted by an unbillied man and woman, presenting the same idea formerly identified with a three-act called "Vaudeville a la Carte." In

which Carbone personated the aspiring boob stage hand who, when finally given a chance, displays vocal ability. The same idea is incorporated in the present turn, a blonde female assistant opening "straight," only to be interrupted by Carbone and another pseudo stage-hand. The latter both do "wop" dialog, the vocalizing running to surefire operatics. A pleasing frame-up for the pop houses.

Henry Toomer and Esther Day with their new domestic skit by Frances Nordstrom clicked on all six. The act needs little more for regular big time bookings. It is possessed of sparkling wit that is spontaneously productive of genuine comedy based on a human-interest central theme.

Solar and Stoddard's Band followed. "Secrets of Paris" was the film feature. Abel.

81ST ST.

Late action took the six-act show across the line to finish for a place. Up to the latter stages the going was rough, and never did the schedule get up sufficient momentum to lift it out of second speed. The spurt came with DeMarest and Collette, followed by Weber and Ridnor in the closing spot. These two acts were the means of squaring the situation so far as the attendance was concerned. And the sudden cold wave Monday night kept that down.

DeMarest and Collette romped in with the comedy applause totals for the night. Their chatter was continuous in registering, and the falls of the male half were foolproof. Weber and Ridnor, who succeeded, have evidently done much revising to the point where their turn simply teems with action. There may have been something wrong with the clock, but, according to the dial, the act did just nine minutes. The speed thing landed perfectly, for it overcame the slowness of the pace of the previous turns. A neat dancing couple, with an initial two travesty numbers taking them out of the proverbial hoofing class, and the finishing bits flashing enough ability to gain recognition on merit. Besides which, those witnessing must look fast in order to get it.

Elizabeth Brice was the name out in lights, although Mary Haynes was programed. Miss Brice was No. 4, offering a trio of songs to be followed by two encores. One, a ballad, could have the introductory dialog eliminated for no other reason than it flames with the hurrah idea. Another ditty, announced as "brand new," has been done by Phil Baker for some time. Miss Brice pleased and received appropriate returns, besides revealing an accompanying pianist who is probably the best trained, as regards stagecraft, of all the keyboard assistants who have been recently seen—meaning that this youth is not imbued with the usual overbearing manner, nor does he insist on taking bows along with Miss Brice or alternately. The name—Lea Minton.

Dooley and Storey deuced it. The team ran into a frosty atmosphere that was enhanced somewhat by difficulties with the orchestra. It concluded in both giving a listless performance, with the girl orally making known her resentment of the reception by remarks to her partner. It aided not at all. Dooley has installed a new method of costume by adhering to a sailor uniform throughout, which does away with the change formerly made. A department store tag, mayhaps inserted because the act was not clicking, was decidedly over the governing line and subject to censorship.

Robbie Gordone, with her sequence of poses, put the entertainment under way and, spaced by the before-mentioned team, came Frank Wilcox, with his sketch. The playlet amused, although the head manner of delivery which the other member of the cast employs was not conducive to the ear. Skig.

Fay Graham, theatrical costumer, was awarded \$60 temporary alimony, and \$500 counsel fee to combat the suit for annulment, which Victor Graham, editor of the "Magazine of Wall Street" has begun. O'Brien, Malovinsky & Driscoll acted for Mrs. Graham.

Max Gottlieb and Sam Wittlin, operating the State, Beacon, N. Y., playing pop. vaudeville, have secured a long term lease on the Paragon, in the same town. The Paragon will continue with a straight picture policy under the new management, with E. R. Moore retained as house manager.

A mission for men and women of the theatrical profession is now being held at St. Malachi's Church under direction of Father Leonard. The mission is being conducted by the Passionist Fathers, with attendance reported large. The mission will end next week.

John J. O'Mullan is now stage manager of the Haglem opera house, New York, and Bob Collins is his assistant.

1ST NAT'L EXPLOITATION STAFF DISMISSED; \$600,000 YEARLY SAVED

Head and 38 Men Go—Country-wide Checkup
Showed Exploitation Overdone—No Discrimination on Subjects

First National has abandoned its exploitation staff, discontinued the exploitation department in the home office, and at one fell swoop has clipped about \$600,000 a year from the overhead of the organization.

Ned Holmes, the head of the First National exploitation forces in the New York offices, and some 35 men who were on the road working out of various exchanges, have been dropped from the payroll. All of these men were under salary of approximately \$100 a week, with an additional expense account which weekly amounted to about half of that sum. The cost of the home office staff and the amount the men spent each year in exploitation stunts amounted to about as much again as the salary list and the expense account.

The order clipping the department from the payroll followed an executive committee meeting held several weeks ago. The men were informed that the exploitation service was to be discontinued, except in some instances where men will be held at the point to work under the direction of the local exchange manager. These points, however, will be scattered.

It is evident that the exploitation plans have not been working out in a manner that showed a satisfactory return in the sales division.

A check up around the country showed the exploitation work for pictures is being so overdone that even the most mediocre program picture these days gets just about as big a campaign as the unusual super-feature which occasionally comes along.

The public has become exploitation wise and react to a campaign about as much as they do to the stuffed pocketbook on April Fool. They even remain away from the big pictures that get the campaign, figuring they cannot be any better than the lemons, as they get the same advance work.

There are exceptional instances where an exploitation really earned its cost. That is the unusual for a production, but those are few and far between.

The step by First National abolishing its exploitation department may be followed by other companies along the line that will figure that the overhead saving by the move is a considerable item.

TURIN EXHIBITION

Opens May 1 and Runs Through June—Entries Up to April 10

An announcement arriving from overseas "with earnest request to publish" noted on it says:

In answer to the urgent requests of many Italian and foreign exhibitors, the executive committee has decided that the period for inscribing the requests for admission shall be prolonged to April 10, and that of the delivery of the goods and photographs to the committee to April 20, 1933.

The opening of the exhibition will take place the first days of May, on the date which will be named by His Majesty, the King, and the government.

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ADDRESS

Variety, New York

REORGANIZATION COM. FOR SELZNICK AFFAIRS

Aim to Protect Creditors by
Preserving Their
Assets

The reorganization committee comprising Hyman Wink, Ralph B. Ittleson, W. C. J. Doodlittle, M. C. Levee and Charles E. Pain, which have the affairs of the Selznick corporation in hand, have issued an agreement to the other creditors of the various business organizations and corporations that were operated by Lewis J. Selznick and his sons, the plan being formulated by them to preserve the assets of the Selznick Corporation and to protect the creditors.

The copy of the reorganization agreement names 13 corporations conducted by the Selznicks at various times. The agreement gives the committee the power to take over the physical assets of the various corporations named as well as such other motion picture assets that are either controlled or owned by L. J. Selznick or any other member of his family, or the assets of the Pacific Cinema Corporation, or organize a new corporation to handle them and also if they deem it advisable to organize a holding corporation.

According to the present plan the committee intends to liquidate the assets of the Selznick Corporation through the existing releasing organization which carries the Selznick name. They are to enter into a contract with the Pacific Southwest Trust and Savings Bank of Los Angeles whereby that bank on its own behalf and on behalf of other lien creditors which include the United Studios and the Rothacker-Allen laboratories, will agree not to foreclose any liens on the unreleased productions, "Rupert of Henzau" and "The Common Law," which are to be distributed by the new corporation which the committee is to form.

At the meeting of the committee held last Monday Sydney S. Cohen, president of the M. P. T. O. A., appeared on behalf of the exhibitors of the country which had advance deposits, payments and notes in the hands of the Selznick organization to the amount of approximately \$500,000 against pictures that they were to receive from the Selznick exchanges for their theatres. The committee assured Mr. Cohen that the moneys that the exhibitors had on deposit with the Selznicks would be fully protected as far as the carrying out of existing contracts were concerned and asked the head of the exhibitor organization to secure from the members of the M. P. T. O. A. their claims against the Selznicks and present a tabulated list to the reorganization committee.

Just what is going to be done regarding the stock which the Selznick organization floated through the American Fiscal Corporation of which C. C. Pettijohn, now legal advisor with the Will H. Hays organization, was one of the leading figures, is a question which the committee has not gone fully into as yet.

It is also planned by the committee to release a number of the older pictures which the various corporations control.

EMPIRE MUST PLAY FILMS

Syracuse, N. Y., March 21. The Empire, once the city's leading legitimate playhouse, but for the past two years showing pictures, will remain devoted to the films until May, 1933, unless the Gurney building, in which it is located, is sold meantime. A new five-year lease, to date from 1924, has been given David Harrison and Morris Fitzer by Walter Snowden Smith, owner.

The new lease bars any sub-lease and provides that so long as the Harrison-Fitzer interests have the house, it must be used for pictures.

REVIVAL IN 'WESTERNS' REPORTED BY BROKERS

Sales Include "Mississippi Bubble" to Cosmopolitan; Story Market Active

During the early part of the week there seemed to be a marked interest in stories of a western flavor. The opening of "The Covered Wagon" was no doubt in a great measure responsible for the revival of interest in this particular type of story. Both play and picture brokers reported inquiries from various screen producers for available "western" stories and plays.

Anent the revival an anecdote is told of various times that a "western" star, the top-notch, in fact, in that particular style of work, who refused to pay a price for anything like a play or story of the west that was done by an author of note, stating he was alone in the field and if they would release their works at his price they didn't have to see them on the screen. Another western star came along under the guidance of another producing organization and in a short time practically wiped out the older star's box office value. Now he's in the market ready to pay heavy for real material.

The general market, however, is also active with a general bidding for present day stage productions in the fore.

During the last 10 days the following sales were reported:—

"The Mississippi Bubble," to Cosmopolitan through International Story Co.

"The Broken Hearts of Broadway," by James Eyrle MacCurdy, sold by Carolyn F. Hayward to Irving Cummings through Jay Packard.

"Drusilla with a Million," by Elizabeth Cooper, to Robertson-Cole through Laura Wilk.

"Secrets" by Sam Harris to Joseph M. Schenck for Norma Talmadge. Price said to have been \$55,000. This picture will have special stress laid on its Wyoming atmosphere.

HEARST'S CENTRAL CAMPAIGN

A \$25,000 advertising campaign has been laid out for the Cosmopolitan Production "Enemies of Women" which opens with a special invitation performance at the Central March 31.

According to the present plans "Enemies of Women" is to have four weeks at the Central, followed by another Cosmopolitan production as yet undetermined.

Hearst, it is understood, has the house under lease until September next.

EXCHANGE BUSINESS IN SEASONAL DEPRESSION

New Bookings Off—Exhibitors
Well Supplied Until
Summer

Business in the program exchanges is beginning to show a seasonal depression. Bidding for features is dull as most of the exhibitors have contracted for supplies well ahead and are beginning to reduce bookings in fear of a sudden turn of weather.

A showman whose program is pretty well filled up to Memorial Day is beginning to think of the summer slackening and decline to take on any more engagements until his present obligations are cleared away. All that is doing is the inquiry for an occasional open date from a daily change house.

It is likely also that the increased business reported being done by independent producers is cutting somewhat into the regular exchanges. Another factor that enters into the situation is the fact that business is gradually becoming spread out instead of being concentrated in the principal exchanges like Famous Players. Metro is selling more pictures, and so is Goldwyn. This is particularly true of the Metropolitan district. These two concerns promise even more extended operations for next year, and the point that unless new combinations are entered into by next fall the command of Famous Players will be challenged is receiving a good deal of attention.

SMALL TOWN EXHIBITOR DECEIVED

Bushville, March 15.

I have been an exhibitor for some years and in going over the various papers I some time wonder what it is all about.

Years ago when PRUNA and other big special, super selling patent medicines were on the market there was advertising shurly you remember it when in all most every place prominent citizens were cured of anything from a sore corn to having hair grow on a bald head, and highly endorsed usually accompanied by one of his latest retouched photographs, these "cure alls."

Then some smart picture press agent adopted the patent medicine idea and for years in all most every paper I pick I find every kind of film from a single reeler to a super special highly endorsed by some of the leading exhibitors and the same style as the patent medicine people used had been adopted as all endorsements were accompanied by a picture of the leading exhibitor who endorsed the film.

For a while I booked every thing that was touted by Mr. so and so, akrons leading exhibitor but on checking up I found a great number of these touted films did not draw any money at the box office. So for a long time I laid off booking any thing that carried an endorsement and picture at all then all of a sudden a new form of ad appeared, photographs were run of mobs trying to break in to various theatres to view features so for a while I booked every thing that had a picture of a crowd fighting to break in to the theatres.

I thought I would be a smart fellow so on the day I had these films that the mobs tore each other apart to get in to see I had our own carpenter and his assistant ready with his tools to repair the damage I thought would happen at my theatre during the run but strange to say I did not need their services. I even had the local photographer to take the photograph of the mobs so I could hang the picture in my office but the few people that came I was ashamed to show the picture to any one so few people appeared on it.

Business was dead during the summer so I purchased a ticket and went to the Washington convention and there I heard Sidney Cohen tip off this picture racket he said all the pictures of crowds going in to theatres were taken on Sunday night when Broadway is so crowded with people that they push you off the street and that between seven and ten the mobs are so thick that no matter what kind of a picture was taken one could not help but get a mob on the plate he said that all pictures that were used in the trade papers on advertising features were taken on Sunday and that nobody but a fool ever photographed any

thing on Monday or Tuesday, so from that time on I never paid any attention to pictures with mobs in front of theatres.

Lately I seen a telegraph endorsement that must be the new racket after reading a number I started to do a little checking up I read one from the manager of the mission theatre in Cal. about a picture called suzann which said it was a riot etc. a universal salesman happened to be in the office and I asked him about it and he said don't pay no attention to that wire let me tip you off to something that wire was sent to hiram abrahams he is releasing that picture and senett the fellow who produced it owns the theatre if the manager wired the picture was a flop he would loose his job.

Then I read an other one about a goldwyn special breaking all records at the hugh capitol theatre new york but the district manager for the first national told me not to pay the least bit of attention to that statement as the goldwyn people own the theatre and boost every one of there program that plays that house several record breaking statements about the big business done at the rovoli and rialto gave me a thrill but when I told the arrow office man about them he did not get excited but said you darn fool dont you know that Doc Resenfield works for the famous players and they own these theatres and the press agent writes those letters and the doc sings them for some reason or other.

All the different representatives seem to knock one another and tip there racket off I read a lot about a film called driven and I really thought at last here is one that is on the square. But a traveling man from the Metro set me right by remarking that the worst ever what a nerve that fellow Lemmelle has and what murder he gets away with only a short time ago he issued a statement that Broadway runs is the bunk, and only used to make the picture cost the small town exhibitor more jack and he told me its the small town yokel exhibitor that stands the Broadway losses.

I guess the universal forgot they ever had foolish wives on Broadway and if a run on Broadway is the bunk as Lemmelle says why did he stick driven in the criterion.

It seems funny to me all the boasts about pictures are printed on western union blanks some of those fellows could be original once in awhile and use postal.

My reasons for writing this is I have been RIMMED, GIMMED and TRIMMED so much that I dont know what to take stock of and besides I am only human and if the boys will figure out a new racket I will fall just as hard for it as I did for the old ones.

Hardy Comcon

GRIFFITH RETURNING

New Picture Nearing Completion
—For Direct Release

D. W. Griffith, who has been in the South since the first of the year shooting a new picture, "The White Rose," will be back in a fortnight. The picture is about finished as far as shooting is concerned. It will be cut and titled during April and probably will be ready for release the first week in May.

No attempt will be made at that season to put it in a legitimate theatre for an initial engagement. It will be booked for pre-release engagement in one of the Broadway houses, probably the Strand and then be offered for general booking after the usual "protection" period.

It is reported the current year's dividend (probably 75 cents a share) on the Griffith corporate stock is practically assured, although there was a brisk flurry Monday on the New York Curb in the issue which was sold down from 5 to 3 in a turnover of 2,200 shares for the single session. The Griffith offices declare the occurrence was in the nature of a raid by professional stock operators. The price recovered to better than 4 Tuesday.

LIFE LOST IN SKIATOOK FIRE

Kansas City, March 21.

A. L. Landerman, picture operator, was burned to death and another man seriously injured in a fire which destroyed the Palace of Skiatook, Okla., last Thursday night. The loss is \$125,000.

It is stated the fire originated in the projection room from an overheated film.

"SCARAMOUCHE" MAKING

Rex Ingram Getting Forward with
Filming of Best Seller

The main sets have been built for the screen version of "Scaramouche," the best seller romance by Raphael Sabatini, and Rex Ingram has made considerable progress with the picture which is promised as the biggest thing that director has ever done.

In elaboration of production the story will top "The Four Horsemen," also done by Ingram for Metro. Lewis Stone, leading man in "Zenla" and other pictures, will be featured. The "Scaramouche" production was held up for a time by the fact that Stone was doing another picture for Famous Players, but work on it will go forward rapidly from now on. The story is a romantic tale dealing with the French revolution preceding the reign of terror.

TRIFTS MURDER MYSTERY

St. John, N. B., March 21.

No arrest has yet been made in the Trifts murder case of this city. Fred Trifts, picture exhibitor, was found in his automobile with his skull battered. The car, a sedan, was found early in the morning with blood dripping through one of the doors and the engine running. The police permitted wholesale examination of the machine and consequently no clues could be gathered by the finger print method. Trifts had operated theatres in St. John and Halifax and is survived by a widow and five children.

FEDERAL HOOTCH PROBE GETTING INTO PICTURES

Several Top-Notchers in Films
Wanted—Pickfords Are
Already In

Los Angeles, March 21.
The bootleg ring in this city has been blown up, and in the explosion lists of picture names were revealed as the customers of the hooch sellers. Jack Pickford and his sister, Lottie, now Mrs. Allen Forrest, were subpoenaed for the probe. Pickford, when called before the investigators, refused to talk.

The investigation is being continued, and it promises to cause a sensation, as a great many of the most prominent of the screen stars are said to be listed among the buyers of booze, and the Federal authorities are going to call all of them before they are through with their probe.

A number of those at the top of the profession are nervous for fear that they will be called. Pickford is being dubbed as "the unluckiest bird in the movie woods." Whenever anything breaks that causes a real stir some member of the Pickford family is involved one way or another.

The bootleg ring operating here was getting some stuff in across the line from Mexico, with the prevailing price by the case from \$120 to \$140. Hootch that was made in the outlying country has been selling anywhere from \$16 to \$40 a gallon, according to who the purchaser was.

The sellers were delivering anywhere from a quart to ten gallons at a time, with the code in ordering being applied to the purchase of automobile tires. When quarts were mentioned they were inner tubes, and a shoe meant a gallon.

196 PICTURE HOUSES NOW IN CONNECTICUT

State Police Report—256 Licenses Granted—Total Seating Capacity 145,853

Hartford, Conn., March 21.
The Connecticut State Police Patrol has completed an investigation of all film theatres in the state. Its report shows 196 theatres are devoted exclusively to the pictures. The seating capacities total 145,853. The police refused licenses for 24 places in which it was desired to present film shows. Licenses were granted to 256, this number including other than film houses.

Lieut. Stiles and his staff average an inspection of each theatre once each month. Several theatre managers and owners opposed this constant surveillance, but it has been demonstrated it is cheaper to have a theatre that is safe than one a menace to lives. Following the installation of special safety devices, both fire and liability insurance rates have been almost invariably reduced.

The police report shows that Hartford has 11 picture theatres, with a total seating capacity of 14,766; Bridgeport, 24, with total seating capacity of 14,766; Bridgeport, 24, with total seating capacity of 25,376; New Haven, 19 and Waterbury, 13.

MOB OF EXTRAS

Rush Agency to Secure Commission Return

Los Angeles, March 21.
Several film extras were shot and a number received minor injuries here in a riot at one of the employment agencies, when a mob of extras tried to rush the place to obtain a return of commissions.

The agency people were expecting trouble and had a guard at their place of business. The guard fired several shots when the extras congregated and threatened to rush the office.

The police were called and dispersed the mob, saving the guard from them in the nick of time. The crowd threatened to lynch him after he had fired on them. The injured were removed to a hospital.

CENSOR REPEAL PASSES SENATE; ASSEMBLY IS DIVIDED 50-50

Fate of Repealer in Lower House Hangs on Changing
Two Votes—Senate Poll Gives Administration
Measure Majority of Only One Ballot

Albany, N. Y., March 21.
The bill introduced by Senator James J. Walker, majority leader, designed to repeal the state motion picture censorship law, was one of the 82 measures the democratic "whip" put through the senate of the state legislature in another all-night session at 1.30 o'clock this (Wednesday) morning.

Senator Walker showed his astuteness as a legislative leader by marshaling sufficient votes to pass the repealer after one of the democratic senators deserted, the vote on the measure being 27 to 22. The members of the upper house were completely tired out when the vote came on the film censorship repealer as the result of their long session, which began at noon yesterday, and adjournment was taken soon after the Walker bill was passed.

Passage of the repealer was accomplished after a protracted debate when two republican senators joined with 25 democrats in support of the measure. The republicans were Senators Homer E. A. Dick and James L. Whitely, both of Rochester.

Senator William Lathrop Love of Brooklyn, who, with one or two other democratic senators, has shown signs of being irked at the Walker rule during recent sessions, had definitely broken from the democratic majority and voted against the Walker bill.

Senator Walker made a determined plea for the adoption of the repealer. He cited events of the stormy hearing on the measure, at which advocates of the repealer declared that the state government was being burdened with too many responsibilities which the people should bear themselves.

"Who but fathers and mothers can best censor movie pictures for their children?" demanded Senator Walker. "I, for one, am content to leave it to the fathers and mothers of the state to guide their children to proper pictures."

Senator Clayton R. Lusk, republican minority leader, one of the authors of the censor law, made the principal attack on the repeal measure, charging that the movies were being used for propaganda purposes, and declaring that censorship should prevail.

As the measure was brought to

a vote, supporters of the repealer became gleeful, when in the alphabetical roll call Senator Dick broke the republican ranks to vote for the measure. A minute later when the clerk reached "L" on the list and called the name of Senator Love, the glee changed to gloom with the democratic senator's negative vote.

The suspense did not end until the very end of the roll call, at the "W's," when Senator Walker cast the 26th vote, the one necessary to pass the measure in favor of his own repealer. A second later majority for the repealer went "over the top" when Senator Whitely added his "aye" to the bare majority the bill had at the time.

The measure now goes to the assembly, where it is expected to come up for final passage. Facing determined opposition from the republican majority, Assemblyman Charles D. Donohue, minority leader, will leave no stone unturned in his efforts to push the measure through the lower house.

It will be a nip and tuck matter in the assembly, according to the latest check-up on the sentiment, which indicates that only about two votes will mean the defeat or passage of the bill. Governor Smith is certain to sign the measure if it can be forced through the republican assembly, as he is already on record in favor of repeal of movie censorship.

A bill introduced in the assembly last night by Assemblyman Louis A. Cuvillier, democrat of Manhattan, would place the state on record as applying to congress for a national constitutional convention to propose amendments for repealing or modifying articles 1, 2, 4 and 5, and amendments 12, 17, and 18 of the federal constitution. The amendments would provide that congress "should assemble in January of each year, that each state should elect instead of appoint electors, that state sovereignty should be maintained inviolate, that amendments should be ratified by a majority of voters of three-fourths of the states instead of by the legislators, and that the 18th amendment should not be binding on the states until after it has been submitted to the electors and ratified by a majority of the voters of the several states.

MIDNIGHT SHOWS OUT

Montreal's Council Obliges Theatres to Close

Montreal, March 21.
Midnight shows will hereafter be barred in this city.

The Montreal City Council has adopted an amendment to the effect that every person who has a license for a hall to hold theatrical performances or a hall for the exhibition of pictures shall close such halls daily at midnight.

Performances after midnight have been tolerated on several occasions in the past for plays and concerts by orchestral organizations. This by-law will not apply to a performance commencing at the regular hour but which by its length or from delays may slightly pass midnight.

BIDDING FOR BUSHMAN-BAYNE

Los Angeles, March 21.
Fred Miller, who runs the California, and Sid Grauman are conducting a spirited bidding campaign against each other in an effort to secure Francis X. Bushman and Beverly Bayne to make a personal appearance here with the new production that they are just finishing for Whitman Bennett in the east.

Fred Warren of the American Releasing, stated that the first of the Bushman-Bayne picture with which the stars will personally appear will be in readiness by April 1, Easter Sunday, and the initial showing will take place in either Reading, Pa., or Richmond, Va., with Baltimore and Washington to follow before the couple play New York and Chicago.

HOPE HAMPTON LEAD IN 'GOLD DIGGERS'

Brulattour Closes Deal with
Warners for Belasco Play
On Screen

Hope Hampton is to do "The Gold Diggers" on the screen for the Warner Bros. Jules Brulattour closed the deal with the Warners last week. Tuesday Miss Hampton was at the Warner offices meeting David Belasco and Leonore Ulric, who is to do "Tiger Rose" for the picture producers.

The Warners have mapped out a production schedule which calls for \$1,200,000 to be expended on three productions that they are to make, the two mentioned above and their John Barrymore production, "Beau Brummel."

"QUEEN OF SIN"

Picture at Lyric Renamed From
"Sodom and Gomorrah"

When the Ben Blumenthal German-made picture, "Sodom and Gomorrah" opens at the Lyric, New York, Monday, it will be retitled "Queen of Sin."

Blumenthal brought the film over from the other side. A. H. Woods is reported interested in the Lyric showing. The captions have been Anglicized.

A pageant as a presentation with the picture is being prepared by Ned Wayburn.

VALENTINO ON BROADWAY

Engaged to Appear in June at Dance
Hall

Rodolph Valentino's initial New York appearance at a local dance hall will be the first week in June at Roseland on Broadway.

Metropolitan cabaret and dance hall managers have held off booking Valentino, fearing litigation from Famous Players. The latter has taken no legal steps in Valentino's past performances out of town because of the distance from the metropolis.

The F. P. injunctive order prohibits Valentino's pursuit of a livelihood via stage and screen. The cabaret or dance hall floor has been viewed as not falling within the category of the stage appearance.

GREENFIELD BUYS CIRCUIT

San Francisco, March 21.
It is reported Greenfield, of the Kahn & Greenfield Circuit, has purchased the interest of his partner in their string of houses in the western territory.

Greenfield will go along alone in the conduct of the theatres and the booking in the future.

NEAL BURNS BADLY INJURED

Los Angeles, March 21.
When his auto was wrecked through a faulty steering gear, Neal Burns may have been fatally injured. The steering knuckle snapped. Burns is the comedy lead with Christie films.

SUNDAY SHOWS WIN IN TWO UPSTATE TOWNS

Ballston Spa and Beacon Vote
for Sabbath Amusement—
Upheaval in Dutchess Co.

Albany, N. Y., March 21.
Sunday movies won out in two of the village elections Tuesday. The places which voted in favor of film entertainments on the Sabbath were Ballston Spa, in Saratoga County, and Beacon in Dutchess County.

The vote was extremely heavy at Ballston Spa. Two nonpartisan tickets were in the field. The principal issue in the election was Sunday movies. Nearly 2,000 votes were cast, the present officials of the town, who passed the Sunday movie ordinance, being re-elected by large majorities.

A political upheaval occurred at Beacon, one of the strong G. O. P. towns in the rock-ribbed Republican stronghold of Dutchess, when the natives of that place swept the entire Democratic ticket into office and gave the proposition for Sunday movies a majority. The Democratic candidates had come out in favor of Sunday movies in the pre-election campaign.

The Democrats were successful in a majority of the towns, they carrying Herkimer, Glens Falls, Whitehall and Beacon. South Glens Falls and Fort Plain went Republican. The Ballston election was not a party fight.

A. S. Jacques Gets Three Years

Los Angeles, March 21.
A. S. Jacques, an actor in pictures, has been sentenced to three years at San Quentin prison for the embezzlement of an auto.

STEFFES GETS FIRST PLAY TO HEAD M. P. T. O. SLATE

Boomed for President at Convention Set for Chicago
Coliseum May 19—Middle West Lines Up for
Minnesota Man—Cohen Bows Out

The political framing within the exhibitor section of the picture industry is now in its open season. The National Convention of the M. P. T. O. A. is scheduled for the Chicago Coliseum, together with an exposition called the Motion Picture Palace of Progress, from May 19 to 26. Last week the first gun of the coming battle for the leadership of the exhibitors for the next year was fired. It came from the Minnesota territory, and the man behind was W. A. Steffes, head of the organization for that State.

Lined up with Minnesota seems to be Michigan, and the two States seemingly are framing that when Sydney S. Cohen steps down as president of the M. P. T. O. A. they are going to try to prevent the present regime from naming his successor and step into office themselves, with the possibility that Steffes will make a personal campaign and try to secure the presidency.

Steffes was in New York about a week or ten days ago, having come East at the request of Will H. Hays on the question of the uniform contract which Cohen, as head of the organization, is making an attack on. Steffes seemingly accepted the contract on behalf of his State organization. At the same time he held several conferences in New York with a view to getting the New York State organization interested in the Chicago Convention and healing the breach which occurred after the convention in Washington last spring, when the New York State organization bolted the proceedings and withdrew from the national body.

Steffes is going to try to bring about an open convention in Chicago where any exhibitor may attend regardless of whether or not he is a member of any State organization affiliated with the national organization. This would make possible the attendance of the New York exhibitors with a voice on the floor, and would also undoubtedly give Steffes a strong backing in addition to that he al-

ready has lined up in his fight against the Cohen regime.

Cohen stated in New York this week that he did not intend to run for re-election, that he had so expressed himself at the Washington convention and that he intended to stand by that statement. Whether or not he would be interested in naming who should succeed him in the chair is a question that can be readily answered in the affirmative. Cohen and those associated with him in the conducting of the affairs of the National body have their exhibitor distribution plan that they want to put over and naturally they would not want anyone at the head of the M. P. T. O. A. who might throw a monkey wrench into the works as far as the distributing plan is concerned.

Up to the present there has been no statement from either Cohen or W. A. True regarding the distributing organization other than the announcement that came from Chicago some weeks ago where at the meeting of exhibitors especially called for the discussion of the plan a number subscribed to the stock that was offered. There is, however, a movement under way to organize a number of independent producers and directors into a producing line-up for the exhibitor distributing scheme.

A few weeks ago it appeared as though the line-up for the exposition was going to be a weak one, but at the New York headquarters of the M. P. T. O. A. it was stated that there had been a perceptible interest displayed during the last few days and Famous Players was the first of the big producing-distributing organization to contract for space. The accessory firms are all coming in and during the current week the U. S. Government Departments, such as Labor, Commerce, Agriculture and Interior, who employ the motion picture as part of their educational work, will be represented on the exposition floor.

The entire trade press was offered floor space at the exposition free, but it is understood a number refused to accept the tender because they were all aligned against at the last convention.

YOUR ACT IS A

THEREFORE BE CAREFUL

"THE BEST BALLAD IN YEARS"

WHO'S SORRY
NOW?

"Jazz
chorus"

"Recitation"

Down In Maryland

"SING A HIT - BE A HIT"

WATERSON, BERLIN &

JOE HILLER, Professional Manager
DON RAMSAY
24 Tremont Street
Boston, Mass.

MURRAY WHITEMAN
381 Main Street
Buffalo, N. Y.

HARRIS FRIEDMAN
36 East Fifth Street
Cincinnati, Ohio

JIMMY C. KEES
318 Superba
Los Angeles, Cal.

AN OPEN BOOK

SELECTING YOUR SONGS

"A RED HOT SONG - RIGHT OFF THE GRIDDLE"

HOTSY TOTSY TOWN

"Marvelous
Patter
Great
Double"

"Extra
Chorus"

Aggravatin' Papa

(Don't Try To Two-Time Me)

"BIGGER THAN EVER"

SNYDER CO.

Strand Theatre Bldg.
NEW YORK

ESSEL
Theatre Bldg.
Calif.

MORT HARRIS
602 Pantages Thea. Bldg.
San Francisco Calif.

FRANK CLARK, 81 W. Randolph St., Chicago
FRANK WATERSON
Globe Theatre Bldg.
Philadelphia, Pa.

BEN FIELDS
304 Fifth Avenue
Pittsburgh, Pa.

PHILLY'S CRITICS AGAIN WRONG; STANLEY DID WELL LAST WEEK

Panning Notices Failed to Affect Box Office—Fox's "Parents" Flops, Taken Off Friday—Aldine's Bad Week

Philadelphia, March 21. Downtown photoplay houses found their grosses tumbling again last week, though the weather breaks were much improved.

The principal exception was the Stanley, which had a big week with "The Voice from the Minaret" and "The Message of Emile Coue" added. The gain was forecast by the business Monday. The picture evidently profited by "word of mouth," as there was no sign of slumping towards the end of the week. Even Friday night, very stormy, saw less of a drop than in the other downtown houses. This was another case where the unimportance (on film box-office returns here) of the critics' notices was shown. Many panned this elaborate special as they panned "Manslaughter," but the fans seemed to eat it up.

For the second time in succession a film planned to run two weeks at the Kariton was curtailed to a single week's engagement. First, "The Flirt" was taken off after a week and "Racing Hearts" substituted, and last week the weak business of "Racing Hearts" led the Stanley Company to change its mind about a fortnight's engagement. The decision this time did not come until Thursday. "Adam and Eva," previously booked for next week, was advanced to fill the gap. The business done by "Racing Hearts" was by no means the worst the house had had, but was not considered robust enough for a second week's going. Efforts to make this house a regular extended-engagement one have almost always failed. Isolated hits like "Peter Ibbetson," "The Storm" and "Fool's Paradise" are the only cases in which extra weeks were warranted.

The Aldine had a very poor week—its worst in some time—with the Fox special "Who Are My Parents?" Another case of wrong house is the theory of many. The sensational title and "ad" matter were right in line with the Victoria or any of the Market street houses east of City Hall, but they failed to interest the class clientele of this attractive house. As a result, for the first time in months if not in its career, the house was compelled to change attractions before the end of the week. "Who Are My Parents?" ended Friday and "The Toll of the Sea" opened Saturday, continuing this week. This color photoplay was booked here once before, but plans were altered for some unexplained reason.

A special feature is in conjunction with "The Toll of the Sea" and is being given considerable play-up in the ads. It is a series of pictures showing the ex-Kaiser in exile. "Robin Hood" held up quite well following the renewed drive in the papers and the announcements of the last few weeks. It will quit at the Stanton March 31, giving that house, it is claimed, a long run record. This has been a very successful engagement, better, in fact, than either "Orphans of the Storm," which, road-showing at the Forrest, flopped last winter, or "The Three Musketeers," which opened the Aldine and suffered from the combination of the high scale and distantly located house.

This week's film features include "Peg o' My Heart," which opened well at the Stanley, with Buster Keaton's "Falloomatic" and Leo Ornstein pianist; "Toll of the Sea," "Adam and Eva" and the continued "Robin Hood." The Arcadia has "The Leopardess" with Alice Brady; the Victoria, "Only a Shop Girl"; the Palace, "The Christian" (second run) and the Regent, "They Like 'Em Rough'."

There is no immediate prospect of anything especially interesting from a film standpoint except the run of "Adam's Rib," which opens at the Stanton April 2. Repeated flops at the Metropolitan opera house have frightened off independent exhibitors and the Academy has not had its usual quota of film engagements this season.

Estimates for last week:—Stanley—"Voice from the Minaret" (First National), helped by Norma Talmadge's last two successes and fervid love story evidently liked, though critics raved against it. Coue film also helped and gross of week about \$25,500, highest in some time. (Capacity, 3,000; 50 and 75 seatings).

Stanton—"Robin Hood" (United Artists). Slump checked by heavy advertising and announcements. Estimated about \$12,000. Will complete eight weeks at house, which then takes "Adam's Rib." (Capacity, 1,700; 50-75 seatings).

Kariton—"Racing Hearts" (Paramount). Fair business, but fans didn't seem to care much about

CHICAGO FILM GROSSES SUFFERED BY STORM

"Pilgrim" Still Big — "The Christian" Takes Theatre From High to Low-Level

Chicago, March 21. A storm which swept the falling snow into the eyes of pedestrians Sunday and made the usual lines in front of the movie theaters utterly impossible brought the end of one of the worst weeks that picture houses of Chicago have experienced this season. Outside of the Roosevelt, where Charlie Chaplin in "The Pilgrim" continues to be a strong puller and the Tivoli where "Syncopation Week" was such a strong draw that an extra show had to be put in Wednesday night, the movie theaters suffered last week.

The bad weather was an important contributing factor to this situation but the poor pictures counted to a great degree.

The Chicago theater which had established its high level with "Syncopation Week" just ahead is believed to have gone to its low level with "The Christian."

Last week's estimates: Chicago—"The Christian" (First National) \$33,000.

McVicker—"Mr. Billings Spends His Dime" (Paramount); \$24,000.

Roosevelt—"The Pilgrim" (Goldwyn); second week, \$21,000.

Randolph—"Driven" (Universal); \$6,400.

BLIZZARD IN DENVER

At Finish of Week, Hurt Grosses All Over

Denver, March 21. Walter Hiers had his tryout in Denver at the Rialto (Paramount) last week as the star in "Mr. Billings Spends His Dime." That Hiers has his followers was shown by the box office receipts, which totaled around \$6,500. He isn't up to Fatty Arbuckle yet in drawing power, but the consensus of opinion is that he will do in his own right.

Buster Keaton in "The Love Nest" got the town talking. He was shown at the Colorado in conjunction with "Lost and Found." The latter film was rather an unknown quantity here and failed to create much anticipatory comment, but the Keaton two-reeler brought in the business.

Mary Carr in "The Custard Cup" did fairly well at the Isis (Fox).

Business at all houses was hurt considerably by the worst blizzard Denver has had in several years.

The legit houses, as well as the movies, suffered accordingly.

Last week's estimates: Rialto (Paramount). (Seats 1,050; nights, 40c.) Walter Hiers and Jacqueline Logan in "Mr. Billings Spends His Dime." About \$6,500. Would have done better except for blizzard last day.

Princess (Paramount). (Seats 1,250; nights, 40c.) Lon Chaney in "Flesh and Blood" and "The Leather Pushers." Nearly \$6,000.

Colorado (Bishop-Cass). (Seats 2,447; 40c.) Buster Keaton in "The Love Nest" did as well as anything in town, considering weather handicaps. "Lost and Found" feature, pleased after crowd saw it. Around \$6,700.

America (Bishop-Cass). (Seats 1,530; 40c.) Milton Sills in "What a Wife Learned." Between \$4,000 and \$4,350.

Isis (Fox). (Seats 1,776; 30c.) Mary Carr in "The Custard Cup." Al St. John in "Young and Dumb" and educational. Approximately \$4,500.

watching Agnes Ayres in a Road time of motor story. "Richard Dix featured in lights. \$3,000. (Capacity, 1,100; scale, 50 straight.)

Aldine—"Who Are My Parents?" (Fox). Flopped badly at this society-patronized house and taken off Friday. "Toll of the Sea," this week's picture, substitute Saturday. Less than \$4,500. (Capacity, 1,500; 50 straight.)

WASHINGTON HELD UP

Though Congress Adjourned, Capital Had Good Week

Washington, March 21. Receipts mounted upward last week in spite of Congress having finished and two houses were aided materially due to some exceptionally good publicity.

The first picture to be held over at the Metropolitan on a considerable period held up remarkably well, doing a good week, while the first showing of "Adam's Rib," although receiving some adverse criticism because of the work of the cast, did remarkably well and is being held over.

Estimates for last week: Loew's Columbia (capacity, 1,200; 35-50 nights). "Adam's Rib" (Cecil B. DeMille). Around \$12,000. Moore's Rialto (capacity, 1,900; 50 nights). "The Flirt" (Universal). Publicity aided, close to \$12,000. Loew's Palace (capacity, 2,500; 35-50 nights). "Adam and Eva" (Cosmopolitan). Did very well, getting about \$11,500. Grandall's Metropolitan (capacity, 1,700; 35-50). "Dr. Jack." Second week, easily got \$9,000.

FRISCO'S FILM HOUSES DROPPED LAST WEEK

Nice Weather Hurt—Chaplin Film, Held Over, Dropped Off 40 Per Cent.

San Francisco, March 21. Practically all of the main downtown houses felt a slump last week. The nice weather was partly responsible. The usual good Saturday and Sunday night business was in evidence at most houses, but the matinees were below normal. The attractions were above the average.

The Warfield had "The Kingdom Within," a spectacular film drama that got its share of patronage. "Racing Hearts," at the Granada, caught on. At the Tivoli the Chaplin film was held over for a second week and fell considerably from the previous week's gross. The Portola showed "Mad Love" and did well. Marion Davies in "The Young Diana" was the attraction for the Imperial's final week. This house is closed for repairs.

California—"Mr. Billings Spends His Dime" (Paramount). (Seats 2,700; scale 55-90.) Walter Hiers' personal appearance helped. Got \$12,300.

Granada—"Racing Hearts" (Paramount). (Seats 2,840; scale 55-90.) Drew \$17,900 last week.

Imperial—"The Young Diana" (Paramount). (Seats 1,425; scale 35-75.) Marion Davies. Played to \$6,600.

Portola—"Mad Love" (Goldwyn). (Seats 1,100; scale 50-75.) Pola Negri. Pola Negri publicity responsible for portion of business. Got \$8,000 on the week.

Loew's Warfield—"The Kingdom Within" (Metro). (Seats 2,800; scale 55-75.) Dancers remain third week. Drew \$11,000.

Tivoli—"The Pilgrim" (First National). (Seats 1,800; scale 40-75.) Second week fell off about 40 per cent., getting \$10,000.

Frblc—"The Prisoner" (Universal). (Seats 1,000; scale 10-30.) Herbert Rawlinson. Gross \$2,700.

POLA NEGRI'S TIEUP ON ICE CREAM RECIPES

Century, Balt., Did \$12,000 with "Mad Love" Last Week — "Christian," Capacity

Baltimore, March 21. Picture-business in Baltimore last week was fair, with "Trifling Women," second week, getting \$3,000 at the New, and the Betty Compton film, "The White Flower," around \$12,000 at the Century. At the Rivoli "The Christian" showed good business, with the engagement a success.

The Century started an operative series, running an illustrative film in conjunction with music from Verdi's "Rigoletto," with Fernando and Tomassi Guarneri singing the leading roles. It went over and headed to boost business.

Century—(Capacity, 3,800; scale, 35-50-75.) Did fairly well with "The White Flower," grossing \$12,000. Will do better this week with "Mad Love." Tie-up with Hendler Ice Cream Co. effected and Pola Negri ice cream recipes placed in many store windows.

New Theatre—(Capacity, 1,800; scale, 25-50.) About \$3,000 with "Trifling Women," second week. Drew well during two weeks' run. "Down God Forgot" doing well currently.

Parkway—(Capacity, 1,200; scale, 25-45.) About \$4,000 with Clara Kimball Young in "Enter Madame," at Parkway concurrent with downtown at Wizard.

Rivoli—(Capacity, 2,500; scale, 25-50-75.) Did all it could hold with "The Christian."

TWO LEADERS, FOUR TRAILERS ON BROADWAY LAST WEEK

"Covered Wagon" Smothers All as Draw at Tail-end—Warner Brothers' "Brass" Did \$35,000 at the Strand

HOLDOVERS FAIL TO DRAW IN LOS ANGELES

Business Panicky for Picture Houses—"Bella Donna" In for Run

Los Angeles, March 21. The week was a trifle panicky in so far as the picture theatres were concerned. Business fell off noticeably in some places. Several hold-over features didn't pull as well as the wisecracks expected, and gloom was written over the box offices. Pola Negri's first American-made film, which opened at Grauman's Rialto Tuesday, got the newspaper play of the week; also the patronage. It was the outstanding feature being helped by the Negri-Chaplin romance stories of recent date. The takings:

California—"Jazzmania" (Metro). Seats 2,000. (25-75). Mae Murray star. Second week. Additional attractions. Got \$12,000.

Kinema—"The Voice from the Minaret" (A. F. N.). Seats 1,800 (25-75). Norma Talmadge's popularity warranted holding second week. "Message of Emile Coue" used as filler. Drew \$11,250.

Grauman's—"Notoriety" (Paramount). Seats 2,200 (25-55). Extra features pulled, as well as film headlines, though business not good. Grossed \$24,000.

Metropolitan—"Grumpy" (Paramount). Seats 3,800 (25-75). Picture helped by play's run on legit stage. Waring's Pennsylvanians a power at box office. Got \$19,000 on week.

Grauman's Rialto—"Bella Donna" (Paramount). Seats 800 (35-85). Negri's first Hollywood-made film got the crowds coming. Little need for extra features. Took \$15,500.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Seats 1,800 (50-150). Just when the manager got ready to pull this record-breaker the box office perks up. Closing date yet unannounced. Twenty-third week. Grossed \$10,000.

Loew's State—"The Famous Mrs. Fair" (Mayer). Seats 2,400 (25-75). Fred Niblo given advertising space as director. Bad business. Grossed \$9,500.

Mission—"One Exciting Night" (Griffith). Seats 1,000 (35-75). Charles Ray in "The Girl I Loved" announced for next week, starting Wednesday. Receipts estimated at \$16,650.

SIGMUND LUBIN VERY LOW

Atlantic City, March 21. Sigmund Lubin, the pioneer picture producer, is in a critical condition at his home in Atlantic City. There is little hope entertained for his recovery.

His present condition is a fatal relapse from a nervous disease that has made him an invalid for many years.

BUFFALO BEATING SLUMP WITH GOOD PROGRAMS

Film Managers Agreeably Surprised—Holy Week Slump Being Offset

Buffalo, March 21. Box offices about town showed little variation last week, business maintaining about the same general level as the week preceding. Most of the managements anticipated a pre-Easter slump. In some quarters business even bettered itself, and from present indications and from the features this and next week, it looks as though there will be little drop between now and Easter Sunday.

All Buffalo houses are booked solid for Holy week, something unusual. Downtown picture theatres are apparently proceeding on the policy of driving the public in by means of heavy cards, despite ordinary antipathy to theatregoing at this time of year.

Shea's Hippodrome probably did

Two outstanding money getters on Broadway last week, but while they did business the rest of the four big film houses dropped off. The two hits were both outside productions. "Jazzmania" at the Capitol, a Mae, and the Warner Bros. production of "Brass" at the Strand. The Rialto and the Rivoli were decidedly off, with the latter considerably under its usual business.

The big event of the week came along at the tail end with the opening of "The Covered Wagon" at the Criterion Friday. The picture is in for a run and will do a terrific business. The indication this week is that will wind up with a capacity record for both performances daily, with a big turnover especially at the matinee shows.

On 42d street at the Cameo with "Down to the Sea in Ships" is in its fifth week. The little house last week showing a gross of \$3,326 which in receipts topped the second week there as well.

Coming into the Lyric next week will be "The Queen of Sin" founded on the Biblical tale of "Sodom and Gomorrah" which will be presented jointly by A. H. Woods and Ben Blumenthal. The picture follows "Hunting Big Game in Africa" which has been at the house for eleven weeks during a corking business.

Estimate for last week: Cameo—"Down to the Sea in Ships" (Hodkinson). Seats 539; scale, 55-75; fifth week. Business jumped up last week after it had dropped slightly two previous weeks. Gross \$3,326, and this week indications are it will top that slightly.

Capitol—"Jazzmania" (Metro). Seats 5,200; scale, 55-85-110. Pulled biggest business of street, getting just little under \$45,000; about \$4,000 under the record gross Pola Negra got week previous.

Criterion—"The Covered Wagon" (Paramount). Seats 605; scale, mats, \$1.10 top; evs, \$1.65. Opened Friday night with invitation performance. Saturday and Sunday record breakers considering small seating capacity. Turn away at both matinee and night performances. Picture given heaviest exploitation and advertising campaign any screen attraction has had in years.

Lyric—"Hunting Big Game in Africa" (J. J. McCarthy-Eugene Roth). Seats 1,400; scale, mats, \$1.10 top; evs, \$1.65; 11th week. Final week of "Big Game" pictures. Continued almost three months at this house and played to consistently good business. Last week a little better than \$7,900.

Rialto—"Adam's Rib" (Paramount). Seats 1,960; scale, 55-85-99; third week. Moved down to Rialto after having played two weeks at Rivoli. Got \$17,300 on week against heavy opposition at Strand and Capitol.

Rivoli—"Othello" (Ben Blumenthal). Seats 2,200; scale, 55-85-99. Shakespearean production went into Rivoli after two weeks Criterion and without splurge of newspaper advertising got over \$13,000 on week. First independent production ever booked into house by Famous Players.

Strand—"Brass" (Warner Bros). Seats 2,900; scale, 30-50-85. Independent got some heavy plugging in advance and pulled strongly with result house took over \$35,000 on week.

as well as any of the picture houses last week, presenting a joint feature show, including "Adam's Rib" and Hengeler Fashion Show, done in conjunction with local department store. The reaction to the fashion show was evident in capacity matinees, with the women much in evidence and clamoring for more all during week.

Last week's estimates: Lafayette Square—"White Shoulders" and vaudeville. (Capacity, 3,400; scale, night, 35-55.) Dropped back to about previous level after capacity week preceding. Week started off with rush but slowed up towards middle, \$15,000.

Loew's State—"Beautiful and Damned" and vaudeville (Capacity, 3,400; scale, night, 30-50.) This one showed little variation over preceding week. The bill looked strong on vaudeville end and proved popular with fans, \$14,000.

Hip—"Adam's Rib" and Fashion Show. (Capacity, 2,400; night, 35-50.) Picture feature popular, but principal draw fashion show, proved by turnover matinees, \$15,000.

Olympic—"Driven" (Capacity, 1,500; night, 15-20.) Attracted excellent notices and was popular. Bettered somewhat figure of preceding week; slightly over \$3,000.

NOTHING EXTRA IN 'HUB' TO HELP OUT HOLY WEEK

Last Week Film Trade Picked
Up—Loew's Orpheum Will
Get Rose's Midgits

Boston, March 21.

While no records were broken, or even approached, business at the picture houses in town last week showed considerable lift. With the exception of the Park, where "Brass" is being shown at \$1 top, the receipts for the week were better than those of the week before. This increase in business could be traced to the improvement in transportation conditions and the automobile show, which brought thousands of visitors into the city, the attendance being greater than it has ever been for this display.

This week a letdown is expected. With Holy Week next, there is sure to be a slump in the attendance at the picture houses, as the managers figure it, and none of the houses in town has taken any steps to prop up their bills with any startling specialties. Next week, however, Rose's Royal Midgits are booked into the Orpheum, the big downtown house of the Loew people, and this vaudeville act is looked to to

produce unusual business at the house for this week.

"Robin Hood," which played the Park for eight weeks recently, has been released for showing downtown at popular prices, booked into Gordon's Scollay Square Olympia this week. The period between the showing of this feature in the popular priced house and at a \$1.50 top was longer than that which occurred in the case of "Knighthood."

"Brass" has one week more to go at the Park, and judging from its business last week the going will be kind of tough for this picture, priced as it is at \$1 top for the evening. Considerable coin has been spent in advertising and the publicity break has been above the ordinary, but still there doesn't seem to be the draw.

Tremont Temple, the house which at the beginning of the season was booked to show nothing but Fox releases, but the course of which has been anything but smooth for several months past, has been taken over for the next two weeks for the showing of "Les Miserables" and "The Passion Play."

Estimates for last week:

Loew's State (Capacity, 2,400. Scale: 25-50).—"Adam's Rib" sole offering this week, due to unusual length of picture. Last week with "Where the Pavement Ends" did total of \$16,000, about \$500 better than business of the week before. An improvement, no matter how small, is most satisfying these days.

Park (Capacity, 1,100. Scale: 50-1).—Third week of "Brass," with

SETTLEMENT ON F. P. SUIT

St. Louis, March 21.

The litigation instituted about a year ago by the South Side Amusement Co., and its president, Fred Wehrenberg, against the Famous Players Missouri Corporation and the Famous Players-Lasky Corporation, was settled out of court last week, the defendants paying \$5,000. The action was for \$6,700.

The suit followed the attempted sale of the Cherokee, by H. Koplar, then president of the South Side Amusement Co., to the Famous Players. Wehrenberg, then vice-president, resisted the transfer of the property, on the ground that Koplar was without authority to sell it. From the Cherokee funds, the amount of \$6,700 was turned over to the F. P. Corp., and it was for this sum that Wehrenberg brought suit.

total business for last week in the neighborhood of \$7,500. Off \$1,500 from week before.

Modern (Capacity, 800. Scale: 28-40).—"The Christian" at popular prices after special showing at Park resulted in house doing \$6,000 for week. Better by \$500 than week before. "The Face on the Barroom Floor" and "The Broadway Madonna" this week.

Beacon (Capacity, scale, attraction and gross same as for Modern, sister house.)

FAMOUS PLAYERS UNDER 87; LOEW HOLDS AT BEST LEVEL

Orpheum Hangs Back—Talk of Loew Dividend in June—Flurry in Griffith May Have Been Inspired

After establishing a trading area with its low limit at 87 and its upper top around 90, Famous Players broke out of its narrow zone yesterday (Wednesday), dipping fractionally below 87 for a few trades. This may have represented nothing but the reduction of the stock's current value by the elimination of the \$2 quarterly dividend paid late last week, but speculators took upon a stock slipping through its minimum price with a good deal of uncertainty.

The theory is that narrow movements within restricted limits usually represent control by strong interests who seek to accumulate stock in preparation for an advance. When the quotations go through the higher limit the presumption is that the advance is on, or at least that the campaign of

accumulation is nearing its culmination. The reverse process arouses the suspicion that the trading area has been for the purpose of distribution and a drop is in order. Yesterday's movement was of small proportions, however, and had small significance except as it gave an indication of the stock's position.

Possible Loew Dividend

Loew's status reversed the process. The stock touched a new peak for the year at 2½ and maintained a steady position well into the Wednesday session when it sold off fractionally. Renewed talk is beginning to be heard of a June dividend. Some traders look for a modest 25 cents as the initial payment, although it would cause no surprise if the regular rate as indicating the complete recovery of the company. Marcus Loew is known to favor a conservative policy as regards dividends, being anxious that the circuits cash position shall be strong before the payments are renewed.

If the dividend is paid the inference will be pretty plain that earnings are satisfactory and the basic situation of the property amply justifies disbursements.

Orpheum hung back. At one time there was a difference in favor of Loew of 2 points, Loew selling at 21 while Orpheum was quoted at 19. Ordinarily the two stocks should move elbow to elbow, but the expectation of an Orpheum dividend goes further into the future and the matter of building operations in the Western circuit further complicates the situation.

Curb Lively

There was plenty of action on the Curb. A flurry came into Griffith Monday, when a remarkable turnover of 2,200 shares was reported. The normal trading in Griffith is a few hundred a day. Monday the stock sold off from 5 to 3½, and the turn was not to be explained on anything on the surface in the company's condition. At the Griffith office it is said there is every prospect that the current year's dividend will be paid at the usual rate of 75 cents.

The explanations offered in the trade for the Monday performance are either that some holder was pressed for cash and liquidated at a loss, or that some professional clique made a raid on the stock, inspired perhaps by the sudden activity in Triangle. When one Curb stock is taken up for exploitation it generally draws attention to the group to which it belongs and somebody tries to make a market for an allied issue. The Griffith affair was of short duration. After its Monday low it recovered a full point in the next session, closing at 4½, perhaps representing the covering of short sales.

The summary of transactions March 15 to 21, inclusive:

STOCK EXCHANGE					
Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	1,600	88½	87½	87½	-1
Do. pfd.	100	97	97	97	-½
Goldwyn	3,100	7	6½	7	+
Loew, Inc.	1,600	20½	20½	20½	-¼
Orpheum	400	20	19½	19½	-¼
Friday—					
Fam. Play-L.	1,000	88	87½	87½	-¼
Do. pfd.	200	97½	97	97	-½
Goldwyn	800	7	6½	7	+
Loew, Inc.	2,500	20½	20	20	-¼
Orpheum	400	19½	19½	19½	-¼
Saturday—					
Fam. Play-L.	800	87½	87½	87½	-¼
Do. pfd.	100	97	97	97	-½
Goldwyn	100	6½	6½	6½	-½
Loew, Inc.	1,200	20½	20½	20½	+¼
Orpheum	100	19½	19½	19½	+¼
Boston sold 200 Orpheum at 19½					
Monday—					
Fam. Play-L.	1,400	87½	87	87½	-¼
Do. pfd.	200	97	97	97	-½
Goldwyn	300	6½	6½	6½	-½
Loew, Inc.	5,100	20½	20½	20½	+¼
Orpheum	300	19½	19½	19½	+¼
Boston sold 50 Orpheum at 19½					
Tuesday—					
Fam. Play-L.	1,600	87½	87	87½	-¼
Do. pfd.	100	97	97	97	-½
Goldwyn	3,700	7½	6½	7	+¼
Loew, Inc.	9,900	21	20½	20½	+¼
Orpheum	500	19½	19	19	-¼
Wednesday—					
Fam. Play-L.	1,000	87½	86½	86½	-¼
Do. pfd.	100	97	97	97	-½
Goldwyn	1,400	7½	6½	6½	-¼
Loew, Inc.	2,200	21	20½	20½	-¼
Orpheum	1,100	19	18½	19	-¼
THE CURB					
Thursday—	Sales	High	Low	Last	Chg.
Triangle	8,000	37	35	35	-2
Griffith	100	4½	4½	4½	+
Friday—					
Triangle	2,600	34	33	33	-2
Saturday—					
Triangle	4,000	34	31	34	+1
Monday—					
Griffith	2,200	4½	3½	3½	-1½
Triangle	4,000	34	32	34	+
Tuesday—					
Griffith	220	4½	4½	4½	+¼
Triangle	1,000	34	34	34	+
Wednesday—					
Griffith	100	4	4	4	-¼
Triangle	10,000	36	34	36	+2

* Cents a share. † Ex-div.

Playing
New York's

MARK STRAND

WEEK BEG
MARCH 25

WARNER BROS
Classic of the Screen

Greatest of All
Romantic Melodramas

"The
Little Church
Around the Corner"

Play by Charles E. Blaney
Book by Marion Russell

CLAIRE WINDSOR, KENNETH HARLAN,

Pauline Starke, Hobart Bosworth, Walter

Long, Cyril Chadwick, Margaret

Seddon, Alec Francis and

other Notable Players.

Directed
by
William A. Seiter

Original Story
and Scenario by
Olga Printzlau.

Coming—WARNER BROS. 18 Classics of the Screen

COVERED WAGON

A Paramount Picture presented by Jesse Lasky. Adapted from the Emerson Hough story by James Cunningham. Directed by James Cruze. Opened at the Criterion, New York, March 16, 1923, for run.

Will Banton.....J. Warren Kerrigan
Molly Wingate.....Lola Wilson
Sam Woodhull.....Alan Hale
Mr. Wingate.....Charles Ogles
Mrs. Wingate.....Ethel Wales
Jackson.....Ernest Torrence
Bridger.....Tully Marshall
Kit Carson.....Guy Oliver
Jed Wingate.....John Fox

"The Covered Wagon" has been months in the making with its cost said to have been in the neighborhood of \$800,000. The plan for its general distribution is to hold it back until the beginning of next season. Undoubtedly in addition to the Broadway run at the Criterion Theatre they will present the picture in other cities for extended runs. They can do that safely for in a great many respects it is the biggest thing the screen has had since Griffith made "The Birth of a Nation." That is not saying that this picture is a "Birth" but it is about as close to it as anyone has come since the first smashing big picture that there was.

Like the "Birth" it is based on historic fact. It is American and it carries any measure of thrills, a love story that is pretty, and several notable pieces of character acting that would in themselves be enough to carry any screen production anywhere. When all is said and done about "The Covered Wagon," producer, author, director and all concerned with the picture should take their hats off to Ernest Torrence for having done one of the absolutely finest pieces of work in

character playing that the screen has seen. He steals the picture from the time that he first hits the screen right down to his final bit of business.

Emerson Hough, who wrote "The Covered Wagon" for the "Saturday Evening Post," disposed of the picture rights for \$3,500, so that makes the most important part of the production, the story, cost just a trifle more than one per cent. of the production. He chose for his subject our great American Empire builders, those pioneers who left their farms and safe-guarded homes in the territory east of the Ohio and started in prairie schooners for the Pacific Coast in 1847, before the discovery of the California hills contained the glittering metal that was to be a tremendous lure in 1849.

This particular wagon train, which has some 300 vehicles, started for Oregon. It was the combination really of three trains. They split up on the banks of the Platte, and later there was a second division when word came of gold in California.

Through it all a very pretty and simple love tale runs, as well as an element of intrigue that lends an added interest, which together with the thrills that have been devised makes this production a real picture of pictures.

The thrills, big ones that an audience will remember and go from the theatre to talk about, are three. First and foremost is the fording of the Platte by the wagons of the train. This scene is one that keeps the audience on edge as much as though they were a party to the task the pioneers endured and triumphed above. Then there is the

Indian attack with a corking battle staged and finally a prairie fire that has a punch with a corking rescue scene.

As to the cast one must first mention Ernest Torrence for his characterization of the plainsman of frontier days. His work was a consummate piece of acting. Later in several of the scenes Tully Marshall, as a guide and freighter of supplies across the uninhabited wastes, with his couple of Indian wives waiting for him at the fort, lent an admirable touch.

The return to the screen after several years of absence by J. Warren Kerrigan is marked with this production. He plays the lead and does so admirably—as a cashed officer of the United States Army, turned out because he took cattle to save his detachment from starving and later accused of being a cattle thief. With Lois Wilson, the leading woman, Kerrigan supplied the love interest with Alan Hale as the heavy. Hale also gave a performance that stood out.

In direction James Cruze turned out a picture that will live down through the ages as a triumph that he can always pridefully point to. In picturesqueness there has been nothing on the screen in five years that touches "The Covered Wagon."

It is only a question of how hard making of the picture. In New York it has established it to a certain extent. Paramount is going to go after the tent, but it must drive home from one end of the country to the other that this is the biggest thing that the screen can boast of having had to offer the public in a decade.

Fred.

MIGHTY LAK' A ROSE

Edwin Carewe, six-reel production through First National. Story by Curila Eaton. Directed by Edwin Carewe. At the Strand, March 18.

Jimmie Harrison.....James Rennie
Jerome Trevor.....Sam Hardy
Bull Morgan.....Anders Randolph
Rose Duncan.....Dorothy Mackall
Hard Boiled.....Mollie
"Supper" Eddie Foster.....Harry Short
Humpty Logan.....Paul Panzer
Mrs. Trevor.....Dora Mills Adams
Jean, the dog.....A. By Herself

A picture of sentimental hokum. The story revolves around a blind girl violinist who is a combination of Little Eva and Oliver Twist and its passages of pathos are pretty syrupy. The Oliver Twist angle comes from the fact that the child falls among thieves and through her innocent purity work their regeneration. Only the process was too swift and too arbitrary to be convincing.

When they're bad, they're very bad and when they're good they're gosh awful unnatural. The only really sincere part is played by a beautiful collie. You could understand the dog's motives, but the feelings that impelled the people were foggy. One or two of the underworld twists by which a crook escapes from pursuing police are neat surprises, such as the chase in the Grand Central station in New York, and the robbery in which the dog is employed to carry off the loot under the policemen's eyes has a novel turn.

A great musician discovers a musical prodigy in Rose, a child in an Ohio asylum, and has her sent to the big city to be educated. She is waiting for her uncle in the Grand Central station when Bull Morgan, the "terror of Murderers' Alley"

and leader of a gang of thieves, takes charge of her in order to cloak his escape from pursuit. She is accordingly taken into the band as their innocent tool. The young crook, Jimmy, a creature of circumstances, is impressed with her beauty and her violin awakens in him a better nature.

Bull commands that Jimmy use the girl in the commission of a crime. The two engage in a desperate fight over Jimmy's refusal and in the mix-up Rose is struck down by Bull unintentionally. Remorse over injuring the child brings Bull to a better mind and he resolves to go straight. There remains "Hard Boiled" Mollie, the lady crook. She holds out against the appeal of Rose's violin, but finally sees the error of her ways, although by what means is not satisfactorily shown. This benevolent trio determines that Rose must be cured of her blindness and to raise \$1,000 for an operation Jimmy undertakes a last "job," the robbery of a factory. He succeeds with the help of the dog, but is captured and sent to prison for five years, while Rose is told he is dead.

Just as Jimmy completes his sentence and is released, Rose, who has been found by the great musician, is about to make her concert debut. Of course, Jimmy mingles in the crowd at the concert hall and, again through the intelligence of the dog, he and the girl are brought together for a happy ending and the finish comes on a picture of almost pastoral peace, with Bull and Mollie married and a cooling baby in the background and Jimmy and Rose embracing in one of those misted closeups and the organ crooning "Mighty Lak' a Rose," the musical theme of which runs through the picture. Just an artificial, theatrical affair spread thickly with heavy sentimental jam that will please the very unsophisticated.

It runs 90 minutes and becomes pretty tiresome toward the end.

Rush.

President Harding Asked for 'Grumpy'

The President expressed such a keen desire to see "Grumpy" on his recent vacation that a print was rushed to Florida by special messenger. The Presidential party saw the picture during the train journey northward.



A
Paramount
Picture

ADOLPH ZUKOR PRESENTS A.

WILLIAM deMILLE
PRODUCTION

"Grumpy"

WITH
THEODORE ROBERTS, MAY McAVOY
and CONRAD NAGEL

This is the
3-column
Press Sheet Ad.
Mats and electros
at Exchanges.

President Harding is just one of the millions who knew "Grumpy" by reputation and knew it promised keen, rich entertainment.

As a stage comedy-mystery, "Grumpy" broke records in London and New York. Now, with Theodore Roberts doing the greatest work of his career as the grouchy, lovable hero, it's an assured screen success.

Coming to the RIVOLI March 25.

Screen-play by Clara Beranger. From the play by Hiram
Hodges and T. Wigney Percyval.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



The Hero of "The Hottentot" in a New Laughing Hit!

You know how Douglas MacLean knocked them cold in "The Hottentot." You can pack them in by playing him up in this one.

Sam Katz says in a wire to Mr. Ince:

"'Bell Boy 13' has just completed very successful engagement at Chicago Theatre. Reviews of the press and comments of the audience splendid. Have booked it for all theatres."

Thos. H. Ince

presents.

DOUGLAS
MacLEAN

in

Directed by
William Seiter

All Next Week at the

NEW YORK STRAND

Distributed by Associated
First National Pictures, Inc.

LOST AND FOUND

R. A. Walsh produced-directed, running 63 minutes at Capitol, New York, week March 18. Story by R. A. Walsh with atmospheric prolog by Sam Rothafel (for Capitol only).
 Captain Blackbird.....House Peters
 Lorna.....Pauline Starke
 Lloyd Warren.....Antonio Moreno
 Baby Madge.....Mary Jane Irving
 Madge.....Rosemary Theby
 Faulke.....George Siegmann
 Skinner.....William V. Mong
 Waki.....Carl Harbaugh
 Kerito.....David Wing

It does look as though in "Lost and Found" R. A. Walsh has turned out a box office feature. The "South Sea Romance" carded with the title in nearly all billing appears to lend immediate interest. In the picture Mr. Walsh has taken pains to found that descriptive matter with little South Sea touches, some ever so close to nature, though but flashes, and others popularly known as the "wiggles" dancing by the tribes.

The story itself would have meant but little excepting in the handling as Walsh, the director, also, did it.

There are tribal dances with the women shimmying just awful but not for long, there are everglades where the barbarians go swimming and sneaking, and there is a battle between the tribes, which became a real war scene almost. The latter a feature of the film, is nicely worked out with water scenes of one tribe rowing to the island of another and in the sequence of a logical strain in the tale calling for it.

The picture is all atmosphere. To aid it Mr. Rothafel produced a very pretty little singing prelude called pretty little singing prelude, introducing through it an exceptional baritone, Bruce Benjamin, with a full melodious voice. Dorna Lee sang with him. It gave the picture a splendid start and would be worth copying by the larger houses playing this feature.

The cast holds a number of picture names in the leading role way. In performance Pauline Starke took the lead. She has quite a range to cover and did it all well, from looks

to playing. Besides at one time Pauline showed in an everglade pond with her shoulders bare as though in bathing au naturel, this effect heightened by the terrible Waki intensely watching her from amongst the glades. That seemed to settle with Waki that Lorna must be his bride. Escape by her from the snare thereafter became most of the scene with Antonio Moreno having a light and love interest he did little with.

House Peters played a seafaring captain of a sailing schooner which must have been a rum runner. Rosemary Theby was his wife early and also later, dying two years before Captain Blackbird finally found her daughter on Pango Island, a near neighbor of Moa. William V. Mong is excellent as the villain. The House-Mong scene when Mong was revealed as the seducer of Blackbird's wife through Peters reading the inscription on a wedding ring Mong gambled is a finely staged bit, for its repression in the first part and action in the ending of it. Few directors could have resisted the impulse to have made Peters act all over the lot at the disclosure.

The story receives a bad kick because of lack of sustenance, the excuse for it all being vague and improbable, but once it gets going, it keeps going with action and main spring. That a wife with her baby could be lured or kidnapped to the South Seas by a stranger from her home in the states, to verify jealous suspicions aroused by the stranger, is too implausible. Other bits are reminiscent, such as the scenes on the schooner, but the photography in this and other minor matters stands them off to some extent.

Playing the South Seas for a money getter is the best idea and this Walsh did. He gave them just enough of all that they want mostly to see, but sufficient to make them forget the story and talk about the scenes outside the theatre.

The Capitol Sunday afternoon for the second show, with Broadway packed with promenaders on the first fine Sunday afternoon of the spring, was capacity. That either spoke for the billing or the theatre, for in "Lost and Found" itself, as a name, by itself, there is nothing to draw, although the picture will. Through the cold, flat title heavy exploitation should be given.

Sime.

Edward Sloman has returned from New York, where he produced "Backbone," a Clarence Buddington Kelland story.

TRAIL OF LONESOME PINE

Paramount picture presented by Adolph Zukor, starring Mary Miles Minter. Adapted by Will M. Ritchey from the story by John Fox, Jr., and play by Eugene Walter. Directed by Charles Maigne. Shown at Rialto, New York, week March 18. Five reels.

Although there is a picture on view at the Rialto this week with the title of "The Trail of the Lonesome Pine," professedly an adaptation of the play and story of the same title, it isn't "The Trail of the Lonesome Pine" at all, although the characters bear the same names and the action is laid in the hills of Tennessee. There is, however, a picture that is a rewritten tale into which some of the characters of the old story have been placed. The picture itself is far below the original which the Lasky company made in 1916, with Charlotte Walker in the role Mary Miles Minter now plays. It is a toss up whether or not Theodore Roberts wasn't better as "Devil" Judd Tolliver than Ernest Torrence is in the present production. However, Roberts had more of a part in the other version.

It is just another instance of what prohibition has done to us. In the original story the mountaineer feud was secondary, with the moonshining as the outstanding feature of the tale. Now that they couldn't have moonshine in the picture, although we have it in the foreground, it doesn't make as good a story.

"The Trail of the Lonesome Pine" is just an ordinary program picture machine made and ground out without any idea of getting anything artistic on the screen. Well remembered is the opening that William de Mille had for the original. It was a work of art, that tall, lonesome pine and the introduction of his characters. In this Charles Maigne has fallen down. He has gotten some action, but there is not one bit of suspense that is calculated to make the audience watch and wait with expectancy as to what is going to happen next.

Miss Minter is a colorless June Tolliver, and Antonio Moreno gets little or no chance to show what he really can do in this picture. Cullen Tate, from a character standpoint, gives one of the best performances in the production.

Fred.

STRAUSS' SALOME

Produced by Malcolm Strauss, Diana Allen featured. At Loew's New York one-half of double bill for day, March 20. Running time, 64 minutes. No releasing connection mentioned.

Salome with bobbed hair and a Broadway glide! A typical moving picture miscast. That means the best acting you get is out of the titles. They do need titles in this picture. There are plenty of them, but maybe not enough.

Malcolm Strauss' "Salome" was probably made some time ago. Strauss appears to be producing himself out of pictures as a producer. He should produce or direct for others, with the technical details, casting included, left to those who make a business of that. Strauss is an artist. He displays it in his own work, but there seems to be no support for him by others.

To see players struggle through this rather expensive picture is a pity. "Salome," if it needs anything, needs actors. With good actors or properly directed actors, some skimping could be done on production.

The whole "Salome" story is there, perhaps a bit different from the others, possibly a little more romantic, and that doesn't hurt. But Diana Allen as Salome realized it as much as her Queen Mother did her role or King Herod his, both picturesque only, in this story.

Miss Allen did her dance of the veils without veils and got an encore from the banquet mob, an encore gotten in the picture she never would receive elsewhere with that dance.

The Prince of Egypt displayed about as much emotion in his many scenes calling for it as Tut, who may have been one of his ancestors, did when lately discovered. Whatever emotion the picture omitted came from the audience. It was inclined to titter now and again, although this picture has a certain holding quality as produced that, despite its defects, earned respect for it.

It is too good a scenic or sight picture to be cast away in a half of a Loew double bill. At least there is enough to make it stand up on the title for the medium grade houses for one or two days. One flash of the Princess taking a bath when called by the King should do that. It's quite a flash and, to see it properly, use field glasses. It threatened for the moment as though Miss Allen intended to skip to the King forgetting her bathing gown.

The mob scene with The Wanderer was badly cut, but it was a

well placed mob scene with hundreds of persons in it. More could have been made of the Egyptian camp, for there were material and atmosphere there, but long before that poor direction and bad acting had ruined "Salome." Sime.

WONDERS OF THE SEA

J. E. Williamson's undersea picture, releasing through the Film Booking Offices of America. At Loew's New York, March 13.

Featuring the device by which the negative was secured this educational film, for upon such it borders, holds few entertaining qualities until during the last reel. At that time two men in the full regalia of divers go overboard. The spearing of a dangerous fish, which resembles an eel, and the catching of a shark close out the "kick." These instances were sufficient to draw meagre applause at the finish from an audience which had found nothing to provoke enthusiasm up to that time.

A vast majority of the footage is taken up in revealing the construction of the patented device by which the photographer is permitted to rest under the surface in safety and the diving of a girl to swim before the two-inch glass behind which the camera man grinds. The underwater gyrations of the miss are too often repeated while enacting a degree of similarity that lessens the value of the incident. A slow-motion bit is also inserted at the time the girl is before the submerged lens.

Other than that the film is taken up with the different formations of coral, plants and the odd types of the smaller species of fish to be found in the locality whence the pictures were taken, off Nassau, in the Bahamas, to be exact.

The photography is clear and concise throughout, but the emphatic tendency to drag, which the film possesses, is too flagrant a liability for the registering of the picture to be other than a moderately interesting and amusing program episode. Skig.

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BILLS NEXT WEEK (MARCH 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
Fairbanks & Twiss
Dooley & Morton
*Maye Yoh Band
Long Tack Sam
Casting Stars
(Others to fill)

Keith's Riverside
Frank Timney
Ruby Norton
Tempest & Pickle
50 Miles from B.Y.
McCart & Marone
(Others to fill)

Keith's Royal
Harry Moore Co
Morton & Glass
Wilkins & Hughes
Blossom Seelye Co
Will Mahoney
China Blue Plate
Watts & Hawley
Robbie Gordone
Three Odd Chaps
(Others to fill)

Keith's Colonial
Trilix Friganz
California Rimbler
Jimmy Lucas Co
Ulla & Clarke
Harry Teuda
Laughlin & West
Ten Eyck & Wiley
Olsen & Johnson
(One to fill)

Keith's Alhambra
V Lopez Band
Billie Shaw
Banton & Hayes
Boree
Spoor & Parsons
Grace Huff
Walters & Walters
Buckley Clifford
(One to fill)

Moss' Broadway
H Stoddard & Band
Marino & Martin
Lydell & Macy
Kovacs & Alkema
Ernie & Ernie
(Others to fill)

Moss' Coliseum
Ernie Golden Band
Jack Clifford
Doyle of Moke B
T & B Healy
(Two to fill)

Clark & Bergman
Kovacs & Goldner
Olga Cook

CHICAGO

Cliff Dean Co
Joe Stanley Co
Jennings & Dorney
Montana
Palermo's Dogs
3d half (29-31)

Seven Brown Girls
Muer & Gillen
The Vanderbilts
Eastman & Moore
Redmond & Wells
Freddy's 58th St.
3d half (22-25)

The Show Off
Conroy & Baker
Lane & Moran
*Patty Tole Folies
Flaherty & Stening
Fletcher & Pasquie
1st half (26-28)

Tilroy & Rogers
Muir & Golden
(Others to fill)

2d half (29-31)
Jas & Whalen
(Others to fill)

Proctor's 5th Ave.
3d half (22-25)
Laura Pierpont Co
Eddie Roy Family
Eddie Kane
Sully & Houghton
H L Cooper Co
(Others to fill)

1st half (26-28)
Redmond & Wells
White Black & U
(Others to fill)

2d half (29-31)
Yerkes Happy Six
(Others to fill)

Proctor's 23d St.
3d half (22-25)
Tip Yaphankers
A & L Barlowe
T & B Healy
Clady & Elliott
Ferguson & Siderl
Payton & Ward
1st half (26-28)

Edward Stanley Co
Welch Mealy & M
Seven Brown Girls
John Neff
3 Synopacted Misses
The Vanderbilts
3d half (29-31)

Joe Stanley Co
Fletcher & Pasquie
Palermo's Dogs
M & J J
Bloom & Sher

ALBANY

Hallen & Day
Southern Revue
Howard & Lewis
Hannaka Japs
(Two to fill)

BOSTON

B. F. Keith's
Maxine & Bobby
P & W Lavarr
Jack Norworth
Franklyn Ardell
(Others to fill)

GERMANTOWN, PA.

Orpheum
Fridkin & Rhoda
Jack Little
Wm Edmonds Co
B & J Creighton
M Diamond Co
Lee & Mann
Boy & Boyer
(Others to fill)

NEW BRUNSWICK

State
North & South
Schfer Wym'n & C
(Three to fill)

2d half
Lang & Blakely
Sig Newman Orch
(Three to fill)

NEW ORLEANS

Palace
(Mobile split)
1st half
R & B Brill
(Three to fill)

2d half
Mile Vanity Co
Three Kitaros
(One to fill)

NORFOLK, VA.

Academy
Dalton & Craig
Sharp's Revue
Combs & Nevins
(Two to fill)

2d half
Dolly Davis Revue
Brown & Lavell
(Three to fill)

PATERSON, N. J.

Majestic
2d half (22-25)
Carson Revue
Kelly & Drake
Peters & LeBluff
Jerome Mann
(Two to fill)

1st half (26-28)
Jans & Whalen
(Others to fill)

2d half (29-31)
Nack & Stanton
Flaherty & Stone
(Others to fill)

PHILADELPHIA

B. F. Keith's
Harry Johnson
Fifer Bros & Sis
3d half (29-31)

Ernie & Ernie
Benrico Restell
W C Dornfield
Went & Partner
Mrs R Valentine
Elmore & Williams
(Others to fill)

SENSATIONAL HEAD-BALANCING EQUILIBRISTS

THE ORIGINAL
FOUR PHILLIPS
Next week (March 26), B. F. Keith's
Toledo.
Management: MAX PHILLIP

CHESTER, HARRY

D'ANDREA AND WALTERS
Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

HIGGINS & BATES

(Two to fill)

Keith's Fordham
Sophie Tucker Co
Katie Kane
Kovacs & Goldner
Homer Romaine
(Two to fill)

2d half
Hugh Herbert Co
T & B Healy
Lillian Shaw
Camilla's Birds
(Two to fill)

Moss' Franklin
Hugh Herbert Co
Joe Browning
Wanka
Harrington & Green
Dore Sis
(One to fill)

Ernie Golden Band
Donovan & Lee
Thornton Flynn Co
Holland & Oden
Carter & Cornish
(One to fill)

Keith's Hamilton
Clark & Bergman
The Hartwells
(Others to fill)

2d half
Doris Rankin Co
Jack Wilson Co
London Stoppers
(Others to fill)

Keith's Jefferson
May Wirth
Frank Wilcox Co
Carter & Cornish
Paul & Goss
(Others to fill)

FAR ROCKAWAY

Columbia
2d half
Stanley & Burns
Kellam & O'Dare
Wanka
(Others to fill)

BROOKLYN

Keith's Bushwick
Julia Arthur
Biltmore Orchestra
Crafts & Haley
The Show Off
Alice Hamilton
Barrett & Cunneen
B C Hillman
Kay Hanlin & Kay
(One to fill)

Keith's Orpheum
Edna Aug Co
Lovebirds Sis & N
Murray & Oakland
Oliver & Oip
Gibson & Price
Ona Munson Co
Mignon
(Two to fill)

Moss' Flinch
The Son Dodge
Carroll & Sedley
Elliott & Lalour
Flash of Singsland
(Others to fill)

Keith's Greenpoint
2d half (22-25)
Ruth Raker
One on the Aisle
Arthur Whitelaw
(Others to fill)

ASBURY PARK, N.J.

Main Street
Willie Solar
(Others to fill)

Jean LaCroix
Audrey Maples
Alexander & Elmore
(Two to fill)

CINCINNATI

Connor Twins
Four Phillips
Rockwell & Fox
Jack Norlon
Helene Stover
(Two to fill)

LOWELL

B. F. Keith's
Hartley & Patterson
Rae E Ball & Bro
Ethel Hopkins
Noel Lester Co
*Frank Brown Co
Roma Duo
Seed & Austin
(Others to fill)

KEYSTONE

Betty & Porter
Kennedy & Kramer
El Cleave
N Norworth Co
Wheeler Trio
Van Arman's Mins
(One to fill)

NEWARK, N. J.
Proctor's
Tom Howard Co
Ben Bernie Band
*Photograph City 3
Hal & Francis
Shirner & F's m'n's
LaBernicola Co
(Others to fill)

PROVIDENCE

E. F. Alby
Valentine & Bell
Blue Demons
Patricia & T'wines
Van & Corbett
Audience & Sullivan
Smythe & Jams
Zeck & Randolph
Al Libby
(Others to fill)

READING, PA.

Majestic
Whalen & McShane
Zelda Stanley
Sterns' Midgets
(Two to fill)

2d half
M & A Clark
Sterns' Midgets
(Three to fill)

RICHMOND

Lyric
Brown & Lavell
Singer's Midgets
(Three to fill)

2d half
Combs & Nevins
Singer's Midgets
Dalton & Craig
(Others to fill)

BRIDGEPORT

Polli
Innis Bros
Virginia Sereaders
Grey & Old Rose
Cornell Leona & Z
*Haig & Quick
2d half
Clayton Drew Co
(Others to fill)

CHESTER FREDERICKS

The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

(Others to fill)

***Daval & Orchestra**
Joe Browning
The Hartwells
(Others to fill)

Moss' Regent
Doris Rankin Co
Donovan & Lee
Shone & Squires
Stanley & Birnes
(Two to fill)

***Yes Means No**
*Dance Party
(Others to fill)

Keith's 81st St.
Victor Moore Co
Verna Gould
Freda & Anthony
Rhodes & Watson
Shaw's Animals
Miller & Pears
(Others to fill)

Proctor's 15th St.
2d half (22-25)
The Le Rays
Maureen Egan
Weber & Elliott
The Collegians
Bond Wilson Co
Cord & Hart
(Two to fill)

1st half (26-28)
Mabel Burke Co
(Others to fill)

1st half (26-28)

Manlio Bros
*Compliments of S
(Others to fill)

2d half (29-31)
Colvin & Wood
(Others to fill)

Keith's Prospect
2d half (22-25)
M. Freese
Jana & Whalen
Irene Klemds
H Stoddard & Band
(Others to fill)

1st half (26-28)
Murray & Kissen Co
Kelson Bros
Casting Campbells
(Others to fill)

2d half (29-31)
Wells Va & West
Montana
Frawley & Louise
(Others to fill)

Moss' River
Lillian Shaw
Bobby Pender Tr
Jim McWilliams
Camilla's Birds
(Two to fill)

2d half
Sophie Tucker Co
(Others to fill)

ATLANTA

Lyric
(Birmingham split)
1st half
Van & Tyson
Dorothy Raker
Princeton Five
Elliott & Lalour
Flash of Singsland
(Others to fill)

Jefferson
Hazel & Redfield
Lella Shaw Co
Green & Dree
Dainty June Co
(One to fill)

Dancing Almonds
Dainty June Co
(Three to fill)

CLEVELAND

Palace
The Duttons
Dixie Four
Al Wholman
Bobbie Folsom Co
Doris Rankin Co
(One to fill)

10th St.
Dezzo Retter
Lowe & Stella
Wm Halligan Co
Doris Rankin Co
Frances Arms
(One to fill)

B. F. Keith's
Margot & Francis
Marg & La Rue
Mechan's Dogs
Wilton Sisters
A Found the Corner
Lytell & Fant
(Others to fill)

DETROIT

Temple
Gautier & Pony
Vincent O'Donnell
Fern & Marie
Al K Hall Co
Ple Lewis
Eddie Leonard Co
Wayne & Warren
Lime Trio
(Others to fill)

EASTON, PA.
Claire & Dave
Marks & Wilson
(Others to fill)

COLUMBUS

B. F. Keith's
Margot & Francis
Marg & La Rue
Mechan's Dogs
Wilton Sisters
A Found the Corner
Lytell & Fant
(Others to fill)

MOBILE

Lyric
(N. Orleans split)
1st half
John Rankin Co
McCormick & W
Four Terrace Girls
Pulton & Burt
Gordon & Day
(Others to fill)

MONTREAL

Imperial
(Sunday opening)

TOLEDO

B. F. Keith's
Patt & Hill
Harrett & Farnum
The Saytons
Senator Ford
Herbert Clifton
(Two to fill)

TORONTO

Shen's
*Oscar Martin Co
Leonore Kern Co
Hymack
Moore & Freed
Stone & Hayes
Morgan Pancers
Drexon & Mack
A & E Frabelle
(Others to fill)

TRENTON, N. J.
Capital
Jerome Mann
Lang & Blakely
*Sig Newman's Or
(Two to fill)

Three Arnauts
Bob Hall
(Three to fill)

YORK, PA.

Opera House
Chong & Moy
O'Brien & Joanne
Low Seymour Co
M A Clark
(One to fill)

2d half
Young & Wheeler
Alman & Harvey
Black & White B'd
(One to fill)

VAN and VERNON

1st half
Wilbur & Adams
Hutchins & C
Hawls & Von K
Loney Haskell
Ed Janis Revue
(Others to fill)

BIRMINGHAM
Lyric
(Others to fill)

1st half
Vee & Tully
(Others to fill)

AL DOWN'S

and Myself
are disporting ourselves
this week at
KEITH'S
BOSTON THEATRE

NEIL MCKINLEY

Represented and Kept Busy by
ALF T. WILTON

ALF T. WILTON

My Little Playmate

WANTED

some more good acts to play
for W. V. M. A. B. F.
KEITH (Western), OR-
PHEUM, Jr., and their affil-
iated circuits. Address
MAX RICHARDS
AGENCY
Capitol Bldg.
CHICAGO

EDDIE BORDEN

Murray & Gerrish
King Bros
Frosini
Australian W'dc's
(One to fill)

2d half
Miechua
Chung Hwa Trio
Bl Ba Bo
Joe Laurie Jr
(Two to fill)

CHICAGO KEITH CIRCUIT

Palace
Buggott & Shildon
Bart Wagner & G
Gale & Mignon Co
Black & O'Donnell
Judge Baggott
Master Gabriel Co
(One to fill)

CHICAGO KEITH CIRCUIT

Palace
Buggott & Shildon
Bart Wagner & G
Gale & Mignon Co
Black & O'Donnell
Judge Baggott
Master Gabriel Co
(One to fill)

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Black & O'Donnell
Judge Baggott
Master Gabriel Co
(One to fill)

CHICAGO KEITH CIRCUIT

Palace
Buggott & Shildon
Bart Wagner & G
Gale & Mignon Co
Black & O'Donnell
Judge Baggott
Master Gabriel Co
(One to fill)

DAYTON
B. F. Keith's
Kiss Me and K
Van Bergen
Cesar Rivoli
Ahearn Peterson
Kent & Allen
C'night B'net Rev
2d half
Four Girl Girls
Morgan & Gates
Around the Map
Big City Four
King Tut's Tomb
(One to fill)

DAVE FERGUSON CO
Christy & Bennett
Blinn & Grill
(One to fill)

LINGTON, KY.
Ben All
Kingston & Ebner
Around the Map
Jessie Reed
Four Girl Girls
2d half
Ahearn & Peterson
C'night Rivoli
(Two to fill)

BOH—
GERTRUDE
EARLE and RIAL REVUE
HEADLINING
W. V. M. A., B. F. Keith (Western)

DETROIT
LaSalle Garden
DeWitt Burns & T
Harmoneyland
Bartram & Saxton
Cleveland & Dowry
Girl from Toyland
2d half
M Van Bergen
Poster Girl
Haney & Morgan
Desires Revue
(One to fill)

LIMA, O.
Fausot O. H.
Jack Hanley
Jerome & Francis
Poster Girl
King Tut's Tomb
Desires Revue
2d half
F. Kelley Co
Joe Deshay Co
Kiss Manning & K
(Two to fill)

EVANSVILLE, IND.
Victory
Gordon & Spain
Cervo & Moro
Niobe
(Two to fill)
2d half
Snell & Vernon
Paul Rabin Co
Andy Gump
(Two to fill)

INDIANAPOLIS
Palace
Van & Bell
Roder & Brown
Barnum Was Right
Lynn & Lockwood
Habeck & Dolly
Bostock's School

KALAMAZOO
Regent
Four Ubers
Dave Ferguson Co
Christy & Bennett
Four Brettes
(One to fill)
2d half
Cervo & Moro
Niobe

MIDDLETOWN, O.
Gordon
2d half
Kingston & Ebner
Jessie Reed
E & N Veronica

PADUCAH, KY.
Orpheum
Ward & Zellar
Quinn & Caverly
Maxfield & Gelson
(One to fill)
2d half
Joe Melvin
Let's Go
Cervo & Moro
Niobe

POTTER and GAMBLE
For good material see our author.
BILL DUGAN
Direction: THOS. J. FITZPATRICK

KOKOMO, IND.
Strand
3 Ambler Bros
O'Connor Girls
Bender & Armstrong
(One to fill)
2d half
Morgan & Woolley
Ward & Van
(Two to fill)

LANSING, MICH.
Regent
Beimont's Opera
Ines & Hanley
Credon & Davis
Anker Three
(One to fill)
2d half
Gillette Co

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Wm Faversham Co
Harry Watson Co
Morris & Campbell
McKay & Ardine
Glenn & Jenkins
Neal Abel
Juggling Nelsons
Herberts
Green & Parker
State Lake
(Sunday opening)
R Roberts & Band
Franklin & Chas
Pier & Douglas
Powers & Wallace
Letter Writer
Bill Robinson
Plato & Natalie
Murd'k Mayo & M
Three Regals

THE BRAMINOS
With their wonderful musical instrument:
PLAYING LOEW CIRCUIT
Direction: J. H. LUBIN

DENVER
Orpheum
(Sunday opening)
Al Herman
Mme Dorée Co
Mary Mc
Carl Francis & C
Valand Garfield
Berzack's Circus
Davis & Barnett
Crystal Bennett

MEMPHIS
Orpheum
Lou Tellegen
Doody & Sales
Maxfield & Goulson
Collins & Hart
Belle Montrose
Mantell's Manakins
Dancing Kennedys
George Morton

MILWAUKEE
Palace
H Santry & Band
H & A Seymour
John B Hymer Co
Ely Zardo
Elly

MINNEAPOLIS
Hennepin
(Sunday opening)
Scanton Deno & S
Thorn & Taylor
Prosser & Kilias
Ernest Hatt
Frank McIntyre
Whiting & Hart
Francis's Willing & V

NEW ORLEANS
Orpheum
(Sunday opening)
Theo Roberts
Hevan & Flint
V & E Station
F & J Connolly
Mollie Hart

KANSAS CITY
Main Street
(Sunday opening)
Harry Holman Co
Billy Dale Co
Frank DeVoe
Four Ylleroes
(Two to fill)

OAKLAND, CAL.
Orpheum
Four of Us
Harvard W'rd & B
Jack Osterman
Jack Benny
Coggins & Casey
Houdini

OMAHA, NEB.
Orpheum
(Sunday opening)
Tucano Bros
Jada Trio
Olcott & Mary Ann
Mitty & Tillo
Zelda Bros
Clayton & Edwards
O'Donnell & Blair

PORTLAND, ORE.
Orpheum
Land of Fantasie
Moore & Kendall
Wright & Dietrich
Royal Sydney
Smith & Barker
F & T Sabini
White Bros

ST. LOUIS
Orpheum
(Sunday opening)
Leo Carrillo
Yellman's Orch
C & F Usher
Conlin & Glass
Joe K Watson
Schlicht's Manikins
Willie Hale & Bro
Mosconi Family

ST. PAUL
Orpheum
(Sunday opening)
"SIR" JAMES

SACRAMENTO
Orpheum
(26-28)
(Same bill plays)
F. Reno (26-28)
Mignone's Kokin
Charlie Wilson
Rudell & Dunigan
Lloyd Nevada
Wylie & Connell
Francis Kennedy
Night in Argentine

SAN FRANCISCO
Golden Gate
(Sunday opening)
Ford Dancers
Richard Keane
Mitt Collins
Lucas & Inez
Farrell Taylor 3
(One to fill)

Orpheum
(Sunday opening)
Candling
Rainbow's End
Rath Bros
Fred Hughes
Wylie & Hartman
Duncan Sisters
Jean Adair Co
LaMont Trio

SEATTLE
Orpheum
(Sunday opening)
Little Cottage
Four Camerons
Gene Gummy's Pets
Gene George
Vera Gordon Co
Sargent & Marvin

NEW YORK CITY
State
Sankus & Sylvers
Boyle & Josephine
Bobby Higgins Co
Al H Wilson
Alex Hyde's Orch
2d half
Duponts
Hazel Crosby Co
Lillian Faulkner Co
Senator Murphy
Alex Hyde's Orch
(One to fill)

LOEW CIRCUIT
NEW YORK CITY
State
Sankus & Sylvers
Boyle & Josephine
Bobby Higgins Co
Al H Wilson
Alex Hyde's Orch
2d half
Duponts
Hazel Crosby Co
Lillian Faulkner Co
Senator Murphy
Alex Hyde's Orch
(One to fill)

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Strand
The Danlons
Bennington & Scott
Cardo & Nell
Jimmy Savo Co
Royal Pekin Troupe
2d half
Provost & Zarrow
Fred Roland Co
Harry Brooks Co
Copeland & Dayton
Genevieve May Co

BIRMINGHAM
Bijou
Jack Duncan
J & S Morrison
Will Morrisey
Movie Stars
2d half
The Danlons
Bennington & Scott
Cardo & Nell
Jimmy Savo Co
Royal Pekin Troupe

BUFFALO
State
Ed Gingsas Co
Wheeler & Potter
Helene Davis Co
Charles F. Simon
Boys of Long Ago

CHICAGO
Haito
Prevost & Goret
Stevens & Laulet
Overholt & Young
Jarow
Grinwich Villagers

CLEVELAND
State
Maurice & Gie
May McKay & Gie
Barry Mayo & R
Adler & Dunbar
Baraban & Gie

Fulton
Wyoming Duo
Violet Carlson
Will Stanton Co
Adrian
Dias Monkeys
2d half
Obala & Adrienne
Cobala & Thompson
Laurie Ordway Co
Sully & Kennedy
L & G Archer Co
Gates
Obala & Adrienne

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2d half
Edwards & Allen
Biclie Kramer
C & T Harvey
Barry & Lancaster
The Little Liar

Palace
Louise & Mitchell
Baro & Clark
Lemar & Dale
Thompson & B Sis
(One to fill)

Warwick
1st half
Australian Delos
Dare & Delton
Freely & Rogers
(Two to fill)

MEMPHIS
State
Pickard's Seals
Green & Myra
Frank Ford Co
Alton & Allen
Cosmo Dancers
2d half
Jack Duncan
J & S Morrison
Will Morrisey
Movie Stars

LONDON, ONT.
Leew's
Margaret & Morrell
Frank Ward
When We Grow Up
2d half
Nellie Sterling Co
Dave Thursty
Hinkel & Mae

ASTORIA, L. I.
Astoria
Eick & Key
Stuts & Bingham
Laurie Ordway Co
Cupid's Closeups
Sully & Kennedy
2d half
Sankus & Sylvers
Gordon & Delmar
Heim & L'ekw'd Sis

WINNIPEG
Orpheum
DeMarcos & Band
Planagan & Mor's'n
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Cosmo Dancers

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Archer & Belford
Frank Mullane
Dolly's Dreams

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Orpheum
Maude Elett Co
Helen Vincent
Mallon & McCabe
Rose's Midgits
2d half
Three Antrims
Nada Norraine
Stuts & Bingham
Harry Cooper
Will Stanton Co
Royal Pekin Troupe

PROVIDENCE
Emery
Archl Onri & Dolly
Herman & Briscoe
Gary & Baldi
Dave Manley
Newkirk & M Sis
(One to fill)
2d half
Scott & Christie
Caledonia Four
Stuart & Lawrence
Kelly & Wise
Russ LeVan & P
(One to fill)

WASHINGTON
Strand
Victoria & Dupre

GUS SUN
BUFFALO
Lafayette
Paul Hill Co
Carmen Ercole
Joseph & Turner
Gotts & Duffy
Trip to Hiltand
2d half
Cortland, N. Y.
Cortland
Clifton & Redello
Fred Weber Co
Harry Haw Co
Zaza & Adele Trio

FULTON, N. Y.
Quirk
Watson-Jenkins Co
(Two to fill)

NIAGARA FALLS
Carnet
Connelly & Francis
Six Stellas
Abbott & White

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HOLLYWOOD, CAL.

TERRE HAUTE
Indiana
Quixey Four
ENDICOTT, N. Y.
Lyric
Whitneys Doll Rev
Lamney & Pearson
Sully Rogers & S
(Two to fill)

ROCHESTER
Victoria
Edna Dreon
Carl Rosini Co
2d half
Six Stellas

WARREN, PA.
Liberty
Manning Sisters
Fargo & Richards
The Lamplins

W'NTOWN, N.Y.
Avon
Clifton & Redello
Harry Haw Co
Fred Weber Co
Cait's Bros
Watson-Jenkins Co
2d half
Edna Dreon
Bob Finlay Co
Carl Rosini Co
(Two to fill)

WESTERN VAUDEVILLE
DAVENPORT, IA.
Columbia
Chamberlain & E
Fitch's Minstrels
Rubeville
(Two to fill)

DUBUQUE, IA.
Majestic
C Sinclair Co
Jack George Duo
Columbia
Galeburg, Ill.
Orpheum
Hardy Bros
Marie Tollman Rev
(One to fill)

ROCKFORD, ILL.
Palace
Lady Alice's Pets
Dave & Tressie
Stars of Years Ago
McGoon's Lensen Co
(Two to fill)

G'D ISLAND, NEB.
Majestic
(Sunday opening)
G & M Moore
Wheaton & Boyd
Primrose Four
2d half
Stuart Girls
Coscia & Verdi
Francis Bros & D

JOLIET, ILL.
Orpheum
Page Hack & M

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Denise Don & E
O'Neal & Benson
2d half
Harvey, Haney & G
(One to fill)

KANSAS CITY, MO.
Globe
McKay & Barle
Johnson Bros & J
Australian Axemen
(One to fill)

MINNEAPOLIS
Pantages
Martinet
Conn & Albert
Klaus & Brilliant
Francis Renaut
George Mayo
Dance Evolutions

ST. PAUL
Pantages
Nan Halperin
Chuck Hays
Reno & Allen
Speders
Crunin & Hart
De Taron Trio

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Whirl of World

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(Same bill plays)
Saskatoon 29-31)
Phil LaSalle
Mack & Castleton
Oiga Mishka Co
Walter Weems
Sheila of Araby
Chabot & Toront

SPokane
Pantages
DeLyon & Duo
Jim & Jack
Lafina & Emery
Marrings vs D'vies
Regal & Mours Co
Hort Tr

SAKAMOTO
Pantages
Lafina & Emery
Marrings vs D'vies
Regal & Mours Co
Hort Tr

ST. LOUIS
Columbia
Wild & Sedalia
Let's Go
Hayes & Lloyd
Geo Lovett Co
(One to fill)
2d half
Three Eddy Sis
Mason & Scott
Geo Lovett Co
Elli & Edwards
(One to fill)
Grand
Mason & Scholl
Irene Trevette

HENRI MARGO
MARGARITA MARGO, ARDATH DE
SALES and HELENE RETH
Direction EAGLE & GOLDSMITH

MINNEAPOLIS
7th Street
The Florio
Austin & Delaney
Grindell & Esther
Alexandra
Silver Duval & K
Norris Toller
(One to fill)

NORFOLK, NEB.
Aedictoria
(26-28)
Blaise & Blaise
Coscia & Verdi
McKinley Sis
(30-31)
B'way to Every
(Two to fill)

PEORIA, ILL.
Orpheum
Reddington & Grt
Edith Clifford
(Three to fill)
2d half
Smith & Strong
Mack & Veimar Co
York & King
(Three to fill)

QUINCY, ILL.
Orpheum
Warr's Orchestra
(Two to fill)
2d half
Hardy Bros
M Tollman Rev
(One to fill)

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Bartram & Saxton
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Jack George Duo
(One to fill)

SPRINGFIELD, ILL.
Majestic
Chamberlain & B
Annabelle
Dainty Marie
Sylvester & Vance
Trennell Trio
(One to fill)
2d half
Wilson Aubrey Trio
G Delmar Band
(Four to fill)

TERRE HAUTE
Hippodrome
Stanley Chapman
Revue Respendant
(Four to fill)
2d half
Taketa Bros
Frank Farron
(Four to fill)

ST. JOE, MO.
Broderick Wynn Co
Holly & Gibson
Valentine Vox
Three Melvins
2d half
Edwards & Dean
Johnson Bros & J
Current of Fun
(One to fill)

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MINNEAPOLIS
Pantages
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Conn & Albert
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Sheila of Araby
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Pantages
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Jim & Jack
Lafina & Emery
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Regal & Mours Co
Hort Tr

SAKAMOTO
Pantages
Lafina & Emery
Marrings vs D'vies
Regal & Mours Co
Hort Tr

MRS. RODOLPH VALENTINO

(JEAN ACKER)

In a New Sketch by EDGAR ALLAN WOOLF

THIS WEEK (MARCH 19), B. F. KEITH'S PALACE, NEW YORK

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Vaudeville would not be vaudeville if it were not for variety and an occasional contribution of Shakespeare is not amiss even if it is not just exactly ideal entertainment when measured by popular requirement. The presentation of Julia Arthur in a scene from "Hamlet" is a notable contribution to the manufactured or spontaneous revival and it must be confessed in fairness to all concerned that the Palace audience, which is representative of the highest class vaudeville in the middle west, gave Miss Arthur a warm reception at the Sunday matinee. The playlet required less than 20 minutes and it is highly interesting for the double reason it presents a great star and provides opportunity to witness what was considered the highest type of stage entertainment in days gone by.

The Palace show Sunday afternoon was incomplete as the snow storm made it impossible for two acts to get in on time. Walter C. Kelly was substituted for one of the missing acts and his presence on a bill is always welcome. The other act was drawn from the State-Lake bill in Spencer and Williams. To make a place for Kelly, Joseph K. Watson, programed fourth, went on second.

Adelaide Bell, whose back shoulder kicks are alone sufficient to make her dancing notable, opened the show and registered a decided success. Watson, with a monolog rich from a standpoint of material and offered with finish worthy of the highest praise, made second

spot strong on laughter. Spencer and Williams were unable to get the crowd at the opening matinee and Chester Williams commented upon this, observing that the act was liked at the State-Lake. The only notable change in his act since last seen was the omission of the "Alex-electrician" gag. Kelly, fourth, did not vary from the routine established in his act, which doubtless cannot be improved upon.

Julia Arthur and company, which includes Mona Morgan, George Henry Trader and George Stillwell, were followed, sixth, by Harry and Anna Seymour, who have been absent from Chicago for nearly a year. The comedy of Miss Seymour is delightfully refreshing.

Harry Santrey and his band, which really becomes two numbers with the introduction of Miss Seymour into the offering, working late in the act with Mr. Santrey, held the stage 43 minutes and, taking this into account, only eight acts were booked instead of the usual nine. The extra act which Santrey and Seymour offer is a natural growth of the tendency to employ favorite artists in another number in addition to their own, and it is first-class entertainment of this kind. Elly, girl juggler, brought the show to splendid conclusion.

Loop.

Another good bill at the Majestic with several acts previously at the Palace or State-Lake and without a weak number on the bill. The Earle and Rial Revue is featured and is a little different from the ordinary offering of this nature inasmuch as there are more boys than girls. The personnel includes Bobby Earle, singer and dancer; Gertrude Rial, dancer, who dances alone and with Mr. Earle; George Browning, a remarkably clever eccentric dancer; Mahny Kohn and Jim Depinto, who do a musical act playing violin and accordion, and Bernice St. John, pianist and vocalist. Miss St. John contributes more to this act than the average pianist in a revue.

Milton Pollock and Co., "Just Out

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of College" is another feature entertaining and provides much laughter. Flanders and Butler score with a combination of vocalist and pianist out of the ordinary. Emerson and Baldwin did their usual fooling.

Fitzgerald and Carroll, who have some splendid parodies and the knack of putting them over, contributed importantly to the comedy. "Circus Day in Toyland," a Madame Jewell manikin act, has circus and animal training stunts and finishes with a battle of miniature warships. It is a worthy ac-

Bebe Daniels and Nita Naldi in "Glimpses of the Moon" are at McVickers with the costliest extra feature yet in Nora Bayes whom William Morris booked with Jones, Linick and Schaefer for a fortnight engagement. Barbee's Loop, which endeavored to trick people into believing that Ben Turpin in "The Shriek of Araby" was a feature like "The Pilgrim" last week, is offering "Ex-Kaiser in Exile" as its feature this week. The Universal-Jewell "Driven" opened its second week at the Randolph Sunday. Mary Pickford in "Tess of the Storm Country" is at the Lubliner & Trintz Senate on the West Side and at the Pantheon of the same firm on the North Side.

A unit show, "The Whirl of New York," which includes a couple of recognized vaudeville acts, opened on the Pantages circuit at the

playing scenery and costumes used in Shubert "units." There is a vaudeville act "The Sally, Irene and Mary Dance Revue" with Emmett Merrill, which Friedlander has had going some time which is the basis of the new show. The dancing girls do only the tamest portions of their work in the act proper and the feature material keeps them constantly in favor during the revue. Another vaudeville act is Cooper and Seamon, who open the show and double for bits in the revue. Edward Carlton, tenor, is supposed to make a

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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complishment in line with what is expected of the Jewell name. George and Paul Hickman displayed how show business is run in Punxsutawney to the amusement of those out front. DeWitt, Burns and Torrence won appreciation for splendid stunts. Sid Lewis, supported by a girl in an upper box and by a fellow who does just a bit at the finish, scored a big laughing hit. His nut comedy is sure fire and the finish where he pretends to join one of the audience in guardianship of some hooch is a novel ending to such an act. Saxon and Griffin, who do a flirtation number, with the girl a ticket seller at a movie, provide some excellent entertainment. The girl's comedy is better than average and the fellow is likable.

The "Syncopation Week" program which did a record breaking business recently at the Chicago theater is at the Riviera on the North Side this week where it promises to break records just as it did at another Balaban and Katz house, the Tivoli, on the South Side last week. Arnold Johnson and orchestra are the big feature of the program and are proving a sensation at outlying houses just as the organization did in the loop. Douglas MacLean in "Bell Boy 13," the picture which was with the ragtime features at other houses, is being seen at the Riviera.

Mary Pickford in "Tess of the Storm Country," which recently has a run at the Chicago in the loop, is at the Tivoli this week. "Jazzmania," a little late in striking Chicago's loop, is current at the Chicago. Charlie Chaplin continues at the Roosevelt in "The Pilgrim."

Chateau and is to be extensively billed as the "second unit attraction to play that tour and the program reads "Alexander Pantages presents." It is a William B. Friedlander concoction and follows "The Shiek's Favorite" recently sent out on the same tour by the same producer. The second unit has parts of "Main Street Follies" and parts of "Facts and Figures" in it, em-

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GILLESPIE &
VAN ALSTYNE'S
BEAUTIFUL
WALTZ SONG

WHEN WILL I KNOW

By BRENNAN
& NAGER
THE MOST MELODIOUS
FOXTROT OF THE SEASON

DOWN BY THE RIVER

CREAMER & LAYTON'S
NOVELTY SONG

SWEET ONE

FOX TROT BALLAD
BY
AL JOLSON & LOUIS SILVERS

STILL TOPPING ALL SONG HITS

CAROLINA IN THE MORNING

by DONALDSON & KAHN

MY BUDDY

by DONALDSON & KAHN

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CHICAGO

NEW YORK

DETROIT

A
GOLDEN
Production

M. GOLDEN

PRESENTS

A
GOLDEN
Production

WANKA

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Dances Arranged by W. NOWITSKI

Costumes by FISHBACH, Inc.

NOTE—AFTER SENSATIONAL OPENING AT THE REGENT THEATRE WAS IMMEDIATELY ENGAGED TO HEADLINE

THE B. F. KEITH'S CIRCUIT

A
GOLDEN
Production

NOW HEADLINING COLISEUM, NEW YORK

Direction HARRY WEBER

A
GOLDEN
Production

third vaudeville act but was in poor voice when caught.

The show as a whole is weak in comedy but satisfactory from a standpoint of girl, flash, scenery and costumes. Delano Dell, featured comedian, has practically no support and this handicaps his dancing. Eleanor Kingston, prima donna, has little to do excepting to lead the "rainbow" number in which eight show girls disclose only their heads through draperies and finally pull down these draperies and make costumes of them. Bernice Goessling, a blonde beauty, takes the feminine honors of the show. She is from "Sally, Irene and Mary" revue. She does not sing very well but this is forgotten in her dancing and dandy appearance. Amelle Johnson, also from that act, takes second feminine honors, doing an oriental dance, and other terpsichorean efforts admirably. Estelle Dudley, who produced

the dancing numbers and deserves praise on this score, as well as for a solo dance divertissement, sixth, in a series of thirteen scenes. Emmett Merrill has second prominence among the men. He is a pleasing dancing juvenile. Edward Carlton leads a "colonial" number and has a few lines. John Crone, Harry Dobson and Joe Errico plays bits with the latter leading a number unsatisfactorily.

The act of Cooper and Seamon ran nine minutes, the "Sally, Irene and Mary" act 19 minutes, Edward Carlton's act six minutes, and the revue exactly 60 minutes. Cooper and Seamon open as a musical act, violin and piano, and do a number very well affording surprise by then turning into a hand balancing act and offering splendid tricks. The finish is again musical. The "Sally, Irene and Mary" act is entertaining as presented. Edward Carlton, with a young man at piano, is third.

Then the hour revue which opens showing a producer bawling out a stage manager because the show is not being gotten together, his encounter with girls of a beauty parlor and decision to use them, his engaging of a comedian (Dell), another scene, a hold-up bit, in which Dell answers an ad where a safe blower is wanted. There is a mixed

jury travesty bit in "one" and a court room scene, full stage, with Dell as the district attorney. It is a classy version of "The Irish Justice" with the bladders eliminated. These scenes are relieved by dancing and chorus numbers. "The Minstrel Strutters" led by Bernice Goessling is the best thing in the show. Eleven girls support her probably because there are only a dozen of the costumes. "The Rainbow" and "Fan" numbers are nicely done.

When the stage manager is interviewing the prospective comedian he asks what shows he has been with and the answer is forthcoming. Then he asks: "Ever played the Pantages time?" "No" is the reply. "Then you can't be much good." This seems to be all that was done in building this show. On this framework was hung bits and numbers from Shubert units, strung together, with no continuity.

Not much talent in the Rialto show this week, a combination of novelty act and hokum in the major part, with only an act or two which presents anything worth while to those looking for bright spots in the vaudeville shows presented at low prices. "Dance Dreams" is the feature attraction, and Betty Southern's toe dancing stands out in this act as welcome relief from the commonplace, and fifth on the bill witnessed Monday night. Clark and O'Neil, a rathskeller act, did some harmony singing and dancing which have merit enough for better time. The Rubeville Four did not arrive in time to open Monday, and George Stanley and Gladys Dix substituted. They had been seen at this theatre recently. They appeared this time without their scenery and were on the bill for a day only.

The show witnessed opened with the Alvarez Duo, who do some balancing stunts on the trapeze which won big applause from this audience, and deservedly so. The man's neck stand on the trapeze while balancing the girl in sitting position on his feet and his balancing of a ladder while standing between rungs and permitting her to take positions standing on it are interesting accomplishments. Bayes and Speck followed with the "English Johnny" fool 'em opening which Al Bayes has used with other partners. Harvey Speck is his accomplice in blackface hokum this time. They resort to almost anything to get laughs and are sure-fire for small time. Jack Tariello, who does balancing and

other feats on the slack wire, was third, and while the offering was the least conflict with the first act this is not taken into account when booking the Rialto.

George Stanley and Gladys Dix ranged from one thing to another so rapidly that there is no danger of tiring of anything they do. Stanley's negro minister bit was possibly

HERBERT WARD

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B. F. Keith's Alhambra, New York, This Week (March 19), Starring in HOCKY and GREEN'S
Newest Production, "THE WORLD OF MAKE BELIEVE"

GEO. YEOMAN

And "LIZZIE" (in Person)

THIS WEEK (MARCH 19), B. F. KEITH'S COLONIAL, NEW YORK

Act by JOHN P. MEDBURY

Direction CHAS. BIERBAUER

MILTON HOCKY KENNEDY and BERLE TWINKLING STARS THIRD SEASON HOWARD J. GREEN

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"THE WORLD OF MAKE-BELIEVE"

WITH
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And an all star cast, including
JILLIS and LA RUE, CHARLES GIBNEY,
FLORENCE MACKIE, ELLA GOUDEN
and ALFRED FLORENZ

B. F. KEITH'S ALHAMBRA
NEW YORK
THIS WEEK (MARCH 19)

"STARS OF THE FUTURE"

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AND ORPHEUM
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the biggest applause hit of the act. Clark and O'Neil are a couple of young fellows who have pleasing personality and talent, and this latter was recognized by the crowd out front, which was liberal in hand-clapping. One of the boys did yodeling following George Stanley's efforts in this line, which was another noticeable conflict.

"Dance Dreams" is one of those four chorus girls and a man dancing revues which are meant to look big and these give flash to a bill without great cost. This one introduces a girl at a time, and did not the four appear at the finish an audience might think there were more than that. A fellow who dances a little

and sings less is the principal, and his dreams bring on the girls. The toe dancer contributed a highly enjoyable bit and deserves mention in the billing. Jean Boydell, a roisterous comedienne, opened with a rag number, followed with a Bowery song, in which she made her skirt show her shape, to the great amusement of the crowd, and finished with a show girl costume, displaying much, singing a song in an eccentric way. She proved a big hit at this house. Fred and Elsie Burke did a small-time singing, talking and dancing routine which has little merit but which received fair applause from this audience. Paramo and Ray are an impossible combination in which there is a painful travesty of a bull fight, with the girl mistaking an Italian for a Spaniard and urging him to enter the arena. Mr. and Mrs. Norman Phillips have a domestic sketch which contains many laughs.

A severe storm Sunday night interfered very much with Monday openings in Chicago, Minneapolis

and smaller cities of the middle west. The Wisconsin territory was especially hard hit, and acts coming or going to points in that state found trains running as much as twelve hours off schedule time, if running at all. Minneapolis shows were unable to reach that city, and substitutions had to be arranged. Rockford, Ill., which was cut off entirely by the storm, had no show as late as Monday night. Two acts failed to reach Chicago for the Sunday opening at the Palace.

J. V. Hooley, formerly with Finkestein & Ruben in the northwest, is now manager of the Majestic, Port Huron, Mich. It is a Butterfield house.

Nat Royster, for many years manager and press agent extraordinary for Comstock & Gest, and who has served as general press representative for the Orpheum Circuit for the past year, has been named as special press representative of the Moscow Art Theatre, which opens its season at the Great Northern April 3.

O. L. ("Doc") Hall, dramatic critic of the Chicago Journal and dean of the Chicago colony, sailed for Europe Tuesday on the "Aquitania." He will have George C. Tyler as his companion. They will tour France, Italy, Algeria, Morocco and Tunis. Eugene Stinson and Virginia Dale (Mrs. H. S. Johnstone) will cover

the shows for the Journal in his absence.

Fred W. Popp, banker suicide, who is reported to have had affairs with women which cost him tremendously and were responsible for his shuffling off the mortal coil, was owner of the Windsor theatre at North Clark near Division and his death may mix up that theatre in a legal tangle. Harry Millar, manager of the house, who has a 25 per cent. working interest in the theatre, will be protected, it is believed.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Dark for two weeks.

LOEW'S—Pop vaudeville.
IMPERIAL—Pop vaudeville.
GAYETY—"Wine, Women and Song," burlesque.

ORPHEUM—"The Christian," film.

PICTURE HOUSES—Capitol, "Racing Hearts"; Allen, "Slim Shoulders"; Strand, "Nero"; Sys-

tem, "Tess of the Storm Country"; Regent, "Omar, the Tentmaker"; Midway, "The Author"; Papineau, "The Eternal Light"; Crystal Palace, "The Rapids"; Maisonneuve, "The Ghost Patrol"; Mount Royal, "Hearts Aflame"; Napoleon, "Bells of San Juan"; Belmont, "Oliver Twist"; Plaza, "Tight Shoes."

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Next Week (March 26)—Casino, Brooklyn

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

No outstanding feature at the Pantages emporium although the bill sustained a neat average. Varndon and Perry were at the head and landed solidly. Pat and Julie Le Volo gave the show its start with their wire offering, which includes some comedy, for good re-

turns and Ford and Truly, man and dog, did nicely when deucing. "Three's a Crowd," that has Marion George, Morris Lloyd and Robert Long interpreting the song and dance story, scored well up in the running. Stephens and Hollister easily slipped by with their skit. The Belclair Brothers secured corking results by means of acrobatic lifts in closing.

An afterpiece made an appropriate feature for anniversary week at the Golden Gate. One other feature Sunday night was a speech by Mayor Rolph. It is planned to have some special event take place each

evening of the week. The Seattle Harmony Kings and Harry Langdon, assisted by Rose and Cecil, headlined. The former act closed the performance to considerable enthusiasm while Langdon frolicked through to a laughing success with his own bit and thence again in the afterpiece. Donegan and Steger supplied the class with their clever dancing and singing, and Whitfield and Ireland found no difficulty in gaining responses with their comedy. Farnell and Florence went over emphatically and Johnson and Baker gave the show a great start, which was mainly due to some of their comedy getting screams.

The Strand dropped out of the field of first run picture houses again last week and announced a vaudeville policy with a picture. The vaudeville is being booked through the Bert Levey office. Opening prices of 20 cents for matinees and 30 cents for nights drew good business.

The picture offering was "The Drug Traffic," a rather sensational but well-acted story dealing with the dope peddling theme. McIllyar and Hamilton, a mixed team in comedy acrobatic opened the show. Julius Fisher playing a one string instrument and got over well, the imitations, especially stirring much laughter.

"Southbound," two men in blackface and a woman in white did several numbers. They do a broom dance and a gun drill, both pleasing. Moore and Gray are two girls in talk and songs. They also dance. Because of the contrast in their sizes they played for and received many laughs.

"The Miracle Girl" presented by Professor Slerak is an illusion. It is similar in idea to "Sawing a Woman in Two." A girl is in a box

through swords and long knives are thrust.

The opening part of the week business was very big.

A bill of Russian-Scandinavian plays will be featured on the bill that opens at Ruth Brenner's Sequola Theatre here. They are: "Champagne," "Bliss" and "The Outlaw."

Mrs. Louise Kellogg-Maitland, wife of Arthur Maitland, secured a divorce here last week. She charged the actor with mental cruelty.

Houdini is creating unusual interest at the Orpheum through means of his publicity stunts and

his work upon the stage. His proverbial routine of escaping from a straight jacket was accomplished here while suspended from the seventh floor of the Hearst building.

The Cansinos got the applause hit of the entertainment. Jack Benny kidded himself into a nice reception when showing next to the closing and Frances Kennedy easily frolicked through with excellent material capably delivered and backed by a pleasing appearance.

Gibson and Connell held a prominent spot and secured decisive results with this new sketch which abounds with sparkling dialog. The travesty supplied by the appearance of a quartet at the finish is something that might be passed up as it

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Under the personal direction of LYMAN BROWN

THE FUNNIEST SONG IN YEARS

I LOVE ME



ARTIST'S COPY

I Love Me (I'm Wild About Myself)

Words and Music by
WILL MAHONEY

Marcia Moderato

Vamp

VOICE

When peo-ple write their
I know a girl who

songs of love, they write of one an-oth-er, It's al-ways sis, or ma or pa, or
has the boys pro-pos-ing by the doz-en, A-mong her list are rich and poor and

sweet-heart or of brother, But love songs that they've aimed at me have all gone on the
ev-en one lone cousin, But when she talks of love to me I treat her with dis-

shelf, I don't think that is fair, so now I'll write one of my-self,
-dain, I loud-ly shout, there's some-one else, and then this wild re-frain,

CHORUS:

I love me,	I love me,	I love my-self to death,	I love me,
I love me,	I love me,	ev-'ry place I go,	I love me,
I love me,	I love me,	I'm wild a-bout my-self,	I love me,

I love me, till I'm all out of breath, I stop at ev-'ry slot machine that I should chance to
I love me, and at a mov-ie show, I take my-self right by my arm and push me through the
I love me, my pic-tures on my shelf, You may not think I look so good But me thinks I'm just

pass, And give my-self a hug and squeeze as I look in the glass, Oh! I love me,
crowd, And lis-ten to my-self read me the tit-les right out loud, Oh! I love me,
fine, It's grand when I look in my eyes and know that I'm all mine, Oh! I love me,

I love me, I'm wild a-bout sweet me, I love me, on-ly me, so I'm con-tent you
I love me, I love to squeeze my hand, I love me, I love me, it al-ways feels so
I love me, And my love does -n't bore, Day by day, in eve-ry way I love me more and

see, I like my-self with such de-light, I take me right straight home each night, And
grand, With me I get right in my tub, I let my-self give me a rub, Oh
more, I take me to a qui-et place, I put my arm a-round my waist, If

sleep with me 'til broad day light, I'm wild a-bout my-self. self!
how I love to feel me scrub, I'm wild a-bout my self. self!
me gets fresh I slap my face, I'm wild a-bout my self. self!

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FRANCES CARROLL

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REMEMBER, I TAKE THIS MEANS OF TELLING
YOU WE HAVE THE GREATEST COMEDY SONG
PUBLISHED IN YEARS. YOU MUST COME UP
AND HEAR "I LOVE ME."

LAST BUT NOT LEAST
JULES VON TILZER

"I LOVE ME"—I DON'T MEAN EXACTLY THAT,
BUT MY FRIENDS WILL ALL "LOVE ME" FOR
GIVING THEM A GREAT COMEDY SONG LIKE
"I LOVE ME." SO EASY TO SELL TO YOUR
AUDIENCE—MY PERSONAL ADVICE TO MY
FANS—GET IT QUICK.

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NEXT WEEK (MARCH 26)—B. F. KEITH'S COLONIAL, NEW YORK

JAMES PLUNKETT, Representative

rather detracts from the general impression made by the act. Ruth Harvard, Wynfred and Bruce, supplied with three sets of rings, terminated and held 'em in. "Four of Us," a male quartet, did nicely when showing second, and Kokin and Co., held over, did appreciatively.

"Doubling In Brass," a new comedy by Charles Caldwell Dobie, California novelist and short story writer, was given its premiere here

last week at the Players Club. The critics liked it.

Ackerman & Harris are to place pictures in the Century for three weeks after "Struttin' Along" leaves to fill the interim between that production and the "Pepper Box Revue."

"Struttin' Along" at the Century for seven weeks is to open in Fresno March 25. Jack Tripp will be ahead and Frank Newman behind the show. In Los Angeles "Struttin' Along" is to play the Dalton, formerly known as Pantages Broadway. The show will not be cut down for the road tour.

Pierrette, Gasnier of the Palais Royal will be featured in a new girl act to be called "Sweetie, Sweetie" which Fanchon and Marco.

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are readying as the first of the series they are to produce, for Ackerman & Harris.

Bert Devey left last week for a trip east. Homer Cunan is also in the east.

DETROIT

By JACOB SMITH

GARRICK—"Springtime of Youth."

DETROIT—"So This Is London."

SHUBERT-DETROIT—"Gaieties."

SHUBERT-MICHIGAN—"Stock, Spanish Love," Next, "Daddies."

MAJESTIC—"Stock, Daddy Long Legs." Next, "A Full House."

NEW DETROIT—"Bringing Up Father," April 1; "Shuffle Along," April 8.

ORPHEUM—"Phil Baker, "Broadway Revue," Jack Walsh & Co.; Charles Renna; "Rubeville Follies," Howard & Brown; Clinton & Campbell; Gordon, Girlie & Gordon.

REGENT—First local appearance of Twelve Northern High Boys (local high school); Owen Sisters; Rigoletto Brothers with Seansen Sisters; Tuck & Clare; Farrell & Hatch; James & Etta Mitchell.

COLONIAL—Newport, Strik & Parker; Anderson & Goines; Lanplins; May & Kilduff; Helen Parker Revue. House advertising "Detroit Local Follies" for early appearance.

KEITH-TEMPLE—"Bills have greatly improved the past weeks."

The Regent was robbed of \$1,200 early Monday morning when three bandits entered, bound and gagged the night watchman and blew the safe. It is the third consecutive week-end one of the large Detroit theatres has been robbed. Regent loss covered by insurance.

Yvette and Band this week at the Oriole Terrace.

The Regent, Grand Rapids, seating 1,800 will open in August. Policy, pictures.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Dark, except Thursday when Indiana University presents

the second annual "Jordan River Revue." The students will play in Ft. Wayne and South Bend.

ENGLISH—"Dark, Broadway—"Midnight, Maidens."

Robert G. Tucker, dramatic critic of the Indianapolis Star, picked as the season's 10 best attractions here: "Anna Christie," "The Hairy Ape," "Liliom," "The Green Goddess," "To the Ladies," "Kempy," "George White's Scandals," "Bombo," "Mister Antonio" and "Tangerine."

A movie house has been leased at Owensville, Ind., by the Farmers' Association, which will operate it.

Sahara Grotto of the Velled Prophets will give an indoor circus, with professional acts, at the State Fairground Coliseum, March 26.

The Little Theatre Society bill for Friday night of this week at the Masonic Temple included "Treasure," "Sycamore Shadders," "Where Do

We Go From Here?" and "Nocturne."

The annual convention of the Indiana Indorsers of Photoplays will be held at the Claypool Hotel, April 5 and 6. This is the organization, which has fought movie censorship in Indiana the past four years, believing in indorsement of good and ignoring of bad films, instead.

Will Hays was in town this week, conferring with movie men and speaking at the Rotary Club luncheon Tuesday.

*** STAGE ***

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Pat Rooney (Rooney and Bent), and John Guiran (Guiran and Marguerite), appearing at Keith's Royal, New York, this week, keep right up to the season of the year in their dress. Whether spring, summer, fall and winter, both rely on Eddie Mack for their stage and street wardrobe.

Both Mr. Rooney and Mr. Guiran wish it known that the very latest in spring suits and topcoats are now on display at

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\$5.50. Now
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Special Sale of our finest quality of silk shirtings—collars attached and collars to match. **\$7.85**
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BALTIMORE

By ROBERT F. SISK

FORD'S—"The Exile."
AUDITORIUM—Dark.
LYCEUM—"Getting Gertie's Garter," second week, stock.
ACADEMY—"East Is West," stock.
MARYLAND—Keith vaudeville.
PALACE—Columbia burlesque.
GAYETY—Stock burlesque.
FOLLY—Mutual burlesque.
CENTURY—"Mad Love."

RIVOLI—"What a Wife Learned."
CENTURY ROOF—Cabaret.

Felix Rissler, of the Shubert offices, was in town last week arranging for Jolson's visit to the Auditorium, April 2. Jolson will play at a \$5.50 scale, and will be opposition to the "Music Box Revue," which comes into the larger Ford theatre at the same scale. From Ford's the "Music Box" production will be shipped to London. Mail orders make it look like a good week for both attractions, and each

will be able to do considerably over \$30,000 at their scales.

Business last week was excellent. George Arliss in "The Green Goddess" at the Auditorium played to nearly \$17,000, according to claims. "Good Morning, Dearie," the first big musical show to visit Ford's since "Sally," also struck \$17,000, with the last of the week showing a steady gain in patronage.

"Able's Irish Rose" finished its last and 12th week with most of the

company going into the Pitt, Pittsburgh. Production of the same play which is being put on there by Henry Duffy. It ended its run fairly well, and showed a profit on the entire engagement, according to reports. It was slow in getting started, but during its capacity weeks succeeded in garnering shekels in large quantities. "East Is West," with the Henry Duffy players, goes on the first of this week, and will continue through Holy Week, as it was deemed unwise to open its successor, "The

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"Bird of Paradise," at such a time. Kay Hammond is playing the Ming Toy role in the company, and an excellent production has been provided. Following the "Bird" show, which is expected to "stay" two weeks, a new comedy, as yet unnamed, by Anna Nichols, wife of the lessee of the house, will be put on with Emma Dunn in the leading role. Then will come the "Six Cylinder Love" production, for which Duffy is paying \$1,000 weekly besides a \$750 rental.

"Getting Gertie's Garter," in the first week of its revival at the New Lyceum, did a little under \$5,000, which was profitable for all concerned. It ran for eight weeks earlier in the season. It will be continued another week, and Easter week "Why Men Leave Home" will be put on with Frances Howard in the leading role. Later the "Demi Virgin," with Hazel Dawn, will be brought here. George Marshall is now playing it at his other house, the Belasco-Shubert, in Washington.

As business goes in Baltimore's the local Columbia wheel house, the Palace, has been cracking off \$7,000 and \$8,000 weeks with regularity, and occasionally the gross rises above \$9,000. The Palace has not had a "top" week this season.

Harry Van Hoven, demon press agent, and the man who put Carlin's Park on the map in Baltimore, is back again for the summer season. After spending a winter on tour with the DeWolf Hopper Opera Co., he has returned to Baltimore to be the manager of the Park this summer.

SPOKANE, WASH.

By E. J. CROSSBY

Following formation of the Spokane Allied Amusement Association here recently to act on proposed adverse legislation, the first local "case" came up before the amusement men at a meeting last week.

The first tiff was apparent through the alleged protest of Maurice Oppenheimer, manager of the Hippodrome, to the sale by the local Universal exchange of "The Flame of Life," starring Priscilla Dean, to the Labor Temple circus, to be held here April 14-21. Manager Roy Boomer, of Universal, and Oppenheimer finally settled the matter amicably. The association voted an emphatic denunciation to the report that the theatremen of the city were opposed to the Labor Temple circus. Rumors were current to the effect that the theatremen were opposed to the circus, according to a delegate to a central labor council meeting.

The temple circus will be to raise funds toward the building of a labor temple here. The circus will contain many entertainment features.

Fritz Leiber was successful at the Auditorium last week.

A repertoire of grand opera April 5-6 by San Carlo opera company at Auditorium.

Frederick E. Goldsmith, the attorney, leaves New York Sunday for the Pacific coast. He will be away two or three weeks.

Sybil Vane sails June 2 on the Berengaria to play her third tour of the Moss Circuit. Miss Vane returns in 10 weeks to take up her Keith bookings.

CHARLIE WILSON

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Tangerine."
GAYETY—"Talk of the Town."
GARDEN—Bridge's Musical Stock
in "Champagne and Oysters."
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"What a Wife
Learned," film.
LIBERTY—"The World's a
Stage," film.
ROYAL—"Broken Chains," film.

Two of the worst storms of the season, coming right in the middle of Lent, caused one of the poorest week's business of the season. At the Shubert Walter Hampden, in repertoire, was the attraction. The upper parts of the house were well filled at most all performances, and the press was loud in its praise of the star and company, even giving editorial space to the event, but the \$2.50 downstairs attendance was pitifully small. It was thought the engagement would receive considerable support from the Kansas City theatre, the local guild organization, but it was not noticeable. At the Orpheum and the popular priced vaudeville houses the effect of the two storms was badly felt.

Every one of the six acts on the Mainstreet's bill was booked from the New York office, which was something out of the usual, as most of the acts for this baby Orpheum come from the Chicago bookers. The bill was true vaudeville, no act conflicting with another, and was pleasing from start to finish. The La Pilarica Trio, a man and two

women, started the amusement. They are billed as "dancers from the Spanish court," and offered several numbers, favorites of that country. The real feature of the act, however, was an exhibition of the Russian "hock" step by the male member of the trio, who kept it up so long that it resembled an endurance test rather than a dance offering. Lloyd and Goode, in burnt cork, followed and put over a number of gags, some new, for good hearty laughs and applause. Next came Langford and Frederick in "Shopping," a nifty little sketch, built around a woman shopper in a lingerie shop. The regulars liked the rapid cross-talk and dancing. A special full stage drape was used. The Franklyn-Charles company, the company consisting of Ethel Truesdale, at the piano, proved a genuine surprise. The offering while really but an acrobatic act, dressed up with special, dainty settings, and an accompanist at the piano, was easily the feature. In addition to the feats of strength and balancing the two men introduce a burlesque Apache dance that is a whiz. Douglass Charles taking some falls and slides that are the limit. Bert Fitzgibbon with "Brother Lew" assisting had the next to closing spot and was the featured headliner, but had a hard time getting the customers to take to his "Daffydill" stuff, some of which was absolutely silly without being funny. The majority of the big audience evidently thought they saw enough bad acts during a season, and could not appreciate one trying to be bad. La Graciosa closed the show. The act opens with a series of transformation drops which brings the old timers back to the days of the Devil's Auction and then goes into a series of Poses Plastique. The lighting of the transformations is beautiful and the poses the best ever seen here from a novelty viewpoint. "Love in the Dark" was the photo-play, completing the bill.

The Gayety theatre playing Columbia burlesque, will close its season April 28. While business has been a little off for the past few weeks the season has been a good one.

The Selwyns have sent out announcements stating "The Fool" would be at the Shubert here the week of December 24.

Continuing its policy of topping its bill with a "name" the Orpheum offers William Faversham as its headliner for week of March 18.

Miss Gladys Cranston, of this city, will sail for England where she expects to enter light opera. Miss Cranston has just completed an engagement at the New York Hippodrome. Her visit to England will not be her first as she sang leading roles with the Carl Rosa Grand Opera Co. for several seasons.

Lent has had but little effect on the business at the Pantages. If anything it has been better, and, in fact, the last four weeks have been the best, from a financial standpoint, the house has enjoyed in the past year.

From advance notices of coming attractions at the Shubert, the management of that house is plan-

ning to run well into May. Leo Ditrichstein is announced as a coming attraction, but undated. Otis Skinner in "Mister Antonio" is due the first week in May and Ina Claire and Bruce McRae in "The Awful Truth" are also scheduled.

Charles Bohrer's Pompelan Revue opened at the Hotel Baltimore, supplanting Ernie Young's Marigold revue, which completed a 12 weeks' engagement Saturday. The new attraction will consist of six principals and 12 dancing girls. The principals are Fay Norman, aubrette; Stanley Warner, juvenile; Edie May, the Seberni Sisters, and Otille Vorday, prima donna.

Elinor Hancock, of this city, has joined the Walker Whiteside company for its tour to the coast.

Arthur Vinton, formerly leading man with the Drama Players Stock of this city, will be seen in a sketch written by "Ace," dramatic writer of the Journal-Post, at the Mainstreet, week of April first. He will be assisted by Miss Beth Chaplin, a prominent young society woman of this city.

WASHINGTON, D. C.

By HARDIE MEAKIN

The greatest interest last week was the ups and downs of the Garrick, where Garry McGarry endeavored to put across another stock venture. Every day different newspaper announcements would appear with date for reopening and long stories of interviews with McGarry and Mitchell Harris, the leading man. Monday was set for the opening of Tom Wise in "Three Wise Fools," but Wise returned to New York and the house remains dark.

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IT'S BY
 THE BOYS
 WHO GAVE
 YOU
**ANGEL
 CHILD**
 SAY IT WHILE
 DANCING
 CARRY ME BACK
 TO MY
**CAROLINA
 HOME**

ABNER SILVER
 AND
 BENNY DAVIS

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 THE **BEST** OF
 THE LOT

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victory, outpunching Noble and forcing the pace at all times. Noble possesses a hefty kick in his right hand, but was unable to press the button. At the end of the first round Flores hit Noble on the point of the jaw with a long overhand right that staggered the Englishman. He was standing in his own corner and the punch landed simultaneously with the bell. Noble wobbled around until his stool was pushed in then sunk down. The punch hurt him. This was the closest to a knockout either approached, although Noble was groggy in the last round from heavy bombardment. Flores got the decision.

In the first bout Paul Vaccarelli stopped Willie Ryan in two minutes and four seconds of the opening round. Ryan ran into a right cross on the first exchange and took a long count. He got up and danced away for a bit, but Vaccarelli finally nailed him with another right-hander that knocked him as cold as a bootlegger's ice box.

SPORTS

Change of pace is a neat device. Down at Madison Square Garden they have been trotting out "sockers" and that bulid big attendance. In fact, a mitman with a wallop was always chosen for the card ahead of a boxer. Last week clever boxing was given an inning and it acted like a tonic.

Pal Moore of Memphis didn't

mean much for the Garden fans—of which there was but half the usual number. He has been heard of for about 10 years. Never knocked out anybody, yet nobody ever put him to sleep. He is known as "the slapper." Against Frankie Jerome, the Bronx bantam, Moore looked like a wonder and that match among the three 10-rounders that made up the single of the bill, was the star bout. Pal was so far ahead of Jerome there could be no comparison. The loping, lounging boy from Tennessee, sleepy looking on his feet or in the chair, became an instantaneous favorite. It was like an actor long in the sticks, coming onto Broadway and making a hit.

Jerome made a million futile swings. He missed by a yard. So hard did he try that often he turned

almost completely around after hitting nothing but air. Nearly every time Frankie missed, the leisurely man from the south cuffed his equally skinny opponent. It was remarkable the way Moore punished Jerome with counters. Pal's blows were never hefty. They rather stung, and yet the hammer like "socks" looked better than that. Moore is a maker of tin ears. He is one of the hardest men to hit in any division. So supremely clever was he and so sure a marksman Jerome looked a novice. The Bronx stringbean was so angry he all but jumped out of the ring.

Moore enjoyed himself, too—he is a bit of a comedian. The house roared with laughter every round of the 10. He is a thoroughbred boxer, this Moore, and he is due for more "Broadway" engagements at the Garden.

The rest of the card included two 10-round bouts, a six and a four. In the first 10, Harvey Bright won a decision from Mike Ballerino. Both are featherweights. Bright was too clever and knew too much for the hard-trying Ballerino, who was recently knocked dead by Carl Tremaine at the Garden. Bright jabbed Mike's head off, piling up a big lead in the first seven rounds, but eased up the last three. Mike tried hard all the time, but was wild and inexperienced. Bright is a Brooklyn boy who is studying medicine. He has a badly deformed nose and tries at all times to protect his proboscis

and face. This injured his effectiveness to a great extent. He showed a dandy right cross on one or two occasions, but seemed afraid to lead with it on account of the liability of leaving his face open to a counter in the event of a miss.

The main bout followed the Jerome-Pal Moore affair. It was another 10-rounder between Elinore Flores and Phillipino and Tommy Noble, the English lightweight. Early in the fight Flores opened up a bad cut over Noble's left eye, which bled all the way and bothered him a lot. Flores won a clean-cut

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PROF. CARTER, in charge of research work and excavations at the tomb of King Tut-Ankh-Amen, acquired the services of several eminent archaeologists to decipher some mysterious writing on the stone tablets which were the first to be discovered among the King's favorite treasures by the excavators. After several days of studious application of their knowledge of hieroglyphics and ancient languages, these scientists report the inscription on the tablets are bulletin announcements from King "Tut" to his subjects that in all his vast kingdom his favorite entertainer was a young lady whose name when translated from the Egyptian to English read

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FIRPO-BRENNAN FILM

(Continued from page 1)

actual contest at the Garden March 16, the pictures scheduled to be shown at the Broadway and Cohan being photographs of a reproduction of the 12 rounds as nearly as Firpo and Brennan can remember the various punches, leads, counters, swings, etc. The two pugilists have been making the film since Tuesday of this week.

When the Jack Dempsey-Carpentier pictures were shown in New York a couple of years ago, Tex

Rickard was fined \$1,000 following legal difficulties over the showing of the fight films. The same thing happened in Los Angeles and one or two other cities, Rickard in each instance being penalized \$1,000. In the instance of the Dempsey-Carpentier fight pictures the showing was adjudged illegal in New York because the filming was in Jersey City, N. J., the law forbidding the shipment of fight pictures in interstate commerce.

With the Firpo-Brennan fight pictures the case is different through the pictures being made in New York. The law permits fight pictures made within a given state to be shown within the confines of that particular state, consequently legal difficulties are not expected to crop up in the showing of the Firpo-Brennan contest.

The reproducing of the Firpo-

Brennan films, which will include the knockout rabbit punch by Firpo that sent Brennan to the hospital for four or five days after the contest suggest possibilities of a new method of filming all fights so they can be shown in New York whether the fight originally takes place in the metropolis or not. The same idea can be readily applied to any fight, that is a reproduction could be made no matter where the fight occurred if the services of the contracting fighters could be secured, and films of the contest shown in New York, according to the opinion of several attorneys versed in theatrical law.

The Firpo-Brennan fight pictures reproduction will run about an hour and a quarter, and will include the usual ringside scenes. The actual fight ran all but 12 rounds, Brennan going out after two minutes and four seconds of the final 12th round. In actual time the real fight took up about 47 minutes, 12 three minutes with 11 minutes at the rate of one minute for rest in between rounds.

The idea is not new of reproducing a fight for the pictures. It has been done once or twice before, notably in the instance of Jack McAuliffe, who reproduced one of his earlier championship contests after some 20 years had elapsed.

WEBER-FIELDS CO

(Continued from page 1)

\$100 par value. The prospectus stresses the influence the current dance craze will have in popularizing the new amusement place.

A table compiling the estimated earnings of the Weber & Fields Amusement Co. places the nightly gross for the music hall at \$3,500; cabaret and dance salon at \$2,500 based on 1,200 admissions at \$2.50 each; dining room and safe at \$6,000 nightly, derived from 1,200 guests at least spending \$5 each. The net earnings per season of 42 weeks is estimated at \$1,671,600.

"Spice of 1922" has Ben Jerome as its musical leader next week and thereafter.

Elone and Sierra, playing at times as Silverhill Sisters, will dissolve as a team.

Dave Schaeffer has been appointed manager of the Forum, a 3,000 seat house in the Bronx, New York, recently opened.

The Duncan Sisters, also McCarthy Sisters, have lately had phonograph tests made with popular songs.

The Opera House block in Stamford, Conn., was badly damaged by fire Sunday. The loss is estimated at \$25,000.

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Thank You, Mr. Nelse

I CONSIDER IT A FINE COMPLIMENT FROM ONE WHO KNOWS

To Managers and the Profession: Nelse, in *Billboard*, March 17, said:

Jay Flippen is doing black-face as the featured comic. In reviewing the work of Flippen in other shows, and at Miner's in this show, we accepted him at his face value, i. e., a colored actor doing black face, and in accepting him as such we are paying him the highest tribute a reviewer can pay a white actor characterizing a colored actor.

Flippen, the white actor, has evidently given much time to the

study of the late Bert Williams, the colored actor, for Flippen is a facsimile of Williams in his facial make-up, registrations, gestures, lines and actions, which at all times are droll and humorous, and never for a moment, from his first to last appearance in the presentation, does he make manifest that he is any other than a colored actor.

An actor that can maintain the characterization without robbing it of its illusion is an artist.
NELSE.

JAY C. FLIPPEN

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New Address

BOSTON

By LEN LIBBEY

When a vaudeville show is so good that it sends a hard-boiled reviewer out ballyhooing his friends into paying their good money at the box office to see it, it is quite safe to say that show has something. This is the case at the local Keith house this week. The reviewer could take all the nice, pleasant adjectives he knows and hurl them at the show in a bunch and then he wouldn't be over-stepping. From the start to the finish the show hit a standard that has never been beaten in late years at this house and has seldom been equaled.

It would be an injustice to pick out any one act on the bill and credit that act with being the "spot" one, although as the program read, Irene Franklin and Dooley and Morton divided that position.

Rekoma, programmed as "The Gentleman Equilibrist," opens the show. For once the billing is correct in an act of this sort. He appears slowly and dignified, maintains his dignity and equilibrium while he goes through his routine, which starts when lots of the other boys leave off, and has plenty all the way. He closes without any clashing of cymbals; in fact, he exited to applause that would mean encore for any performer.

The Browne Sisters follow with their accordions. A pair of shapely girls, costumed up to the minute and with everything but personality. The girls run through several selections that have merit, although none of them are outstanding, and closed very strong. They carry their own orchestra leader, who has little to do but see that they have aid at the proper time from the house orchestra.

Tom Douglas and his company in one of the most perfect playlets ever seen on the local Keith stage followed. "When Love Is Young" is a comedy that cannot help but appeal to every theatregoer, for it is a true picture of the "puppy love" stage. It could be unmercifully man-handled if not done just exactly right, but the point is that Douglas and his company do it just

exactly right, and the result is a perfect comedy bit.

The tone of the bill is contained in the next act, Rae Eleanor Ball and her brother. Little can be added to what has already been said on previous visits of this pair of entertainers, but it is to the credit of these performers that they consistently maintain the high standard that has put them up at the top of their class.

Mabel Ford, with Golden and West and the Doll Sisters assisting her in the dancing and carrying her own orchestra as she did on her last visit here, follow. From the start she was over, putting over her own stuff with speed and cleverness and with her supporting company traveling along with her all the time.

Another act that has been seen here several times before, but is always welcome, is that of Crawford and Broderick. This couple demonstrate that with good material and plenty of personality an act does not need to hurdle all over the stage to get their offering across. There were plenty in the house who were cognizant of the style and much of the material of the pair, but the manner in which they put it over makes it a laugh all the way through.

Miss Franklin, showing here for the first time with her new act, brought to the city the first "Tut" backdrop. Her act is splendidly staged and her costumes need no comment. She ran through her six programmed numbers to insistent applause and was forced to give two encores, winding up with her famous "Red Head" song, by which she has earned for herself a well-defined niche in the hall of vaudeville fame. Jerry Jarnigan at the piano should be used as a model by several other accompanists that

play the house during the season. His two numbers were put over with telling effect, and, best of all, he has dodged that pitfall that accompanists so often fall into when they are left alone during costume changes, an air that seems to say: "She's good, but just watch me do my stuff."

Gordon Dooley and Martha Morton on next had on their hands the fine big task of furnishing laughter to an audience that had been laughing almost continuously for two hours. Any follower of vaudeville knows what a hole that is for an act to be in. Without hesitation and with that confidence that means so much to performers, they shot on, did their stuff to gales of laughter and gave the house one of the best 15 minutes it had had. Martha had a bit of difficulty with the house orchestra in her dances, there again being that lack of cohesion between the players and the performers that makes one wish for the old days of Monday morning rehearsals, but remedied the trouble without much loss of time. Toward the close of his act Gordon had an accident to his raiment similar to the one that Isadora Duncan had on her visit here, but it furnished Gordon with just so many more laughs.

Valentine and Bell closed the show with their novelty act.

Looking back on the performance one finds novelty, music, dancing, comedy, personality—and if this doesn't spell first-class entertainment nothing does. The show ran off like clock-work and was over well within the time limit. The house was almost capacity down stairs—not so strong in the boxes as last week, with every indication that business will build up as it runs.

Si Snyder is doing the publicity for the Monroe Doctrine Centennial Expo which opens here in July.

Matt Grau is in town from St. Louis. He plans a big municipal opera season and is negotiating with city officials.

Bert St. John has returned from New York. He formerly managed Clune's Auditorium.

Clune's Broadway theater is on the market. Several are negotiating for it.

The Hillsbrect (Orpheum, Jr.) celebrated its first anniversary this week.

PITTSBURGH

By GEORGE R. MILLER

NIXON—"Good Morning Dearie."

ALVIN—"Greenwich Village Poilies."

PITT—"Able's Irish Rose."

LYCEUM—"The Sheik's Love."

OLYMPIC—"Bella Donna."

Caroline Ross from the Century Roof at Baltimore is in the cast at the Academy this week.

An advertising stunt is being carried on in Pittsburgh by some of the theatres in presenting some of their acts or stars to the people by radio.

"The Passion Play" will be presented at the Duquesne next week by local talent. The house is now practically sold out.

"Able's Irish Rose" is advertising, using about three times as much newspaper space as any other show. It is in the Pitt for a run.

LOS ANGELES

By ED. KRIEG

Louis Levy, stage manager of Philharmonic Auditorium, and several other prominent local theatrical men, along with Guy Price, drama critic of "The Herald," trekked to Bakersfield, Cal., last week to assist Walter Hearn, manager of Mason, negotiate the "hot sands." Hearn was initiated by the Shrine.

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"Big Jamboree" 26 Casino Boston
"Miner's Bronx New York
"Big Wonder Show" 26 Gayety Omaha
"Bon Tons" 26 Gayety Minneapolis
"Empire Toronto
"Broadway Brevities" 26 Yorkville New York
"Casino Philadelphia
"Broadway Flappers" 26 Gayety Washington
"Bubble Bubble" 26-28 Colonial Utica
"Chuckles of 1923" 26 Gayety Minneapolis
"Finney Frank" 26 Hurlig & Seamon's New York
"Flashlights of 1923" 26 Orpheum Paterson 2 L O
"Follies of Day" 26 Empire Brooklyn
"Folly Town" 26 L O Gayety St. Louis
"Giggles" 26 Gayety Buffalo
"Greenwich Village Revue" 26 Columbia New York
"Hello Good Times" 26 Olympic Cincinnati 2 L O
"Hippity Hop" 26 Miner's Newark
"Keep Smiling" 26 Empress Chicago
"Knick Knacks" 26 Colonial Cleveland
"Let's Go" 26 Miner's Bronx New York
"Maid of America" 26 Lyric Dayton
"Maid of America" 26 Lyric Dayton
"Marion Dave" 26 Casino Philadelphia
"Mimic World" 26-28 Cohen's Newburgh
"Radio Girls" 26 Gayety Montreal
"Record Breakers" 26 Gayety St. Louis
"Reveries" 26 Gayety Rochester
"Rockets" 26 Gayety Pittsburgh
"Social Maids" 26 Gayety Milwaukee
"Step Lively Girls" 26 Grand Worcester
"Step On It" 26 L O 2 Hurlig & Seamon's New York
"Talk of Town" 26 L O 2 Gayety Omaha
"Temptations of 1923" 26 Gayety Kansas City 2 L O
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"Youthful Follies" 26 Casino Brooklyn 2 Miner's Newark.

MUTUAL CIRCUIT

(March 26-April 2)

"Band Box Revue" 26 Empire Hoboken 2 Gayety Brooklyn.
"Flappers" 26 L O 2 Olympic New York.
"French Models" 26 L O 2 Majestic Albany.
"Girls from Follies" 26 Lyric Newark 2 Majestic Wilkes-Barre.
"Girls from Reno" 26 Star Brooklyn 2 Empire Hoboken.
"Hello Jake Girls" 26 Howard Boston 2 Plaza Springfield.
"Jazz Time Revue" 26 Majestic Albany 2 Howard Boston.
"Jersey Lilies" 26 Bijou Philadelphia.
"Jingle Belles" 26 Folly Baltimore 2 Penn Circuit.
"Kuddlin Kittens" 26 Peoples Cincinnati 2 Gayety Louisville.
"Laffin Thru 1923" 26 Olympic New York 2 Star Brooklyn.
"Midnight Maidens" 26 Garden Buffalo 2 one-nighters.
"Miss New York Jr" 26 Broadway Indianapolis 2 Garden Buffalo.
"Powder Puff Revue" 26 Majestic Wilkes-Barre 2 Majestic Scranton.
"Round the Town" 26 Empire Cleveland 2 Peoples Cincinnati.
"Step Along" 26 Penn Circuit 2 Empire Cleveland.
"Sweet Bay Bees" 26 Majestic Scranton.
"Town Follies" 26 Gayety Louisville 2 Broadway Indianapolis.
"White Pat" 26 Gayety Brooklyn 2 Lyric Newark.

LETTERS

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METROPOLITAN—Dark.
MOORE—Vaudeville.
PANTAGES—Pop vaudeville.
PALACE HIP—Pop vaudeville.
OLYMPIC—Musical tab.
PICTURES—"Heroes of Street," with Wesley Barry in person; Strand, "The Pilgrim"; Liberty, Robin Hood (3d week); Blue Mouse, "My Friend the Devil"; Columbia, "The Power of a Lie."

A feminine member of the "Rainbow's End" act at the Moore this week was married in Vancouver, B. C., last week to a New York physician, who immediately sailed for the Orient to study the cause and control of sleeping sickness, while the bride continues with the act.

It is reported that Louis R. Lurie, San Francisco real estate operator, who has been holding an option on the old Levy Orpheum, has decided not to purchase the theatre at the present time.

The contract for the demolition of the buildings on the block surrounding the Metropolitan theatre has been let in preparation for the erection of the new Olympic Hotel, to open May 1, 1924. The opening of the hotel will mean that the night life of Seattle will center in the Metropolitan tract, and may mark the beginning of a new era of prosperity for the shows playing the Metropolitan.

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Motorists to Coney Island will be well taken care of as regards parking space, if the request of Park Commissioner John Harmon to the Board of Estimate is granted. It is intended to utilize the entire site of the former Dreamland Park, destroyed by fire several seasons ago, as a parking center for autos. Commissioner Harmon has asked for an appropriation of \$125,000 to meet the expense of a six-inch solid concrete floor and erection of the necessary building for the purpose.

Ella Golden is suing Lew Fields for \$1,000 on a contract with the Shubert unit, "Snapshots of 1922." Fields has answered to the effect the plaintiff breached it voluntarily by not complying with script directions, etc.

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RADIO VIA PHONE

(Continued from page 3)

plans are fully laid and ready for practical operations.

A Lenten noonday service was celebrated Tuesday at Keith's, Palace, New York, following which the sermon was broadcasted with a receiver installed by the American Telephone and Telegraph Company.

The sermon was by Bishop Herbert Shipman, of the diocese of New York Protestant Episcopal Church. Rev. Malcolm J. McLeod, D.D., William B. Millan, secretary of the Federation; Howard Wade Kimsey, soloist, and the Gloria Troupers.

The services will continue at the Palace at noonday from now until Easter, the house having been donated for that purpose. No demonstration or religious sect is favored, the clerical spokesmen of different faiths to succeed each other on days allotted to each.

In Louisville, Billy Sunday will be one of the noonday speakers at the Keith house. Similar services are now held at the Keith houses of Syracuse and Cincinnati.

FIGHT ON MILEAGE

(Continued from page 3)

the 3½ cent-a-mile rate. Each person traveling must have an indi-

vidual book, with their photograph pasted on the inside of the cover. In the case of a vaudeville team, trio or any number of people exceeding one, each must have individual books. The books in addition to containing photographs of the holders must also contain the signature of the person traveling on the mileage book. When requested to duplicate the signature, the mileage book holder must do so on demand of the conductor or railroad official collecting fares.

The books will probably consist of 500, 1,000 and 2,000 mile coupons. These coupons will not be accepted on trains from the mileage book, but must be exchanged at the ticket office of the road travelled on at the starting point.

Should a book holder desire to turn in a book to the railroad purchased from before the number of mileage coupons has been used up, the book holder will be entitled to a rebate. The mileage used will be charged, however, at the rate of three and a half cents a mile.

Traveling managers of burlesque and other organizations, but more especially burlesque and musical shows because of carrying large numbers of chorus girls can see little advantage in the mileage books with the rules affecting them explicitly making them only use-

ful for the individual the books were issued to. Few if any burlesque shows travel more than three weeks at the start of the season without changing about half of their choristers. The annoyance on securing new books the managers say will hardly justify their use. While the musical shows do not change their choristers as frequently as the burlesque shows, the same condition obtains as regards the annoyance of securing a new book every time a new girl joins a show. The same applies to principals with all travelling companies, in the case of changes being made, with the necessity of the management obtaining new mileage books every time a traveling show changes a member of a cast.

Railroad men in touch with the theatricals generally appear to regard the system of handling the mileage books as practically useless for traveling show people, through the conditions the mileage books are hedged around with.

MUSICIANS' FIGHT

(Continued from page 6)

dispute. The V. M. P. A. had not returned an answer up to Wednesday. Indications point to the V. M. P. A. standing pat and refusing to deal with the M. M. P. U., as Local No. 802 is the official American Federation of Musicians' local in New York.

It is very likely the expected refusal of the V. M. P. A. to deal with the M. M. P. U. will precipitate the

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o about 35 per cent. in wages over the present scale. Local No. 802 has not presented any wage scale increases as yet. It seems unlikely that it will.

That trouble in theatre may occur because of the struggle between the two organizations. Should 310 officials succeed in placing men without the sanction of local 802, the stage hands are expected to walk out, since such musicians would at least technically not be organized labor, because they would not be working under the direction of the federation or its constituted local. One promise said to have been made by the Mutual officers is a wage increase of 35 per cent., in spite of the contract existing between the managers and the federation. The increases were suggested for vaudeville theatres.

The trouble concerns the problem of what is to become of the property owned by the Mutual on East 86th street. It is said the site is worth about \$2,000,000, though just what the equity is only the leaders appear to know. The Musicians Mutual Protective Union is a state chartered social organization. It was ruled by the courts that because of the charter the federation could not control it, which was the reason why the federation revoked its license to 310 and organized the local 802, from which no member of the Mutual was barred.

Because of the valuable property owned the Mutual has held virtually all its old membership. If the organization were dissolved and the property sold it would mean very little pro rata. But if the membership can be reduced to 400 or 500, it would be advantageous to sell the property and cut up the proceeds. Because of that the federation is not anxious to have its men withdraw from the old Mutual, figuring that a time will come when the conservative element will again be placed in charge.

William Seabury's venture into the retail shoe business has proved unsuccessful judging from the involuntary petition in bankruptcy filed against the corporation bearing his name Tuesday by three shoe manufacturing companies. Seabury had his place of business at 25 West 50th street, New York.

Mooney and Holbein have returned to New York, after several years in England.

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STOCK REVIEWS

(Continued from page 14)

tures would often slide by a Sunday editor's desk into the photogravure sections. Times and circumstance brought some good roles and she has made much of them: Miss Leeds is an asset to this company and has made herself popular here. Betty Wilson is a newly imported ingenue, blonde, pretty and light. Her work is attractive enough. Olga Lee, a tall brunet, is a capable stock actress, whose experience would allow her to play a variety of roles. Mary Jeppe is also a farcuse with a good sense of comedy values and her work in several of the productions has been meritorious and on a plane with that of her associates.

There are some good stock men in the company. Ralph Murphy can do anything from playing leads to staging shows. Joseph Craehen

plays the middle-aged man well. Short, stockily built and with a strong, heavy face, Mr. Craehen can look the part and play it with authority. Donald Gregory is a character actor, excellent in the roles he has undertaken, while William Everts is at present playing the butler in "Gertie." A good comedian he is, one who knows the value of a laugh and has the ability to extract them. Jerome Renner is a suave, agreeable and pleasant voiced player who suits the lover roles well.

Francisco Howard has been with the company all year and will shortly rejoin it here. She has been leading lady and was formerly with several W. A. Brady productions. She is the beauty of the company, a slight, blonde girl, with a classic neck and profile. Her voice is clear, albeit a trifle light, and her manner is ingratiating in the extreme. Her portrayals are not marked by any

great variety of playing, for her little bag of tricks seems limited, but her manner and her appearance is refinement itself, so that with farces she gets by nicely. Her work here has shown constant improvement, and she can be put down as a comer, for her looks and neat appearance will carry her over with almost any audience which appreciates ladies and gentlemen of the stage who really look the part.

Jean Downs is another member who has been appearing from time to time in minor roles. Her work in several of these has shown that when her opportunity arrives for a fat part she will make a great deal of it.

The scenery for the Marshall productions is way above the stock average. William Sheafe, Jr., and his staff have been responsible, and in several instances have turned out crackerjack work for elaborate presentations. Roland Young, Harry Minturn, Elisabeth Risdon, Tallulah Bankhead, Lilyan Tashman, John Westley, Fred Tiden, Henry Daniell and Margot Kelly have all appeared with Mr. Marshall's organization during the time it was presenting straight comedy to Baltimore. That was before the local populace began falling for the fifth. When the craze is over, it is hoped that Mr. Marshall will resort to his former policy and work things so that both he and the town will profit.

J. Irving Southard has been appointed assistant secretary of the National Vaudeville Artists', succeeding William Stuart who died last week.

ROCHESTER

By L. B. SKEFFINGTON
LYCEUM—"Steve," first half, "Molly Darling," second half.
PAYS—Herbert Crowley's Revue, Gordon and Healy, McIntyre and Holcomb, Australian Delsos, Nat Burns, Amaroos and Jeanette; "Only a Shop Girl," feature film.

EASTMAN—"The Pride of Palermo," feature film; Porova Dancers, second week; John Hammond, organ solo; Eastman orchestra, all week except Wednesday, Madame Emma Calve in concert, Wednesday only.

PICTURES—"On the High Seas" and "Heroes and Husbands." Regent; "Do and Dare" and "His Wife's Husband," Piccadilly.

"Robin Hood," which jammed the Eastman for a week, is scheduled for a return engagement at the Piccadilly.

"The Cat and the Canary" drew good houses at the Lyceum all week.

Last week's "rough house" at the Temple was probably the best at that house in a long time. This consists of impromptu fun by members of the bill. Several of the acts parked themselves in various parts of the house and bantered remarks back and forth over the footlights. These events add much to the pleasure of the audiences, evidently.

Rochester will this month take another step forward as a musical center with the debut of the Rochester Philharmonic Orchestra, composed of the Eastman Theatre Orchestra and 25 other selected musicians. The first appearance will be at the Eastman on March 28, when Alf Klingenberg, director of the Eastman School of Music, will be the soloist at the piano. This new body is in line with Mr. Eastman's desire to develop a symphonic orchestra of unquestioned merit. The present theatre orchestra includes a number of noted soloists from many foreign countries. The name of the new body is in memory of the Rochester Philharmonic Orchestra which flourished 50 years ago under the baton of Professor Henri Appy.

Another change is scheduled at the Eastman Theatre with the resignation of Arthur Alexander as conductor of the orchestra. Since Mr. Alexander came to Rochester several years ago he has been actively identified with George Eastman's plans for developing a great musical center in Rochester. He was connected with the Eastman School of Music and when the endowed Eastman Theatre was projected he went to the New York Capitol for a year to get experience in conducting a large orchestra. He has been general music director since the theatre opened, having control of the orchestra of 70 pieces. No reason is given for his resignation, but it is rumored there was friction.

The theatre management confirmed reports that his resignation had been accepted, but referred questions to Mr. Alexander. The latter declined to make any remarks concerning the matter.

It was reported that Director Ver-

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AND HIS ORCHESTRA

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bruggen of the Minneapolis Orchestra was slated to succeed Alexander, but Mr. Eastman denied this. Mr. Verbruggen was a recent guest of Mr. Eastman and inspected the theatre, but it is said he has a contract in Minneapolis. Victor Wagner is the associate conductor at the Eastman. He came to the local house from the New York Criterion, and previously from Vienna. Alexander Roman, former bandmaster for the Russian czar, is the concert master.

BILLS NEXT WEEK

(Continued from Page 31)

Bert Walton
Eva Tanquary
OAKLAND, CAL.
Pantages
P & J LaVolla
Ford & Truly
Three's a Crowd
Stephens & Holster
Vardon & Perry
Bellocleaire Bros
LOS ANGELES
Pantages
Santiago Trio
White & Barry
Maude Leone Co
Harry Hines
Hannaford Family
SAN DIEGO, CAL.
Pantages
The Lumara
Philbrick & Devoe
Ruth Budd Co
Sherman Van & H
Valledilla Leopold
Margaret Strain
L'G BEACH, CAL.
Pantages
Clark & Storey
Noodles Fagin
Richardson Twins
Josie Heather
Palo & Palet
Kate & Wiley
SALT LAKE
Pantages
Pierce & Goff
Lillian Burkhardt
Kilmer & Henry
H & L Hart
Tabor's Circus
Major Rhoads
OGDEN, UTAH
Pantages
(25-31)
Ward & Loney
INTERSTATE CIRCUIT
DALLAS, TEN.
Majestic
MacSweeney
Behan & Black
Harry J. Conley Co
McLellan & Carson
Eddie Ross
Jimmie's Joys
ST. SMITH, ARK.
Majestic
Ed E Ford
Newell & Mort
Jason & Harrison
Pieron & Port & P
(One to Bill)
FT. WORTH, TEX.
Majestic
J & N O'Neil
Foley & Lohr

OSWALD



WOODSIDE
KENNELS
WOODSIDE
L. I.

GEO. KALALUHI'S HAWAIIANS

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"EKELA," the Tropical Beach Dancer
in "PASTIMES OF HAWAII"
Direction: SIMON AGENCY

—MISS—
ADA MAE WEEKS

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Marion Murray
Fisher & Gilmore
Little Billy
Herbert & Dore
HOUSTON, TEX.
Majestic
The Norvelles
Millicent Mower
Hjams & McIntyre
Duval & Symonds
Bernavick Bros
F & A Henning
LITTLE ROCK
Majestic
The Cevenes
Janon & Harrigan
Newell & Mort
Ed E Ford
Fatsy Shelly Band
J & E Arnold
Valerie Bergere Co
Hrady & Mahoney
Tints & Tones
(One to Bill)
OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Charles & Willis
Dunham & O'Malley
Barlor Bed'm & B
Swartz & Clifford
Roy May & E
SAN ANTONIO
Majestic
Chandon Trio
Charlotte Lanning
Thank You Doctor
Weaver Bros
Billy Glason
Alma Nielson Co
TULSA, OKLA.
Orpheum
(Oklahoma split)
1st half
Wili Bird Co
Lloyd & Goode
Thos E Shea Co
Lyons & Yocco
La Pollicia Trio
WICHITA, KAN.
Orpheum
Three Renards
Russell & Sanbo
Emile Lea Co
The Volunteers
Current of Fun
2d half
Berk & Saun
Margaret Howler
Harrison & Dakin
Edwards & Benaley
Rafayette's Dogs

NEW YORK THEATRES

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In the New York and London Success,

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Staged by SAM FORREST

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SAM H. HARRIS Presents IRVING BERLIN'S

"MUSIC BOX REVUE"

Staged by HASSARD SHORT

WITH A GREAT CAST

GAIETY

B'way & 46th St. E. 8:30

CHARLES DILLINGHAM Presents

LOYALTIES

By JOHN GALSWORTHY

Produced by Basil Dean

"SEASON'S BEST PLAY,"—Tribune

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OF THE MOVIES

With Glenn Hunter—Flores ce Nash

Harry Leon Wilson's story dramatized by

Geo. S. Kaufman and Marc Connelly

EMPIRE

Broadway & 40th St. E. 8:30

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HENRY MILLER

in one of the most

inspiring plays

of modern times

The moving story of a great and simple

man who loved and served humanity.

Adapted from the French of

SACHA GUITTY by Arthur Hornblow, Jr.

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45th St., W. B'way. E. 8:30

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LIONEL ATWILL

in THE COMEDIAN

By SACHA GUITTY, Adapted by Mr. Belasco.

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—Darront, Eve. World

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LENORE ULRIC

as KIKI

A New Character Study by Andre Picard

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Mats. Wed. & Sat. 2:30

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A New Comedy by GUY BOLTON

with GENEVIEVE TOBIN

Staged by WINCHELL SMITH

HENRY MILLER'S

THE SELWYNS Present

JANE as "JULIET"

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Mats. Wed. & Sat. 2:30

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Mats. Wed. & Sat. 2:30

"Best American Musical Play

in the 'Whole Wide World'"

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COMEDIANS

In the New Song and Dance Show

"LITTLE NELLIE KELLY"

BETTER TIMES

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HELEN MacKELLAR in

"THE MASKED WOMAN"

With LOWELL SHERMAN

GEO. COHAN

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Mats. Wed. Sat. 2:30

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GREATEST CHORUS ON BROADWAY

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COMEDY TRIUMPH

"UP SHE GOES"

"Takes first prize among musical plays."

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Direction Joseph Plunkett

Mabel Normand in Suzanna

STRAND SYMPHONY ORCHESTRA

ART. EDWARDS, Conductor

In This Issue
PICTURE NEWS
WILL BE FOUND
On Pages 22 to 29

Arnold Johnson

...and...

His Orchestra



BROKE ALL RECORDS!

Selected by the BALABAN & KATZ THEATRES of Chicago as Headliners
"SYNCOPIATION WEEK"

March 5th—Chicago, March 12th—Tivoli, and March 19th—Riviera Theatres

ARNOLD JOHNSON AND HIS ORCHESTRA
BROKE ALL RECORDS FOR THESE HOUSES

ARNOLD JOHNSON EXPRESSES APPRECIATION

TO THE INDIVIDUAL MEMBERS OF HIS ORCHESTRA

FOR THE WHOLE HEARTED EFFORT AND SINCERE CO-OPERATION RENDERED WHICH HAVE MADE THIS
TREMENDOUS SUCCESS POSSIBLE

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EDUARD SHEASBY, Violin
JOHN ROSE, Banjo
ANTHONY NATOLI, Cornet
CHRIST KILLINGER, Cornet

ROY MAXON, Trombone
WILLIAM KRANZ, Piano
KENNETH WITTMER, Drums
ROY HENDERSON, Tuba

HAROLD STURR, Saxophone
DUDLEY-DOE, Saxophone
GEORGE SLATER, Saxophone

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VARIETY

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56 PAGES

CARNIVAL MEN CONFESS

ART MAY BE THEIR MIDDLE NAME; THEY TALK MONEY JUST THE SAME

Moscow Art Players Compare Uniform \$110 Weekly Salary With Americans—"Chauve Souris" Artists Surprise Vode Agents With Quotations

While his brilliant galaxy of box office winning Russian attractions in their own language compare their salaries with those they heard Americans receive over here, Morris Gest continues delightfully in ignorant bliss of the tempestuous marvel the golden box offices on this side have erected before the Moscow Art Theatre and "Chauve Souris."

When the Theatre Guild, which proposes building a \$500,000 theatre in New York, is said to have suggested to M. Stanislavsky it would like to consider him as director in the new edifice at \$30,000 yearly, the star of the Moscow Art is reported to have timidly replied, provided the offer were increased to \$60,000, there might be grounds for him to consider it.

While Art is their middle name, the Russians talk money just the same. By that token, they are said to receive a uniform salary of \$110 (Continued on page 51)

LARGE FILM THEATRE LOOKING FOR AMATEURS

Newman, Kansas City, Holding "Discovery Concerts"—Selections from 200

Kansas City, March 28. They have been called "amateur shows," "tryout performances," "local revues," and many other things, but the management of the Newman, the local and largest film house, is making elaborate preparations for offering the non-professional entertainment under the name of "Discovery Concerts."

The first of these will be given (Continued on page 51)

F. P.'S NEW THEATRE SHORTLY STARTING

The new theatre proposed on the Putnam Building site in Times Square by the owner of the property, Famous Players, will be started within 60 days, according to account. There is to be a restaurant in the same building with the space rented by F. P.

While plans have been drawn for some time for the structure, the Shanley restaurant leasehold that expires June 1, next, is said to have delayed the commencement of construction. With the closing of Shanley's Sunday night and the entry of its operating company's petition in bankruptcy Monday, the way was cleared for the Famous Players to accordingly prepare for immediate action.

The original F. P. plans for the new house are said to have called for but one entrance through the present Shanley restaurant on 41st street. It may be decided under the present conditions to have a Broadway entrance as well.

If the F. P. operates the house for pictures it will give that concern its fourth Times square theatre. The others are Criterion, Rivoli and Rialto, while it also owns the New York theatre property (including the Criterion), with the New York theatre now operated by Loew's under a lease for 10 years. The petition in bankruptcy filed (Continued on page 55)

PLEDGE TO STOP OLD ABUSES

Objectionable Features of Carnival Attractions Listed in Resolution—Pledges to Observe It—Carnival Twist Operated Under Name of Showmen's Legislative Committee—Fails to Carry Full Conviction—Believed to Be "Manipulated" and "Directed"—Pointers for Municipal Officials

100 OUT OF 150 SIGN

Chicago, March 28. The carnival managers have confessed to the objectionable features that have been or may be carried with the traveling carnival shows.

Their confession takes the form of a resolution adopted by an organization known as the Showmen's Legislative Committee. Carnival men everywhere have been asked to subscribe their signature to a pledge that embodies the resolution and would virtually place the signers under the control of Thomas Johnson, the Chicago attorney, recently appointed as arbiter of the committee. Mr. Johnson is also the general counsel for the Showmen's League of America, of which the Legislative Committee is believed to be an offshoot. By formally barring certain abuses, they go on record as admitting they have been practiced.

So far it is claimed that 100 out of 150 carnivals have signed the pledge. Many of the signers are (Continued on page 53)

DETAIL OF CARNIVAL REFORM SCHEDULE

List Abuses They Now Pledge Themselves to Eliminate Coming Season

Whereas, certain practices, shows, games and devices have crept into and are permitted by certain persons, companies and corporations owning, managing or controlling indoor and outdoor amusements which are objectionable and a detriment to clean, moral, wholesome amusements; therefore, be it Resolved, That we, the Showmen's Legislative Committee, go upon record (Continued on page 53)

METROPOLITAN'S BEST SEASON ARTISTICALLY AND OTHERWISE

23 Weeks of Grand Opera Will Average Around \$75,000 Weekly in Gross Receipts—Three Stars Relieved Gatti Casazza of Usual Worries

TWO EASTERN CITIES WITHOUT LEGIT HOUSE

Albany and Providence Have No Opening for Road Attractions

Albany, N. Y., March 28.

Albany is without a home for legitimate attractions. Through Harmanus Bleeker Hall passing to the Proctor interests the city is left without a place for a road show.

The outcome is in doubt. While the condition was foreseen by the Shuberts, they are said to have depended upon a Max Spiegel promotion that contemplated a local theatre (Continued on page 51)

NOTORIOUS PLAY DROPS OFF IN RECEIPTS

The status of "The God of Vengeance" so far as the courts are concerned was still undecided up to Wednesday. A special jury was to but a postponement was granted, and a decision on the charge that the performance is obscene and immoral will not be given until next Tuesday.

It is reported several lawyers when asked to defend the case refused (Continued on page 51)

VALENTINO PREFERS CHASING

Chicago, March 28. Rudolph Valentino is in a story being told by Ina Claire.

Miss Claire was introduced to the "Sheik" and in her conversation remarked that it must be interesting to have all the girls chasing one. "I wish they wouldn't do it," replied Valentino. "I want to chase the girls and not be chased."

Stock Player Made Major

Springfield, Mass., March 28. J. Warren Burrows, who formerly was with the Arlington Players at the Auditorium, Lynn, Mass., has been made a major of infantry and has been assigned to duty in the 5th Division, U. S. Army. He served during the World War and was captain of infantry.

When within the month the season of grand opera at the Metropolitan will have ended, that great home of great voices will have recorded its very best annual period.

The Met's season not only artistically has reached the highest ideals of the opera lover, but financially the Met is reported to have fared far beyond other years. While the gross receipts for the 23 weeks of the Met's season that started in November will have reached an estimated average of from \$70,000 to \$75,000 weekly, that does not signify profit, nor is profit anticipated in the Met's operating career. It does record, however, to the gratification of the Metropolitan's sponsors the whole-hearted support of the New York musical world.

Following the expiration of the Met's season the operatic organization will be transported for a single (Continued on page 53)

NEW STAR

Helen Gahagan Picked by William A. Brady

W. A. Brady will feature Helen Gahagan next season in a new play being written by Barry Connors. Miss Gahagan is the young actress who started critics raving by her acting in a Brady play which fared early in the winter, and at present she is on tour in "Passions for Men," the Molnar play.

Connors also wrote "The Little Bigamist," a comedy which Wilmer & Vincent produced some weeks ago, then withdrew for fixing. The show was first called "The Blackmailer." It is being saved for next season and will then be put on by Brady in association with Wilmer & Vincent. The play is credited with being an unusual laugh provoker.

J. K. EMMETT MANAGING

J. K. Emmett has been appointed assistant to Joe Vogel, manager of Loew's State, New York.

Emmett, who appeared in vaudeville in a sketch, retired from the stage to accept the managerial position.

COSTUMES FOR SALE OR TO RENT

Foremost Makers of Stage Attire for Women and Men
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TO DO "REIGEN"

Green Room Club Decides on Public Production

It appears that the million dollars worth of publicity or notoriety accruing to the German play "Reigen," through the proposal of the Green Room Club to produce it, as the climax to a dinner given in honor of Otto Kahn, is to be taken advantage of by a group who see financial possibilities in the production of "Reigen" as a regular attraction.

The play is now being rewritten by an experienced play doctor, his primary task being to fit the dialogue and action so that it will pass the censors, and at the same time have the kick requisite to make a New York presentation profitable.

An endeavor is being made to keep the proposition from public knowledge, until everything is set, but it is known that rehearsals are being conducted right along, just where is not known but it is said, out of town.

DANCING TEACHERS' CZAR

Fearing dance reforms and restrictions the American Conclave of Dancing Teachers' Societies met in Louis H. Chalif's school on West 57th street, New York, for the purpose of discussing the problem.

The appointment of an executive akin to a Landis may be decided upon.

BROADCASTING AND FILMS DENTING LONDON'S THEATRES

Society of West End Managers Desires to Eliminate All Radio Facilities—Rise and Fall After Easter, Then Summer Season Sets In

London, March 16. Although business has not been particularly good for some time, it would be unfair to judge it at the present moment, this being the Lenten season, a time of the year which is always managerially disastrous.

Apart from this, the showing of super pictures at several places in the West End, including the New Oxford and the London Pavilion, has hurt legitimate enterprise, and the new craze for broadcasting is also damaging. So serious is this latter side of the question considered that the Society of West End Managers at last meeting decided to cut out broadcasting facilities. Before this can be done, however, some half dozen contracts with leading musical comedy and revue houses will have to be carried out. Among the shows already broadcast are "The Last Waltz," the Hippodrome pantomime and "Battling Butler." Others under contract are said to be "The Lady of the Rose" and "Lilac Time." It is daily getting more apparent that managers realize the danger of the new "stunt." Seventy-five per cent of London's population is "pirating," and who is going into a storm to pay good money for an uncomfortable seat when one can hear the piece in comfort at home and for nothing?

Super pictures are running at the Pavilion, where "Robin Hood" is still proving a big attraction; at the New Oxford, where the new Griffiths film, "One Exciting Night," is arousing discussion, and at the Scala, where the German film season is doing the usual Scala business, which is practically nothing.

Of the many cabarets which have sprung up in the last few months little is heard, although the Queens Hall Follies and the Metropole show have acquired a recognized position in London's entertainments and are not so hampered by restrictions as they were. Both places now have extended licenses three times a week.

The Covent Garden Opera House is occupied by the Jean Redini revue, "You'd Be Surprised," which is not a success, the management having to exercise all its ingenuity to get sufficient paper taken up to give the house a dressing.

"Polly" is a winner at the Kingsway, from which theatre it moves to the Savoy. "Polly" is also doing well in the suburbs, and "The Beggar's Opera" shows no sign of losing popularity at the Lyric (Hammer Smith). "The Immortal Hour" has been forced into imaginary success at the Regent.

Revue has not lost its grip, and "The Nine o'Clock" at the Little, "Rats" at the Vaudeville and "Rudios" at the Palladium are all doing well.

Musical comedy is as prominent as ever, and "The Last Waltz" at the Gaiety, "The Lady of the Rose" at Daly's and "Lilac Time" at the Lyric are all keeping up their respective business.

"Battling Butler" having removed from the Oxford to the Adelphi is settling down, "Tons of Money" continues to cast a fascination over the theatre-going public, "A Little Bit of Fluff" has ceased to attract at the Ambassador, thereby killing its own war-time reputation as a winner. This will shortly give way to a revival of "Marriage by Installments" from whom nobody expects anything. Having failed to come up to expectations "The Young Idea" finishes at the Savoy and will be replaced by "Polly" from the Kingsway. Phyllis Nelson-Terry, despite stories to the contrary, says that "A Roof and Four Walls" is doing big business at the Apollo. Despite her printed protestations the piece will probably give way to another before many days are past. "Ad-

vertising April" is keeping its head up at the Criterion, and "The Marriage of Kitty" is doing something if not much to wipe out the bad effect of "Good Gracious Annabelle" at the Duke of York's. "Partners again" at the Garrick is settling down into an obstinate success.

"Plus Fours" with Peggy O'Neill has not raised a riot at the Haymarket, but may prove a winner at some other house. "Bluebird's Eighth Wife" is one of the outstanding winners on Shaftesbury avenue, and the newly produced A. A. Milne play "The Great Broxopp" is not likely to settle down comfortably at the St. Martins. "Treasure Island" with its piratical flavor and full-blooded dialog at the Strand will probably see most of the other West End shows in their graves before its popularity flags, and "The Cabaret Girl" at the Winter Garden remains a good box-office attraction.

"The Bad Man" is attracting the crowd to the New, Gerald du Marrier with the piece of which he is part author, "The Dancers," is keeping his head up at Wyndham's, "The Cat and the Canary" has not much longer to live at the Shaftesbury and at the moment nobody seems inclined to follow up with another mystery play of this order.

At the Prince of Wales, "The Co-Optimists" retains its clientele and will shortly leave London for the country. A second company is already on the road working towns of secondary importance.

Strong melodrama is solely represented by the Melville production at the Lyceum of "The Orphans," a drama adapted from the French and one which has for many years been staple fare in the country both in "stock" and minor touring companies. The present production is, however, not up to the standard despite the distinguished cast. Few of the players have got the atmosphere and the producer appears to have left them to their own devices while little attention has been paid to tradition.

Chief interest at the moment centers on the production of "Angelo" at Drury Lane, the revival of "Magda" at the Playhouse with Gladys Cooper, the revival of "The Gay Lord Quex" with George Grossmith in Sir John Hare's original part, and the numerous Cochran productions. The forthcoming season seems to be more or less in the hands of Cochran, who has now added David Warfield in "The Merchant of Venice" to the list of stars which London will see.

At the end of Lent, the Easter holidays will bring a boom which will last a little while; then things will drop again, to be practically killed by the summer.



FRANK VAN HOVEN
Proctor's, Schenectady, Now
(March 29-April 1)
Direction **EDW. S. KELLER**

PILGER AND PARTNER IN COURT FOR INDECENCY

Others Called Before Tribunal Following Paris Agitation for Cleanliness on Stage

Paris, March 28. Following upon the heels of the local agitation for the Parisian stage to cleanse itself, dramatically and otherwise, it started otherwise Monday when Harry Pilger and his dancing partner, Rahna, were arraigned for indecent dancing while "interpreting" "Apres-midi d'un Faune of Debussy."

The American had company, as Zoulaika, an Oriental dancer, was also pinched and arraigned at the same time for performing the "Danse du Ventre."

Hearing was postponed for both.

ACTS IN LONDON

Some New Ones This Week at Coliseum, Vaudeville

London, March 28. The Coliseum this week, with that house comparable for position to the Palace, New York, has some American acts, among them Grace Christie, a single, who passed through nicely enough without anything more.

Lorna and Toots Pounds, reinforced by the conductor from the Palladium, flopped.

Kouns Sisters are the hit of the bill.

The Scottish Players on the same bill in a sketch are moderately successful.

Hyson and Peggy Harris in Cabaret
Paris, March 28. Carl Hyson and Peggy Harris, dancers, have been engaged for one week at the Club Daunou cabaret.

Gray in Rome on Mission
Paris, March 28. Albert Gray, D. W. Griffith's brother-in-law, has left for Rome in connection with an enterprise for films.

IN LONDON

London, March 16. When "If Winter Comes" finishes at the St. James, Frank Curzon will go in with Isabel Jay's comedy "The Inevitable," which was recently produced in the country.

Laurence Binyon's blank verse play, "King Arthur," which was originally intended for production by Sir John Martin Harvey at Covent Garden, was produced March 12 at the "Old Vic." It turned out to be long drawn out and monotonous although there was much that was impressive in it.

Several new numbers have been put into "You'd Be Surprised," at Covent Garden, including a new skit for George Robey entitled "The Insomnia Hotel."

Arthur Wellesley (Lord Cowley) is interested in a new comedy which will shortly be seen at the Apollo.

T. B. Vaughan, until lately Gilbert Miller's general manager, but now with Sir Gerald du Maurier, is improving, while Robert MacDonald of the big touring firm of MacDonald and Young is convalescent.

Unable to obtain engagements, a small party of players have opened a restaurant called "The Stage Door." It is in the cheap cafe district of Soho, where also cafes and restaurants are extremely dear according to how much their owners think you'll run to, and is said to be paying much better than play-acting (Continued on page 21)

SAILINGS

April 4 (from London for New York) Albert Gray (Homeric)
March 31 (from London for New York, Mr. and Mrs. Tom Walsh (Aquitania)
March 29 (from London for South Africa), Lohse and Sterling.

JESSICA BROWN'S BETHROTHED MEMBER OF THE ROYAL GUARD

Lord Northesk May Resign From Household Cavalry, of England to Wed Dancer—Family Do Not Object—Income of \$30,000 Yearly

ELSIE JANIS MAY GO ON WORLDWIDE TOUR

Contemplates Travel as Sole Entertainer—Acclaim on Pleasure Trip Decides

London, March 28. A world's tour as a lone entertainer is contemplated by Elsie Janis.

Miss Janis is now on the Continent with her mother. She sailed from New York in December on a pleasure jaunt by water, making one of the Mediterranean trips. En route in the various ports, Miss Janis was feverishly received when giving volunteer entertainment to children or invalids.

The acclaim of her appearance is said to have suggested to Miss Janis the opportuneness for a world wide trip. She has been an international favorite for years.

Paris, March 28. Negotiations are under way to secure Elsie Janis for the Casino Revue to replace Mistinguett, who soon sails for South America under the management of Mme. Rasimis.

EMOTION TESTER

Englishman Claims Invented Device—Good for Pictures

London, March 28. A local scientist has invented a mechanical device by which he claims he can reduce to an exact science the public's judgment of a theatrical entertainment. It is termed a sphymo-cardiograph, and can be attached to the wrists of spectators to record the emotions. The fluctuations of the pulse are recorded upon a paper ribbon or tape and is subject to slight variations, dependent upon the temperament of the individual.

While it would be rather late in the day (assuming the instrument is perfect) to secure judgment upon a fully rehearsed and complete theatrical production, such an instrument would prove of value in the assembling of a picture. During the performance it could be tried upon spectators to determine the length and intensity of the respective scenes, and would reduce the gambling chances of failure to a minimum.

COCHRAN'S MELLER'S TOUR

Spanish Girl May be Accompanied Over Here by Spanish Companions

London, March 28. The American tour for 10 weeks or more next season by Raquel Meller will be under the direction of Charles E. Cochran. A group of Spanish companions may accompany her.

Several New York managers have been reported as directing the Spanish lady's trip over there but Cochran holds her under contract with an option.

"LONDON" PRINCIPALS

London, March 28. The principals engaged for the local production of Cochran's "So This is London" include Eleanor Woodruff, Edward Robins, Raymond Hackett, Fred Carr, Dorothy Telling. John Meehan is here to stage it.

DANCING COMPETITION

Paris, March 28. A dancing competition on a large scale is to occur at the Coliseum. The prescribed style of dancing will be strictly modern.

"GREAT BROXOPP" CLOSING

London, March 28. "The Great Broxopp" will shortly close at St. Martin's with another piece already in rehearsal to supplant it.

London, March 28.

Jessica Brown, the American dancer, who came to London to appear at the Grafton Galleries, sailed for America on the "Majestic" March 21, after having been confined to her home for several weeks with an attack of appendicitis.

While here she made the acquaintance of Lord Northesk, age about 26, a scion of one of the oldest English families and a member of the Household Cavalry, which is the Royal Guard, attending the King. The Household Cavalry is made up principally of young noblemen and it is an unwritten law they shall not marry ladies of the stage.

Lord Northesk and Miss Brown have admitted to their friends they are to be married, as reported in Variety some weeks ago, and it is understood he will follow her to America in the early spring. The ceremony is to take place in Buffalo at the home of the bride. His Lordship's family do not object to the marriage, but his mother is understood to feel keenly the necessity for her son resigning from the Household Cavalry. She has been a constant visitor at Miss Brown's bedside during the latter's recent illness and is in hopes a way may be found to permit her son to retain his commission on the staff of the Royal Household.

Lord Northesk is in receipt of an income of £6,000 per year, which will be augmented by an additional £2,000 on the death of his grandfather, who is pretty well along in years.

Lord Northesk sails March 31, and the marriage date in Buffalo has been set for May 10.

DE FERAUDY'S OPERETTA

Combination of Father and Son Fails to Please Parisian Vaudeville

Paris, March 28. Jacques De Feraudy opened March 23 at the Alhambra (vaudeville) in an operetta in one act by his father, Maurice De Feraudy, entitled "Chamouche." The music has Claude Terrasse as the composer.

The piece was adversely received by the audience.

HACKETT'S NEW PLAY

London, March 28. The new play by Walter Hackett, "When I Was a Boy," will be produced by Frederick Harrison.

It is now scheduled to follow "Isabel, Edward and Ann," to open March 31 at the Haymarket, unless the three-named piece should unexpectedly develop running qualities.

Hussey in Vaudeville

London, March 28. Jimmy Hussey will not appear in the new Empire revue, no role having been found suitable for him. He will play vaudeville for a few weeks over here before returning to New York.

ADDITIONAL FOREIGN NEWS (Continued on page 21)

THE TILLER SCHOOLS OF DANCING

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MUSICIANS' STRIKE MATTER UP TO EXECUTIVE BOARD

Strike Order Looked For Within 10 Days—New York Theatres Prepared—2,500 Resign from Local No. 802

The question of whether the Mutual Musical Protective Union, former No. 310, of the American Federation of Musicians will call a strike in the New York vaudeville, burlesque, legitimate, picture houses and cabarets or not, now rests with the executive board of the M. M. P. U., the board having been dele-

(Continued on page 48)

RADIO MUST PAY, SAYS ALBEE'S ORDER

Can Compete for Acts, But Not Use Them While Under Keith's Contracts

E. F. Albee has reiterated the stand of the Keith people, taken some time ago, that the radio is opposition to vaudeville.

Mr. Albee makes this explicit in an order sent to all Keith, Moss and Proctor house managers, and dated March 15, in which he says in part: "It has come to my attention that one of our principal acts has been co-operating with the radio people while under contract with us—under no circumstances while they are contracted with us (Keith) are they (acts) to give their services to any one without permission."

Literally interpreted, the Albee order means acts working for the radio, with or without pay from the radio people, and also under contract with Keith vaudeville, will be cancelled, unless permission for radio work is secured.

The order continues in a request to the house managers as follows: "Please make it known to your acts that they are not to give their services to any one while they are under contract with us. If the radio people are anxious to do business with our (Keith's) artists, let them pay what we do and compete with us (Keith's) for the service of acts."

The order further states acts receive a very good salary for vaudeville nowadays and their entertainment is for the exclusive use of the concern that pays said salaries. It is not fair to the vaudeville business, furthermore, to have its artists' material broadcast, the order says.

The latest radio angle is another wired system of broadcasting, broached to several showmen for opinion and possible co-operation. It is a proposal to network the metropolis with a maze of wires in conduits over which a program of entertainment will be sent from a central station. The subscriber on telephone request will be "tapped" in on this wire and permitted to listen in. One single wire is proposed to be laid up and down the residential districts. A private corporation is behind the proposal, although nothing definite has been decided.

The Hoover convention in Washington last week, at which J. C. Rosenthal, representing the American Society of Composers, Authors and Publishers, was present, earned for the writers and publishers a considerable share of publicity in their demands for reciprocity for the use of their music for other entertainment. Mr. Rosenthal and E. C. Mills, of the Music Publishers' Protective Association, decided that ultimately the listener-in will be the one who will be charged for the entertainment, opining that \$5 annual levy on each receiving set would not be prohibitive. The problem is how to regulate the collection of fees. This is difficult in view of the many amateurs building their own sets, although it could be overcome by a system of inspection.

The American Society's position that all broadcasting stations, they pay license fees for the use of their music or stand suit for copyright infringement in case of unauthorized performance, has resulted in one small Pacific coast station this week remitting a check for a year's privilege to broadcast.

FAMOUS PLAYERS OPENS BOOKING OFFICES

Featured Artists' Booking Office, Adjunct—Booking Special Attractions for F. P. Theatres and Others—Not Competition to Regular Vaudeville, It's Stated—Material for De Luxe Type of Film Houses—Taking on Other Circuits—Second String Bookings Later

FROM 10 TO 20 WEEKS

The Featured Artists' Booking Office, an adjunct to the Famous Players theatres, has been opened in the George M. Cohan theatre building, in charge of Arthur Spizzi for the booking of attractions suitable to the bigger picture theatres of the country.

(Continued on page 26)

PENNSYLVANIA BILLS

Boxing Commission and Sunday Baseball—Daylight Standard

Harrisburg, Pa., March 28.

The boxing commission bill, which appears every time the legislature meets and goes down to defeat, has made its appearance again, and its sponsor, Representative C. J. McBride, Allegheny, believes that the state administration is back of the measure this time. Supporters of clean sport throughout Pennsylvania favor the bill, but it will be attacked by promoters of shady athletic contests.

The bill creates a state athletic commission to consist of three persons to be selected by the governor and whose salaries are fixed at \$5,000 a year. The commission is empowered to name deputies at \$10 a day for the time they are engaged. A secretary at \$3,000 is also provided for.

No person under 18 years of age may participate in a boxing, sparring or wrestling match, and the bouts are limited to ten rounds.

The senate passed the Derrick anti-daylight saving bill in the form in which it was introduced. It prohibits any municipality to pass an ordinance providing for daylight saving and compels uniform observance of standard time.

Two bills amending the old blue law of Pennsylvania so that Sunday baseball can be played legally and other games will not be interfered with were introduced in the house today by Representative Stavitski, Luzerne county. These bills amend the act of 1794, under which it is illegal in this state to take a ride for pleasure on Sunday. One bill prohibits any municipality to prohibit baseball on Sunday and the other repeals a section of the ancient law so that players cannot be arrested.

WOULD TAX RADIOITES

St. Louis, March 28.

The St. Louis Symphony Orchestra would like the radio fans who listened to their broadcast concerts to contribute towards a deficit in that organization's treasury. The Symphony's executive committee figures that 30,000 persons listened in on the various programs offered and that if they were to secure \$1 apiece from the estimated audience the fund thus raised would more than wipe out this year's shortage. Several of the aerial fans have already contributed.

SIX BEST SELLERS FOR MARCH

VICTOR RECORDS

BRUNSWICK RECORDS

"Parade of the Wooden Soldiers" and
"Mr. Gallagher and Mr. Shean"

"Loose Feet" and
"Running Wild"

"Bees' Knees" and
"Peggy Dear"

"Think of Me" and
"Play the Funny Blues"

"When All Your Castles Come Tumbling Down" and
"The Lonely Nest"

"Grinoline Days" and
"Away Down East in Maine"

"Carolina in the Morning" and
"Toot Toot Tootsie"

"My Buddy" and
"A Kiss in the Dark"

"Who Did You Fool After All" and
"Rose of the Rio Grande"

"I Gave You Up" and
"Rose of the Rio Grande"

"Dumbell" and
"Baby Blue Eyes"

"Teddy Bear Blues" and
"Fate"

Q. R. S. WORD ROLLS

"Four O'clock Blues"
"Bees' Knees"
"You Know You Belong to Somebody Else"
"I'm Just a Little Blue"
"Georgia Cabin Door"
"Running Wild"

The outstanding sheet music seller, "You Know You Belong to Somebody Else," proves that despite the dance craze with its seeming favoritism for "blues" and melody fox trots, a lyric song, given a fair chance, will outdistance them all. Good sellers are: "Little Rover," "Carolina in the Morning," "Who Did You Fool After All," "Rose of the Rio Grande," "My Buddy," "Dearest," "Love Sends a Little Gift of Roses," "Who's Sorry Now," "Parade of the Wooden Soldiers," "Kitten on the Keys," "Mr. Gallagher and Mr. Shean," "Fate," "You Got to See Mamma Every Night," "Aggravatin' Papa," "Crying for You," "When the Leaves Come Tumbling Down," "Who Cares," "Natchez and Robert E. Lee," "I Love Me," "Red Moon," "Fancy Nancy Clancy," "When Will the Sun Shine for Me," "No One Loves You Better Than I-a-m-m-y."

Of the production songs "Bambalina" is growing sensationally, and is predicted to be another "Dardanella." That and "Wildflower" from "Wildflower," "A Kiss in the Dark" from "Orange Blossoms," and "Argentine" and "Man in the Moon" from "Caroline" stand out among the new Broadway shows. "Jack and Jill" has several good numbers, all selling on the same par with the show too new to gauge its relative values.

MILEAGE BOOK RATE

Eastern Roads Prepare to Fight, While C. M. & S. P. Issues Books

The determination of the railroads to contest the new mileage book rate appears to be less than unanimous. The eastern lines have retained counsel and the lawyers are preparing their case in an effort to restrain the interstate commerce commission from making the rate effective May 1.

The court action will come up just before that date and probably the argument will act as a stay.

In the meanwhile the Chicago, Milwaukee & St. Paul has complicated the situation by announcing through the New York Stock Exchange and via the news ticker that it will have the mileage books at the reduced rates on sale May 1.

CONN. STATE TAX CONTINUED

Hartford, Conn., March 28.

Decision to recommend the continuance of the state tax on tickets of admission, with some modifications, was reached Tuesday by the state Legislative Committee on Finance. Bills introduced by Minority Leader Fenton and Rep. Schatz, of Hartford, for the repeal of the admission tax in its entirety will be unfavorably reported.

Exemption from the tax of theatres and other places of amusement to which the admission is ten cents or less will be provided for in a state tax department bill which will be favorably reported by the finance committee. Motion picture theatres will be chiefly affected by the change.

Bogus Prince an Act

New Britain, Conn., March 28.

Harold Schwarm, who created a furor when he posed as the Prince de Bourbon in New York City, his alias being discovered when he was arrested on a charge of perjury, has framed a vaudeville act. His wife appears with him in a singing and dancing skit.

They opened in Meriden last week and the first half of this week were at the Lyceum, New Britain.

CANADIAN TAX LEGAL

Provincial Court Supports Admission Imposit in Moosejaw Case

Montreal, March 28.

A dispatch to Montreal states that the amusement tax by-law passed by the Moosejaw City Council and the Saskatchewan statute providing for the tax, is a direct tax and as such properly levied by the Moosejaw City Council, according to a judgment of the Saskatchewan Court of Appeal.

The Appeal Court dealt with a test case, the action of the City of Moosejaw against Walter Clarke, owner of the Savoy Theatre, who refused to levy the ticket tax in accordance with the Moosejaw by-law, which said that every person attending a place of amusement should pay a tax on each admission fee, the tax in no case to exceed ten per cent. of the admission price. The city of Moosejaw appealed a decision of Judge F. A. G. Ouseley, who declared the city by-law "ultra vires" (beyond legal powers).

The taxing powers of the Dominion and province were argued before the Appeal Court, and the members of the court stated that, as the tax was paid directly by the patron before entering the theatre, it was a direct tax. The constitution of Canada provides the Dominion government with control of all indirect taxes and allows provincial legislatures to control direct taxes only. The Moosejaw by-law was passed in accordance with a statute of Saskatchewan which allowed municipalities to levy a tax on amusements.

\$5 FIGHT LIMIT

Albany, N. Y., March 28.

Mr. Reburn has introduced in the Senate a bill (Senate Print No. 1710) amending chapter 912, laws of 1920, by providing charge for ticket to boxing match shall not be in excess of five dollars, and in case of contests in which championship of a class is to be decided, seven dollars.

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"SUNDAY PERFORMANCE" CLAUSE GOING INTO V. M. P. A. CONTRACTS

Salary to Be Based on 14 Performances Weekly with Pro Rata Deductions for Any Shows Under 14—Possibly Affecting Salary for 6-Day Towns—Agitation Over "Sunday" and Attitude of Equity Responsible for Move

The Keith contracts for next season will include a new clause allowing the houses to deduct a percentage of an act's salary in all cities where Sunday performances are not permitted. It is expected that at the next meeting of the Vaudeville Managers' Protective Association all of the vaudeville circuit members will adopt the clause and incorporate it into next season's contracts.

The new clause is in the nature of a protection for the houses, many of which consider Sunday the biggest day of the week and which allows many of the intermediate houses to play high salary acts. It is believed that the elimination of the Sunday performances in many of the towns would force the houses to play a cheaper grade of act and economize otherwise.

Another angle is the attitude of the Actor's Equity Association against the Sunday performance. Executives of Equity are on record as opposed to Sunday shows which means that the vaudeville men are protecting themselves against interference with their Sunday programs from this source as well as police or reform interference.

In six-day cities like Baltimore, Philadelphia and Pittsburgh, the Keith people have paid the acts on a 14-performance basis. Under the new ruling these cities would be on the list of houses in which the deductions would be made.

The new clause will vitally affect every act in vaudeville if adopted by the V. M. P. A. on account of the house appropriations for bills. The two or more Sunday performances are an important part of the revenue of many of the houses in both intermediate and big time stands, according to the Keith officials. The houses will economize playing fewer acts in some cases and in others where the same number of turns are booked, cheaper acts. This will tighten up the available bookings and hit the high priced turns in some cases and the body of the bill acts in others, where the headliner is getting a large salary.

The decision was inspired by the condition in New York City where the reform element as represented by the Lord's Day Alliance have been complaining against the Sunday or Sacred Concert performances in the vaudeville houses, supported in its efforts by statements from and the attitude of Equity.

The practice of paying acts for a full week on 12 performances has long been an established one and has not been given any consideration by the vaudeville officials until the Sunday interference loomed up.

MARTIN BECK BACK

Former Orpheum's President Due in New York April 8

The European trip of Mr. and Mrs. Martin Beck will be broken into for the couple to again reach New York about April 8. Beck's presence at that time, it is said, is thought necessary for the defense in the action for damages now on the calendar, brought by William Passpart against Beck and the Orpheum Circuit.

Passpart alleges a life contract with the circuit through Beck. His case, when it recently came up for trial, was dismissed in court through some technicality. It was later restored to the calendar.

It is not believed Beck has any idea of returning to active theatricals. Before leaving he resigned as president of the Orpheum Circuit (vaudeville), and Marcus Helman was elected as his successor.

YOUNG JONES MARRYING

Chicago, March 28.

John J. Jones, son of Aaron J. Jones, and booking executive for Jones, Lindick and Schaefer in Chicago, will be married tomorrow (March 29) to Agatha Connett. The ceremony will be attended only by their families.

TRAVESTY "WIRE" ACT COMMON PROPERTY

Collins and Hart's Complaint Dismissed by V. M. P. A.—Blockson and Burns Act

The complaint of Collins and Hart to the Vaudeville Managers' Protective Association that Bronson and Edwards were using the wire balancing apparatus and other portions of their act without paying royalty was dismissed by the V. M. P. A., except as concerned the business of "the cat blowing a toy horn."

Bronson and Edwards some years ago entered into an agreement with Collins and Hart whereby they would pay the latter team a weekly royalty of \$50. This was done for a long time, discontinuing when Bronson and Edwards left vaudeville.

The team recently reunited, but refused to continue the royalty arrangements upon learning that the wire business was used in vaudeville before Collins and Hart. They further contended that it is and has been common property and that they had paid sufficient royalty.

Collins and Hart appealed to the V. M. P. A., the managers' association upholding Bronson and Edwards' contention the wire balancing had been done prior to Collins and Hart's use of it and was, therefore, common property. An exception was made in the bit of the "cat blowing the horn," originated by Collins and Hart.

Both acts do a travestied hand-to-hand turn, a comedy effect being obtained by the use of a concealed wire which is attached to the top mounter. Blockson and Burns are reported as having originated the business, a dispute over this some years ago resulting in fistfuffs between members of Blockson and Burns and Collins and Hart.

LOEW CLUB FORMED

Speeches Made at Organization Meeting

At a meeting held Saturday by employees of the Loew circuit for the purpose of forming a fraternal organization composed of employees of the Loew-Metro combine it was decided to call the organization the Loew Club.

Speeches were made by Marcus Loew and Colonel Brady, of Metro, with Dave Loew elected temporary chairman.

The regular election of officers is to take place at the next meeting, to be held April 10.

The legal department of Loew's has been instructed to draw up a constitution and by-laws for the new organization.

CANAL ZONE WEDDINGS

Panama, March 29.

Two American entertainers at the local Kelley's Cafe were married March 5, by the Chaplain of the U. S. fleet. Sylvia DeVerre became the bride of A. D. Ball, and will be "at home" in New York, at 525 Park avenue. Eubette Buscy was married the same time to J. H. Miller, of New York, and will return to their home town June 2.

"SHOW OFF" IN THREE ACTS

The "Show off," a vaudeville sketch written by George Kelly and currently playing the Keith houses, has been extended into a three-act comedy by Kelly, and will be tried out this summer by Rosalie Stewart and Bert French.

If the trial showing is satisfactory Stewart and French will put the show in one of the Broadway houses.

100 PER CENT OR 0

Equity Talking About Percentage in Casts

Chicago, March 28.

When is a production 100 per cent Equity?

When the Equity organizers talk? When is a production not 100 per cent Equity?

When a manager seeks recourse. Such is the view of Ernie Young, Wade Booth, who has been in a revue at Marigold Gardens, had dinner with Mr. and Mrs. Ernie Young Saturday evening and seemed to be well satisfied with his work there. Sunday Booth hopped to New York, and it is reported he goes there to join John Murray Anderson's "Jack and Jill."

The Equity folks had made much about the Marigold Garden revue being 100 per cent Equity, until Young complained, when it was explained that somehow Booth had been missed in the round up.

MONTGOMERY GETS ALIMONY HANDICAP

Mrs. Mabel Smith, His Wife, Tired of Stenography, Asks \$150 Weekly

Marshall Montgomery, the ventriloquist, is the latest starter in the Alimony Handicap. Marshall's name for Ludlow street purposes is Smith, as revealed in the suit for separation brought by his wife, Mrs. Mabel Smith, in Brooklyn Supreme Court, Monday.

She asks for \$150 a week pending trial, claiming that Montgomery makes \$15,000 a year on the stage, and that since leaving her last September he has only given her \$350. She has had to work as a stenographer since then to maintain herself.

On examination Montgomery acknowledged that he had earned \$15,000 gross during 1922, but his expenses in that time had eaten up all but about \$3,500 of this.

Justice May took the case under advisement, reserving decision on the question of alimony until he had examined the papers.

"SHUBERT ACT" CANCELS TIME

Ames and Winthrop, former Shubert act, have cancelled the Orpheum Circuit on account of the illness of Miss Winthrop, after two weeks of an Orpheum route.

Ames and Winthrop opened for the Orpheum Circuit, Kansas City, March 18, playing the Orpheum, Des Moines, this week.

The act is one of the former Shubert turns recently taken back by the Orpheum Circuit. This season they were members of the cast of Arthur Pearson's "Zig Zag," a Shubert vaudeville unit that closed.

SONGWRITERS' BENEFITS

"The Songwriters" are planning their first of a series of benefits for the last week in April or the first of May. The Metropolitan or the Hippodrome is proposed as the house. The funds are for the purpose of erecting a songwriters' clubhouse.

Victor Herbert, George M. Cohan, Louis A. Hirsch, Raymond Hubbard and Gene Buck are on the directorate.

The first of a series of "clown nights" was held last week and brought to light considerable material for a program.

Louise Brillings Gets Divorce

Springfield, Mass., March 28. Louise Brillings, of Revere, Mass. wife of Philip Brillings, vaudeville director, has been granted a decree nisi of divorce.



EDNA AUG

CINCINNATI "Deserves stellar honors—inimitable, scintillating star—decidedly realistic—well worth seeing—classic."—ENQUIRER.

"She was given an ovation—high merit."—TIMES STAR.

PITTSBURGH

"Act of high order — Edna Aug superb."—TIMES.

"Splendid act—entertaining—unusual—perfectly presented—delightful comedienne—charming."—PRESS.

SHUBERT AGENT BUYS AFFILIATED FITTINGS

Frank Gersten Pays \$2,150 at Sheriff's Sale for Equipment That Cost \$8,500

The office fixtures, partitions, desks, easy chairs, carpets, etc., of the Affiliated Theatres Corporation, the booking organization formed to route and supervise the bookings of the Shubert unit shows at the beginning of the season, were sold at auction Friday (March 23) to satisfy a judgment of \$1,531 secured against the Affiliated for printing by the Eldredge Printing Co.

Frank Gersten, associated with the Shuberts as travelling representative for Shubert vaudeville the past season, was the successful bidder. Gersten securing the entire assortment of fixtures, etc., for \$2,150.

There were no other bids from theatrical people, most of those in attendance at the sale Friday being second hand furniture and office fixtures dealers. The sale was held in the office of the Affiliated on the fourth floor of the Robertson-Cole Building, Seventh avenue and 48th street, at 10 A. M. Friday, and was conducted by representatives of Sheriff Percival Nagle of New York County.

The next nearest bid to Gersten's was \$2,125, Gersten's raise of \$25 securing the stuff. The chattels were put up at auction first in single pieces and then later in bulk, in accordance with the usual custom of auction sales.

Sheriff Nagle issued the order of execution against the Affiliated's property March 16, following the filing of the Eldredge Printing Co. judgment. Had the Affiliated filed a bond as is usually done in similar cases, the sale would have been held up, but the Affiliated did not avail itself of the bond privilege.

Gersten did not make known whether he was acting for himself or representing some one else in the purchase at auction of the Affiliated office stuff. The Affiliated offices are said to have cost in the neighborhood of \$8,500 to fit up.

The electric lights were turned off in the Affiliated offices last week and the telephone has been cut off as far as outgoing calls are concerned for several weeks. The telephone company still permitted incoming calls up to Friday last.

It was reported that Gersten represented the Shuberts in the purchase of the Affiliated equipment.

HORWITZ CAN'T WAIT

Reported Future Wife Already Selected, According to Humor

Chicago, March 28.

Arthur Horwitz just can't wait for his wife in New York to secure a divorce according to the way the Loew agent is making around this matter. Since arriving in Chicago Horwitz has been running around with a chorus girl from "Sally," and it is reported she is likely to be the future Mrs. Aug, if the New York courts are kind to Arthur.

Mrs. Edith Livingston-Horwitz is expected in Chicago momentarily, and if that happens, Arthur may keep on moving.

"BONE HEADED" ORDER SHUBERT REPUDIATED

Manager of Central, New York, Instructed Not to Refund to Mob

The practice of giving an entire musical comedy performance at Shuberts' Central, New York, on Sundays, which has been continuing throughout the season, was disturbed Sunday night when the police stepped in. In consequence the Central gave such a ragged performance of "The Whirl of the Town," a Shubert-owned unit show, the patrons of the Central, mostly paying \$3.30 for Sunday night admission, demanded the return of their money in the middle of the performance.

The resident manager of the Central, Richard Tant, is reported to have phoned Arthur Klein, the Shuberts' vaudeville booking manager, who instructed Tant not to make a refund on he ground the audience saw at least half of the show, which was enough, at \$3.30. The same show during the week could have been seen by the way of cut rates, or two-for-one, at \$1.10.

When the mob in the lobby was informed they had seen enough for \$3.30 the police had to be called in to preserve the peace. Through the tact of the police sergeant the waiting and irate crowd was informed a refund could be enforced later. Monday the theatre paid back the admission money to those who presented coupon checks for the Sunday night performance.

About all of the people on the inside of the house surged around the box office when they noticed the chorus girls in long skirts, also noting that the Kyra dance had been omitted, while Roy Cummins, the acrobatic comedian, had failed to appear at all. No substitutes had been arranged for.

Monday, following an account in the daily papers of the "Blue Law Riot at the Central," Lee Shubert is reported to have "bawled out" Klein, claiming it was his "bone-headed" order that brought about the publicity. The Times was in no wise gentle to the Shuberts in handling the story. Late Sunday evening the Shuberts' press department sent out a "squarer" in story form, but it became only a trailer to the first story written for the papers.

Broadway wondered Monday what would have been the answer to Manager Tant if he had located Lee Shubert with the same question Klein replied to, since Klein may have thought he was following the Shubert policy.

The police had previously informed the Central it could not give the full performance with soubret and chorus costumes and dancing, but the house seemed unprepared for an emergency, although the "Sunday" orders for vaudeville have been outstanding for about four weeks.

The Central discontinues its unit show policy this week, with Cosmopolitan taking it over Sunday for pictures.

BIRTHS

Mr. and Mrs. Allen Leiber at their home, 25 Gautier avenue, Jersey City, daughter, The mother is professionally, Betty Armstrong.

IN AND OUT

The Roth Children did not open Monday at the Riverside, New York, having been unable to obtain a permit to appear during Holy Week. Cartmell and Harris replaced.

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ADDRESS

Variety, New York

"COFFEE AND CAKE" CIRCUITS CUT ACTORS FROM \$2 TO \$1 A DAY

Lowest Scale Yet—"Slabs" Want Shows at \$250 Weekly—Mostly Try-Out Acts for \$1 Per Person Daily—Maximum Rarely Paid \$5 Daily

The panic is on in the coffee and cake circuits. These houses playing vaudeville and pictures, mostly try outs, acts anxious to break in, a motley assortment of acts made up of recruits from the various "Amateur Follies," "Amateur Minstrel Shows" that the vaudeville pop houses have been staging as exploitation schemes, and more than a few standard acts that have lost their hold for some reason or other, up to a few months ago were paid at the rate of \$2 a person a day.

Now the tariff has been cut to \$1 an actor in a number of the "coffee and cake" agencies, the rule being \$2 for teams, \$3 for trios, etc. In addition to playing for the \$1 a day rate the acts are confronted with the possibility of being closed as in the old days on the Gus Sun circuits.

One reason for the \$2 rate for actors in the coffee and cake houses is the competition of the agents booking that class of "slabs." One agent will secure a house with a contract to put on a show for \$250 weekly. Another agent will come along and take the house away with a counter proposition to supply the bills for \$225 weekly or less.

The \$1 a day rate is not the maximum, some of the coffee and cakers playing as high as \$5 an actor daily, but the number is very small and the \$5 a day thing is the exception rather than the rule. The \$1 rate is the minimum, but the agents booking the coffee and cakers now prefer that first instead of the \$2 rate as formerly.

The agents' argument is that if an act wants to break in material it doesn't make any difference what the act gets. In the instance of an act playing for the actual money the date returns, the agents argue that something is better than nothing.

One of the coffee and cake actors pointed out this week, the \$1 a day rate for actors is some \$15 a day less than the pay of a plasterer, and \$17 a day less than that of a bricklayer in good times and at top notch figures.

Many of the actors playing the coffee and cake circuits for \$1 a day have to do from three to five turns daily, and many frequently jump direct to the large circuits with a regular salary after playing for three or four weeks on the C. & C. time.

All of the coffee and cakers are within a trolley ride of the theatrical section of New York City, with a five and ten-cent car fare as the transportation expense. The agents claim they can get as many acts at \$1 a day as they formerly did at \$2 a day.

EVA TANGUAY'S GRACIOUS ACT

Jackson, Mich., March 23. The engagement of Eva Tanguay at the Majestic last week for \$2,500 was terminated by Miss Tanguay Thursday in order to save the management \$1,000, which the star waived.

On Sunday when Miss Tanguay opened the draw was tremendous. Following came very bad weather, with Miss Tanguay's voluntary offer accepted by the house owing to the impossible weather conditions.

LYDELL AND MACY'S PLAY

For next season Lydell and Macy have a play named "David Higgins," written by Ben Musson. It will preserve the characters of the two players as they are at present presented by them in vaudeville.

Last week it was reported in Variety, Lydell and Macy had canceled at the 23rd Street on the previous Saturday through reported illness of Al Lydell. The team had not played the house. It should have read instead Foster Hall and Company.

Wife Sues Bond Morse

Chicago, March 28. Bond Morse has been sued for divorce by Maxine Morrissey, who is known in the profession as Maxine Alderton. She charges cruelty, asks alimony and custody of a child. The suit was brought in Detroit.

SHERIFF IN WINGS

Arthur Ashley Appears in Buffalo Under Alimony Guard

Buffalo, March 28. Arthur Ashley, appearing at the Lafayette Square last week, played out his week's engagement at that theatre through the courtesy and under the watchful eye of the Sheriff of Erie County.

Ashley was taken into custody Friday by the minions of the law and is being held until certain back alimony in the payment of which he is in arrears has been made good, and a bond posted to guarantee prompt and certain payment in the future.

When the actor in certain speeches the end of the week told his audiences that he was sorry to go, but the Sheriff was waiting to take him back to the jail, which closes rather early, the crowd yelled for more. The truth was that a deputy sat in the wings at each show and then escorted Ashley back to his cell.

Just when the actor will leave the Alimony Club is undecided.

"MAKING MOVIES" ACT WITHDRAWN BY LOEW'S

Poor Quality of Finished Product Discouraged Second Week's Attendance

The Loew circuit has discontinued the use of the act known as "Making Amateur Movies," following its engagement at the State, Newark, N. J., last week.

The decision to withdraw the amateur turn, employed in four of the local Loew houses, was due to the poor pictures turned out with the amateurs.

The making of the film consumes a week, with the showing of the completed film occurring the following week.

The Loew people are reported as having been satisfied with the act during the week the pictures are taken but in some of the four houses it has been tried was a satisfactory picture turned out, notwithstanding three-quarters were taken in the Metro studio.

The act is reported as costing \$1,800 a week to operate. It was anticipated it would prove a draw for two weeks at each house. The poor finished product failed to attract business for the second week.

DU VRIES FREE

Chicagoan Visited By Officers Who Forgot Their Search Warrant

Chicago, March 28. There's no denying that Sam Du Vries is free, probably freer than the liquor the officers found in Du Vries' home, along with a still for making more.

The officers, however, thoughtlessly invaded Mr. DuVries' domicile without a search warrant. "Not expecting Du Vries to be finicky over a technicality, the officers may not have wanted to waste so much time over him, but Du Vries raised the point on his examination.

In most cities it is the common understanding that getting caught with a still is worse than having one. Few brag about a victory such as Du Vries secured, but he seemed pleased over the result, possibly because they didn't remove his still.

Du Vries is still soliciting advertising, but no one can be found who will say he ever offered them any liquor on the side as a bonus for an ad.

Mosconis in Coast Film Houses

The Loew Circuit has signed the Mosconi Family for four weeks, commencing May 5 at the Warfield, San Francisco.

The dancing act will play one week in Frisco and three weeks at the State, Los Angeles.



MARY HAYNES

Keith's, Philadelphia, this week (March 26)

Miss Haynes, after an illness of two months, is again at work, resuming her route at Philadelphia, and thanks all her friends for their kind wishes during her illness.

Miss Haynes is under the direction of **RALPH G. FARNUM** (EDW. S. KELLER OFFICE)

FUNNY LOOKING BENEFIT FOR "SINKING FUND"

"Benevolent Actors and Actresses of America" Give Ball in Frisco

San Francisco, March 28.

An organization styled the "Benevolent Actors and Actresses of America, Inc.," having its headquarters in Portland, Ore., and sponsored here by two "Official Representatives" named Larry Becker and W. T. Mallahan staged an entertainment and ball in Arcadia pavilion Saturday night, ostensibly for the purpose of raising funds to "go to a sinking fund to assure those in the theatrical profession protection in time of illness or disaster, and in case of death."

On the stationery of the organization appears the names of Julian Eltinge, Eddie "Lepard," and Harry Fox as members of the "Advisory Board." "Franklin Gilmore" is listed as business manager.

It is reported Eltinge was induced to lend his name to the venture under a misapprehension and that he since has instructed his attorneys to order his name removed.

The representatives of the order stated there were already 1,100 members in the organization, and that 25 were in San Francisco.

A request by Variety's representative for a few of the names was denied. Canvassing among the actors and vaudeville artists in this city failed to reveal a single member.

Girls armed with tickets to the ball were sent out on the streets and the pasteboards disposed of freely. All of the money has been collected by the two "Official Representatives."

FAY BAINTER'S ACT FROM "EAST IS WEST"

Keith Office Negotiating for Excerpt—Important Turn

The Keith office is negotiating with Fay Bainter for vaudeville. Miss Bainter will offer a condensed version of "East Is West" with herself in her role of "Ming Toy," supported by six people.

The amount asked for the act runs into considerable money. It being reported that Miss Bainter is asking \$2,000 for herself. The salaries of her support and royalties will bring the amount up to high marks.

This is the first time that a legitimate stage success of the magnitude of "West Is West" with a star of Miss Bainter's calibre has been offered or considered in condensed form for vaudeville.

The act will run about 30 minutes and if signed will open at the Palace, New York, in the near future after a break in out of town.

VALENTINOS TOURING COUNTRY WITH ADVERTISING ADJUNCT

Private Car, Several Managers, Band and Contests—"Sheik" Displeases San Antonio Newspaper People—503 Admissions at \$2 in Texas City Tuesday

San Antonio, March 28.

Mr. and Mrs. Rodolph Valentino appeared here last night at St. Anthony's Roof before 503 paid admissions at \$2 each. In the afternoon in the same place they appeared at a tea dansant with 88 citizens paying \$3 each to see them.

Their tour started March 18 at Kansas City. The stars with a band of 11 pieces (comprising the show), together with their managers, worked rapidly to this point, making it a one-day stand.

The Valentinos' tour has taken on the aspect of being an advertising adjunct for the Mineralava facial clay, a beautifier for women. The Valentino attraction is being billed like a circus by Mineralava men, it is said, three sets of crews from that concern being connected, also in advance, propagating Mineralava in the towns and through the shops.

The show appears to be operating under two managements, Valentino's and Jack Curley's. Valentino is reported under a weekly guarantee with a percentage of the takings; Curley promoted the tour and started out as its manager. It was said here last night that after Curley had interested the Mineralava people in the project, the Mineralava company, owing to the extensiveness of its campaign in connection, has virtually taken over the entire management, subject to Valentino's original agreement.

Show people here upon seeing the scope of the Valentino show with its adjunct pronounced it the most unique conception in commercial publicity ever put out in this country, with its possibilities unlimited in the present combination.

In connection with beauty and dancing contests simultaneously conducted, Valentino, in presenting a doll's miniature of himself and wife to successful contestants, delivered a five-minute speech in which "Mineralava" is mentioned about 100 times.

The beauty contest is a feature of the show and trip. It is advertised a local selection will be made of the town's prettiest girl and that she, with those chosen in other cities, will assemble during the summer at Madison Square Garden, New York, when Valentino will make a selection from among them for his leading lady for the next moving picture he may make after the present injunction against him for that purpose expires. Their expenses to New York and return home, together with an escort, will be paid by the Mineralava company.

Last night's contest on beauty, with selections made by a committee, was won by Lucille Bear, while the dancing contest went to Wanda Wiley and Pisandro Forbeck, each of the young people being from the best families in town.

Mr. and Mrs. Valentino danced for about five minutes, followed by a speech roasting the "Movie Trust" and praising himself, while another five minutes taken up in the presentation of the cups and dolls to the winners made up the "performance." The miniature dolls look as though they cost \$25 apiece. The Argentine Orchestra (carried) played five numbers.

The Valentinos are traveling de luxe in a private car requiring transportation for 25 be paid. It is named the "Colonial." The local newspapers were invited to send representatives to visit Valentino at the car yesterday morning at 11. Arriving there in a driving rain-storm they were curtly informed by a colored porter Valentino could not be disturbed. As the engagement had been made by the show's advance man and confirmed by wire, the newspaper people were wrathful. Among them was Mary Carter, the feature writer on the local "News," the paper which handled the Valentino contest publicity. She had to make an interview with Valentino for the front page of her paper, through the space it had devoted to the contest. No apologies were offered for the disappointment.

The St. Anthony is the leading hotel here. Its management split 50-50 on the receipts on the roof with the show.

GERTRUDE HOFFMAN IN CHI'S CABARET SHOWS

Engaged by Ernie Young for Marigold Garden Revue

Chicago, March 13.

Ernie Young is going to offer a new show at the Marigold Garden, in Chicago, starting April 9, which he thinks is too important to call a cabaret revue. It is being referred to by his office as a production. To place this attraction he has let an entire show go three weeks earlier than planned. The new production is Gertrude Hoffman, an assistant dancer and 16 Tiller Girls, who have been the bulk of a Shubert unit, with Delhaven and Nice and Max Hoffman as musical director.

There will be a lot of surprises in connection with the new offering at Marigold, among them nude pictures on the order of All Ben Haggin tableaux.

ARREST OVER MINORS

Tom Linton Uses Them in "Follies" in Massachusetts

New Haven, Conn., March 28.

Thomas L. Linton, 45 years old, of Linton Brothers, producers of hometown "Follies" acts for vaudeville theatres, was arrested in New Haven, March 22, on a fugitive from justice warrant. Upon his arraignment in city court, Friday, it was revealed that the warrant was from Brockton, Mass., where he is wanted on a charge of employing minors for theatre work. He gave his address as Denver. Linton's case was continued.

At the time of his arrest Linton was producing a hometown "Follies" act, at the Palace this week. He and his brother have produced these acts in vaudeville houses in several cities in New England since the first of the year.

The Massachusetts state law is understood to bar children under the age of 16 for appearances on the stage, unless certain procedure is complied with.

ATTABOY, TOMMY!

James J. Jeffries, former heavyweight champion of the world, was offered to the Keith and Orpheum bookers this week by Alf T. Wilton. Jeff has a monologue written by Tommy Gray which he wants to show in the vaudeville houses.

Jeffries recently went through bankruptcy and is reported as anxious to restore his vanished balance via vaudeville. Tommy Gray, now on the Coast, wrote the talk for the fighter.

Jeffries hasn't appeared upon the stage since he came out of retirement to lose his title to Jack Johnson. Before the fight Jeff made a theatrical tour before settling down to hard training for the bout.

MARCUS LOEW'S COLD

A cold held Marcus Loew in his home the early part of the week. It may confine him to solitude until Monday.

Mr. and Mrs. Arthur Loew left New York Monday, for a trip abroad with their travel to cover Continental Europe thoroughly. Arthur is Marcus' son.

ADER SURRENDERS

Chicago, March 28.

Edward J. Ader, formerly a theatrical attorney in Chicago, who has been in London, according to report, has given himself up and will serve his seven years sentence at Leavenworth on a charge of swindling Chicagoans out of \$500,000 through promotion of a defunct packing corporation.

Persons who were on his bond to the extent of \$10,000 were just about to lose when Ader showed up.

LEADING ORCHESTRAS TO PLAY FOR N. V. A. BALLS

Hip and Manhattan O. H. Benefits Depended on For Big Sum

Fifteen organizations of musicians, jazz bands and musical organizations will co-operate during N. V. A. Week (Easter Week), accompanying and playing the dance music at the N. V. A. balls, which will be a feature in each city of the country where a V. M. P. A. member has a vaudeville house.

Among the musical aggregations lined up are Vincent Lopez Band, Nolan Franko Orchestra, Ben Bernie Band, the Biltmore Band, Pennsylvania Band, Ritz and McAlpin orchestras, and Keith's Boys' Band.

The receipts from the two New York benefits at the N. Y. Hip, and Manhattan Opera House, the Los Angeles Benefit at Philharmonic Hall, the percentage of the takings for the entire week, the souvenir program and ticket sales are expected to more than double any other N. V. A. receipts held since the club was founded. The receipts will go toward the sick and benefit funds, which have been nearly used up.

Tickets for the balls are being sold in the various theatres of the V. M. P. A. at one dollar each. The dates for balls in the metropolitan district are: Manhattan—Terrace Garden, Friday evening, April 6; Fort Washington, Twenty-second Regiment Armory, Broadway and 68th street, Brooklyn—At Twenty-third Regiment Armory, Bedford avenue, and at Arcadia Hall, Bushwick avenue, both Tuesday, April 3. The Bronx—Hunts Point Palace, April 10.

Others are being arranged for Philadelphia, Boston, Cleveland, Louisville, Cincinnati, San Francisco, Denver, New Orleans and other cities.

ORPHEUM'S 20-YEAR LEASE

Displaces Pantages Bookings, also Present Orpheum for Big Time

Chicago, March 28. A deal has been consummated by which the Orpheum Circuit takes over the Palace, St. Paul, April 29 on a 20-year lease from Finkelstein & Ruben. The Orpheum will play six acts with two shows daily excepting Saturdays and Sundays, when three performances will be given.

The Orpheum, St. Paul, will be closed for the summer and may be leased for pictures. The Palace, St. Paul, now plays the Pantages shows with a four-weeks' cancellation clause which has been taken advantage of.

This arrangement means that the Orpheum Circuit and Finkelstein & Ruben have reached an understanding regarding St. Paul as the policy of all the small picture houses in the city is determined in the same deal. A similar arrangement is pending in Minneapolis and will probably include Duluth, Superior and St. Cloud before the season opens.

Recently negotiations looking to the future policy of Minneapolis theatres have been warm, but nothing has come of it in a way of direct accomplishment.

LAMPE IS OUT

Resigns as Assistant in Shuberts' Vaudeville Agency

John F. Lampe, who was assistant to Arthur Klein in the Shubert Booking Exchange since its opening two seasons ago, has resigned, and is said to contemplate entering a new field. The discontinuance of the Shubert vaudeville season reduced the activities of the exchange to a minimum.

Lampe was formerly a booker in the Keith's office. Later he managed Proctor's, Mt. Vernon, N. Y., for a time, resigning to enter a corporate plan to build a new theatre there ostensibly for Pantages bills. The deal fell through. Lampe joined Klein when the latter formed the Manhattan Booking Exchange several seasons ago for the booking of features in picture houses. Klein abandoned the office to accept the Shubert vaudeville berth.

Trained Crow Booked

"Joeko," the trained crow now at the Hip, has been routed over the Keith time for 40 weeks next season, starting the middle of August.

LOPEZ STATLER LEADER

General Director for Orchestras of Hotel Chain

Vincent Lopez, the band leader, has been appointed general musical director of the Statler Hotel string, embracing six hotels, including the new hostelry recently erected in Buffalo and scheduled to open April 28, with 1,100 rooms.

Lopez will remain at the Pennsylvania, New York, but will preside over the orchestras, having monthly conferences with the leaders. Lopez's orchestrations and arrangements will be used and Lopez's methods followed by the musical organizations which he will recruit and train.

SUMMER STOCK POLICY FOR ORPHEUMS, MAYBE

Heiman Likes Idea—Tabloid Scheme Losing Ground

Chicago, March 28. The Orpheum Circuit is seriously considering the placing of stock companies in several theatres in the mid-West territory this spring and summer. The circuit has these theatres, which are not looked upon as possibilities for money-making with vaudeville, and for a time it was thought to try tabloid, but when this is written the leaning is toward stock.

The idea is so strongly entrenched with Marcus Heiman, the president, that he has talked to stock producers. The present plan is to keep a company seven or eight weeks in a city with a top price of admission of fifty cents.

BERT LEVEY'S CHANGE

Establishes Own Booking Office in Chicago

Chicago, March 28. Bert Levey visited Chicago, Buffalo and Detroit, leaving Chicago again for the coast, going via Seattle, where he will remain several days. While here he established his eastern booking office in the Breit eyer building in Detroit and placed O. G. Seymour in charge.

Levey's booking arrangement with Gus Sun, by which Paul Goudron has been his booker in Chicago, has been terminated.

W. J. Dalley, a son of William Dalley, long associated with Levey, will be associated with Seymour in passing on acts booked for the circuit out of Detroit.

ORPHEUMS REMAINING OPEN

Several Orpheum Circuit vaudeville houses will remain open this summer that closed during the heated term last year. The Palace, Milwaukee, it is planned, will switch from the two-a-day about May 15, the exact date being dependent on weather conditions, to pop vaudeville and pictures. The Hennepin-Orpheum, Minneapolis, playing the big time, will also make a try for an all summer run with pop shows around the same date.

The Palace, Chicago, will continue with senior Orpheum vaudeville throughout the summer.

All of the senior houses staying open with pop shows will return to the two-a-day policy in the fall.

SHUBERT ACT SUING

Ernest Brengk's \$1,500 breach of contract suit against the Winter Garden Co. (Shuberts) must wait its turn on the City Court calendar, Judge A. C. Meyer having refused to place it on the special term calendar for immediate trial.

Brengk, whose act, Brengk's "Bronze Statue Horse," played for the Shuberts' disastrous vaudeville venture, is suing on a 10 weeks' contract, at \$150 a week.

MIXED MINSTRELS

Bill Quaid is arranging a mixed man and woman amateur minstrel show for the Fifth Avenue. It is the first mixed minstrel to be tried as an exploitation idea. The minstrel exploitation will go into the Fifth Avenue for a full week in about a month.

Ben Kuchuk Promoted

Ben Kuchuk of the Orpheum publicity forces has been promoted to an assistant booker in the New York Orpheum office. M. J. Kuchuk has been in the Orpheum organization for about four years.



FRANK WILCOX

Whose new comedy, "AN EMERGENCY CASE," by VINCENT LAURENCE, has proved a distinctive vaudeville novelty.

THE V. M. P. A. FORBIDS CANCELLATION CLAUSE

Permission Given Five Years Ago to One Manager Revoked

The Vaudeville Managers' Protective Association has notified all of its members that the use of a cancellation clause in the regular pay or play contracts, allowing cancellation after the first performance for new acts or acts "showing," is forbidden and has been an obsolete custom since the adoption of the present form of contract several years ago.

The order went out following a story in Variety last week that an independent booking agency was inserting the clause. The agency uses the V. M. P. A. contract. Upon assurance from the owner of an independent house, the V. M. P. A. had granted permission, the agency stamped the clause onto contracts for that house.

The house in question is in Brooklyn. Its present operator, according to officials of the V. M. P. A., was granted permission to use the cancellation clause about five years ago before the present pay or play contract form was adopted. The present house is not a member of the V. M. P. A.

The clause, which was stamped on the contracts in red ink and which is not sanctioned by the V. M. P. A., reads:—

It is understood and agreed by the parties hereto that the engagement herein provided for is the presentation at the theatre of a new act in whole or in part, or involves new material or a change in person or material in said act, and in consideration thereof the artist specifically agrees that the engagement may be cancelled at the option of the management at any time after the first and before the second performance without any liability whatsoever.

L. I. MANAGERS INDICTED

The campaign to close theatres on Sundays in Nassau County, L. I., goes along despite an agreement between the managers and the ministerial objectors to Sunday amusement, by which the managers promised to revise their program in accordance with suggestions from ministers and pastors who took exception to the regular vaudeville attractions.

District Attorney Weeks called the attention of the Grand Jury to several violations of the Sunday law. His action resulted in the return of indictments against Ed Simone, manager, Freeport Theatre (its proprietor, Major Rasmussen, is already under indictment for "Sunday" violation), S. Calderone, manager Hudson Theatre, Hempstead, and G. Pettione, owner, and Harry Stern, Strand Theatre, Rockville Centre.

All are out on bond with no date set for trial.

UNIT HOUSES OPEN

It is said the Shuberts have arranged to keep open their unit show houses at Boston, Detroit and Philadelphia until June 30, through "run" engagements of various bookings in them.

Among them is the Lew Fields show, with its route subject to abrupt termination through Fields' engaging this week to enter "Jack and Jill" at the Globe, New York.

JOYS AND GLOOMS OF BROADWAY

A demonstration of the camaraderie of the people of the stage of any country took place aboard the French liners "Paris" and "Rochambeau" Monday night, when, after a show on the "Paris" for the Anne Morgan committee for devastated France, the entire "Chauve-Souris" company and a big group of American stars met at a supper party on the "Rochambeau."

Ballett was there, and Morris Gest. Both said it was the most enjoyable evening the "Chauve-Souris" players had had in America. Among the Americans were Marie Dressler, Kitty, Rose and Ted Doner and Edythe Baker of the Winter Garden; Eddie Dowling and Louise Brown of "Sally, Irene and Mary," Emil Boreo, former member of the "Chauve-Souris"; Texas Guinan, Jack Norworth and Miss Adelphi, Lillian Shaw, Anastasia Kelly and Johnny Hines and others. Collin O'Moore, Irish tenor, found something in common with Eddie Dowling. France was represented by Leon Rother of the Metropolitan opera, making stars from four nations.

Ballett led his players in Russian songs, "razzing" the Americans in a friendly way, which Boreo understood, and he taught the Americans how to hand the Russians the razz in their own language. Led by Boreo and Dowling for the Americans, the entire evening consisted of efforts of each group to "top" each other. Finally Ballett made an address to the Americans, stating that since he had come here he and his players had never before had an opportunity of thus meeting, socially, the American players. They all appreciated to the full the opportunity, he added. Miss Dressler replied for the Americans, and then each group cheered the other.

Little Kitty Doner, still in her boy's clothes, completely captivated the Russians. They stole her away to their table, where she sat between Ballett and Gest.

Everybody made speeches in various languages, so Dowling made one in Gaelic, with a press agent in the party "translating" for him.

C. E. Danforth, vice-president of Loew, Inc., close personal friend of Loew, and the man who engineered the recent incorporation and placing of Loew stock on the market, died Tuesday night at his home.

Harry Puck has married the former wife of John Charles Thomas.

Harry Carroll and Berta Donn may form a partnership for vaudeville.

A three-sheet frame in front of Loew's New York, containing photographs of the old time stars, is attracting attention. In clearing out some old photographs, relics of the Herald Square theatre, a reel boy found the photos.

Several beaches near New York and through New England are going after the idea of movie stars as attractions. A representative of Hampton Beach, N. H., was in town a few days ago to try to arrange for at least one big star there every Saturday during the summer. The idea would be to tax the merchants a certain amount for expenses and pay the star. The beach spends \$900 a day in fireworks, twice a week, and they figure this amount, put into an internationally known star would get bigger results.

Louise Brown, the Sally of "Sally, Irene and Mary," at the 44th Street, will be the guests of honor of the "Peil Mell Club," a group of society suicides, at the Lorraine Saturday night.

Lew Cody and Alan Dwan nearly broke up the Ziegfeld "Follies" a few nights ago when they appeared in the front row in evening clothes and solemn expressions, wearing what appeared to be passionate pink shirts, with handkerchiefs up their sleeves. Between them they know almost everybody in the show. Stars and choristers nearly fell in the orchestra pit laughing. They explained afterward that the pink "shirts" were blotters cut out and fitted in.

A clever dancer and ingenue who just closed in a Broadway musical comedy was discussing poverty in theatricals. "When I was just breaking in," she said, "I got enough money to buy a new pair of shoes, but didn't want to wear them out tramping Broadway looking for a job, so I wore my old ones until I got to a manager's office, carried the new ones in a bag, and changed shoes before I went in."

A couple of big time comics, noted for their wild stunts, resented the idea of the 11:30 or 12 o'clock show at the State Lake in Chicago and walked on the stage for their first show wearing pajamas and dressing gowns. They had the stage hands bring on a table containing two Sterno burners, a frying pan, and a coffee pot, and proceeded to cook eggs and make breakfast as they went through their act, first telling the audience it was a "breakfast show," they hadn't time to properly array themselves for the theatre or have breakfast before going on. They got away with it—once.

Broadway life is a study in contrasts. Lillian Woods, specialty dancer at "The Boardwalk," and one of the most charming girls in the show, at the age of 14 cut off her hair, donned boy's clothes, and worked as a factory hand in her home town in Pennsylvania. She was an orphan, needed the money, and couldn't get work as a girl. She sails for England in a few weeks under contract. A year ago Dorothy Mackaill was a chorus girl in the "Follies" and the "Midnight Frolic." Today she gets \$650 a week in pictures, and is working at Fort Lee.

Tommy Meighan will have his first vacation in a long time as soon as he finishes "The Ne'er Do Well." He will go to White Sulphur Springs with Mrs. Meighan, where he will be joined by George Ade, and work with him on another story. It took three times as much time and money to make "Ne'er Do Well" as originally planned, due largely to bad weather conditions in Panama.

NEW KEITH'S, TOLEDO

A new house in Toledo is planned by the Keith's for next season. A site is about to be acquired and ground will be broken some time this summer.

The Rivoli, Toledo, now booked by the Pantages Circuit was originally reported as to play the Keith bills, after the house had been sold by Gus Sun.

PAN'S MINSTRELS

Denver, March 28. The 40-people Georgia Minstrel's Company, which hung up a new house record for the Empress (Pantages) last week, has been given a 14 weeks' route over the Pan time, with an option for a total of 40. The tour starts April 14 in Kansas City.

This is the first time in vaudeville history an entire minstrel troupe has been thus routed.

BILL POSTERS OUT

Trouble in Kansas City With the Theatres.

Kansas City, March 28.

Bill posters are still out of the Kansas City Bill Posting Company's employ, with the result there is no paper on the boards for any of the theatres announcing this week's attractions.

The Orpheum and a couple of picture houses had a few sheets spread, but the house managers have agreed not to send any paper to the posting company until the difficulty is settled. The posters were ordered cut by the central labor body, which claimed the company was using non-union men.

According to the decision of the theatre managers there will be no paper posted by non-union men, as such action might cause the stage hands and musicians to be called on strike.

TWO COLUMBIA SHOWS LISTED FOR SUMMER RUNS IN BOSTON

Barney Gerard's "Follies of the Day" at Gayety—
Jimmy Cooper's Beauty Revue at Casino—Marion
Gets Columbia, N. Y., Run

The Jimmie Cooper Beauty Revue show will start a post season engagement at the Casino, Boston, April 30, following the playing out of the show's regular Columbia wheel route. The engagement will be of indefinite duration.

The Cooper show will lay-off the week of April 16, because of the dropping out of the Columbia route of Poughkeepsie and Newburgh. The following week the show will play the Casino, Brooklyn, with the augmented performance that it will inaugurate the summer run with at the Casino, Boston, April 30.

The Casino's summer show in Boston means that Boston will have two Columbia shows playing summer runs in that city. Barney Gerard's "Follies of the Day" starting a run at the Gayety, Boston, the week of May 7.

The Casino and Gayety, Boston, are about a mile apart, but in somewhat different sections of the city. The Dave Marion show will go into the Columbia, New York, as the summer run attraction, May 7. The show is to be built up and strengthened in the entertainment division for the Columbia engagement.

The duration of the run as is customary with Columbia summer shows depends on business. The forthcoming summer engagement marks the first at the Columbia for Marion.

Marion will appear in the show himself with his "Snuffy" character as he has been doing throughout the season. The production (scenery and costumes) of the Marion show was purchased from Ziegfeld, having been utilized for the Ziegfeld "Follies of 1922."

Harry Finberg has been appointed manager of Dave Marion's show.

PERFORMERS PARADE

Burlesque Show in Boston Does
Publicity Stunt

Boston, March 28.

Lew Talbot's "Wine, Women and Song" company pulled an unusual exploitation stunt for burlesque Monday, the troupe which is playing at the Gayety holding a parade on the order of the 11:45 minstrel thing, for years a sacred rite of minstrelsy. The idea of a parade of a burlesque company was used occasionally in the old days of burlesque before the wheels were organized. The most recent instance was that held by Joe Wilton's "Hurly Burly," an American wheel show, a couple of seasons back.

The "Wine, Women and Song" got over for heavy space in the Boston papers this week.

COLUMBIA BILLING

Four new three, sheet litho stands have been added to the Columbia, New York, outside display. One of the stands is over the B. R. T. subway entrance, two are on either side of the West 41st street entrance of the Columbia building, and the other is located near the entrance. All are on the West 47th street side of the building.

"Take It Easy" in Short Jumps

Springfield, Mass., March 28.
"Take It Easy," Morris and Bernard's new show, opened in Bristol, Conn., March 19.

Tommy Allen, Dan Evans, Ralph Singer, Billy Tanner, Helen Lee and Claire Stone are featured with a chorus of eight girls.

The piece played New Britain the last half of the week.

Mrs. Ray Reilly Granted Divorce
Springfield, Mass., March 28.

Mrs. Ray Reilly was granted a divorce in New Haven, Conn., on statutory grounds. She was awarded custody of her 13-year-old son.

Mrs. Reilly, formerly Louise LeBlanc, is the sister of Eugene LeBlanc of "Flashlights of 1923."

Mrs. Reilly formerly was orchestra director at the Palace, New Haven.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Fifty-four in This Issue

JERSEY CITY SEASON ENDS WITH LOW GROSS

Casino Leading Gayety, Boston During Mrs. Henry's Illness

The Columbia, New York, did approximately \$8,500 last week with Campbell's "Youthful Follies" as the attraction. This was a jump forward of about \$1,000 over the previous week.

The Majestic, Jersey City, in its final week of the burlesque season as a Columbia stand, touched a low figure record with \$2,200 (Frank Linney show). Next Monday Jersey City starts with dramatic stock, instilled by the Blaneys. This season has been its worst as a Columbia wheel house. During the season \$2,500 gross was considered big for Jersey City, several weeks the gross getting considerably below that figure.

The Cooper "Beauty Revue" at Miner's Bronx did \$6,300. The Dave Marion show at the Yorkville, did the best business at that house thus far, grossing about \$6,500. The Empire, Brooklyn, with "Hippity Hop" got about \$4,800; "Follies of the Day" at Newburgh and Poughkeepsie did \$3,200. The split week guarantees the Columbia shows \$2,400.

In Boston Charles Waldron's Casino again beat the Gayety, the Casino doing \$7,500 and the Gayety, \$6,400. This is a decided reversal from conditions earlier in the season when the Gayety was running from \$2,000 to \$2,500 a week ahead of the Casino. The Casino started to roll up heavier grosses about eight weeks ago, and has gradually taken the lead away from the Gayety, the Casino having topped the other Columbia house regularly for eight or ten weeks by a considerable margin.

Mrs. Thomas R. Henry, manager of the Gayety, under whose management the Gayety flourished so earlier in the season, was stricken with pneumonia about three months ago and is just rounding into good health again, although not yet able to take over her managerial duties. With Mrs. Henry incapacitated the Gayety seems to have lost business, with the Casino benefitting thereby. Tom Henry, of the Columbia, New York, executive staff has been in charge of the house pending Mrs. Henry's return for the last two weeks. Another reason for the jump in business of the Waldron house (Casino) has been the use of exploitation methods such as advertising, etc., not employed in previous seasons.

"Mimic World" at Hurlig & Seamon's did about \$5,500, and "Broadway Flappers" at the Palace, Baltimore, about \$6,000 last week. The week preceding Holy Week is never good in burlesque and business naturally suffered all over the Columbia circuit. This week (Holy Week) is expected to be also off.

With the advent of Easter week, burlesque looks for a decided increase in business, and is expected the season will finish much better than last year.

CHAIN OF STOCKS

A stock burlesque circuit is a possibility for next season. It is reported here that a St. Louis house has about been secured which with Chicago and Detroit will form the nucleus of the new circuit. It is hoped to add Cincinnati and Cleveland. The plan will be to have permanent chorus weeks in each city with a variety of performers.

ACADEMY'S STOCK CAST

The stock burlesque company, the Academy, is commencing with the entire new cast opening Monday. Charles Courtney of the previous company is going to Philadelphia and Billy Mosley to Detroit.



THURSTON LEWIS

MANAGER OF "RUBEVILLE"

The first big production in Vaudeville was "YE COLONEL SEP-TETTE," which played twelve years in America and various parts of the world. C. B. MADDOCK'S "RUBEVILLE," has already played seven years and bids fair to equal the record of its predecessor.

MARGARET LEE MAY RECOVER FROM BURNS

Mother and Sister, Emily Lee,
Lost Their Lives in 57th
Street Fire

Fire in an apartment building at 222 West 57th street, New York, Monday morning, caused the death of Emily Lee (not Emily Lea), who appeared in vaudeville and musical shows, and her mother, Mrs. Margaret Lee Sitzer. Margaret Lee, a younger daughter, well known in stock, was severely burned and removed to Bellevue Hospital, where it was reported yesterday afternoon (Wednesday) she was resting comfortably, but in a critical condition.

Anna Fries, an exhibition roller skater, was also burned to death. A. Emerson Jones, a theatrical manager, and his wife, residing in the building, were overcome by smoke. The fire caused the death of five persons and injured seven.

The first started on the fifth floor and spread up the elevator and dumbwaiter shafts. The roof collapsed, together with the two upper floors, forcing the tenants to try escape by ladders from the windows. Before the firemen were able to get the ladders up the fatalities occurred, when those seeking escape fell back into the flames.

BURLESQUE BENEFIT

"Burlesque Club Revue" at Columbia, New York, May 13

The Burlesque Club will hold a benefit performance at the Columbia, New York, Sunday night, May 13. The Burlesque Club show this year will be called the "Burlesque Club Revue," and not a "Jamboree" as in past seasons. Last year the customary Burlesque Club benefit was passed up because of the internal warfare existing between the Columbia and American interests.

The "Burlesque Club Revue" in addition to presenting a program of vaudeville acts which will include a number of artists that started in burlesque and who since have made the stellar ranks in the legit, will offer a series of skits and sketches on the order of the playlets staged by the Lambs and Friars at their Gambols and Frolics. One will be in the nature of a grid-iron dinner affair that will satirically review the burlesque situation in all of its various angles, past and present.

COOPER FRANCHISE

J. Herbert Mack has leased the franchise under which the late James E. Cooper operated "Follytown" on the Columbia Circuit to Hughie Bernhard, former manager of Miner's, Bronx.

In addition, Barney Gerard will operate one of the two San Scripps shows next season, either "The Big Jamboree" or "Keep Smiling." He will also operate "Follies of the Day" for the Miner estate to be set up with Miner having another year to run.

The infant son, age 23 months, of Mr. and Mrs. Eddie Barton (Columbia and Victoria) died March 22 at the New York Nursery and Child's Hospital.

OBITUARY

SARAH BERNHARDT

Sarah Bernhardt died March 26 at her home in Paris, passing away peacefully in the arms of her son Maurice, following three days of suffering. Bernhardt was 78 years old. For the last 24 hours her life was kept alive by hypodermic injections, with uremic poisoning and a weak heart finally causing her death after a valiant fight for life. With her at the time of her death was her great-grandson, the child of the daughter of her son Maurice, and Mme. Rostand, the widow of Edmond Rostand. As death drew near the members of the family called in the servants who served Mme. Bernhardt for many years.

IN LOVING MEMORY

of our Dear Pal

JACK CRISP

who still lives with

GRACE and BILLY DUNHAM

Many persons outside the home waited in silence until the front door was opened by a servant, who announced quietly that the famous actress was dead. The Theatre Sarah Bernhardt closed immediately, after the termination of the first act.

Bernhardt for years was recognized as the leading emotional actress of the world and a marvelous woman. Her appearances in the United States were equally as successful as in France, her native country. Several years ago, upon planning to make a tour of this country, she was unable to secure bookings in the regular theatres and was forced to play halls and armories throughout the country. Later she also appeared in vaudeville over here, her final American appearance having been in 1918.

The body will remain in state until the latter part of the week, with burial to be at Belle Isle, where arrangements for a tomb had been made a year ago. A casket which she carried for 30 years will be used to hold the body.

HIRAM IRVING DIELLENBACK

Hiram Irving Diellenback, 64 years old, died at his home in Springfield, Mass. He was a former newspaperman, leaving that business several years ago to take a position with the Keith theatres in Providence, R. I. Fourteen years ago he became manager of the old Nelson,

IN CHERISHED AND LOVING MEMORY OF

JACK CRISP

who departed this life March 30, 1919

MOTHER, DORA, WINNIE.

Springfield, and when the Broadway in that city was opened in April, 1913, he was general manager. For the past few years he had been promotion manager for the Phelps Publishing Company in Springfield. He is survived by his wife, two daughters and two sons. He was one of the highest Masonic dignitaries in Massachusetts, being deputy grand master of the grand lodge.

ROBERT FISKE

Robert Fiske, aged 24, died March 22 at Pasadena, Calif. He had gone west with his mother, Mrs. Robert Fiske, Sr., about six months ago to recover strength, but an operation for appendicitis about six weeks ago while in New Mexico weakened the boy, and he was taken to Pasadena in the hope he could build up.

Robert Fiske was appearing in "To the Ladies" when his physician advised him to go west. He created the boy role in "My Lady Friends" and had played Gregory Kelly's role in "Seventeen," also had played in stock.

The remains were cremated and will be brought east by his beloved mother.

Herbert S. Young, age 69, father of Miss Harlie Mayne (Lavigne and Mayne), died March 25 of heart trouble at Laconia hospital at Laconia, N. H. The deceased is survived in a wife, son and daughter.

LUCILLE MARSHALL

Lucille East, 34, formerly of Carson street, Southside, Pittsburgh, and known professionally as Lucille Marshall, was found in a room in the Fort Pitt Hotel, Pittsburgh, dead.

Passed Away March 28th, 1923,
London, England.

MY DEAR WIFE AND PAL,

CLARISSE ALLEN

(KEKE CHALLEN)

CHAS. H. ALLEN

(CHALLEN and KEKE)

from an overdose of sleeping powder. She had been suffering from a nervous breakdown and returned to Pittsburgh to visit her mother. Miss East for several years had made her home at 331 West 46th street, New York, but was born and reared in Pittsburgh. Miss East was married several years, but had since been divorced and had assumed her maiden name. She adopted the name of Lucille Marshall upon entering on her stage career.

JIM HARRIGAN

In the death of James Harrigan, Buffalo lost one of the most picturesque of old-time showmen. For many years Jim Harrigan was a standard single and his cigar boxes and lamps as well as his tramp make-up and monolog were familiar vaudeville figures both in this country and in England.

Retiring to private life a decade ago, he became president of the Empire Sand Corporation of Buffalo and proved himself an able business man and a respected citizen. Jim Harrigan was Buffalo's best example of a successful actor who in later life became a successful and prosperous business man as well.

DAN HALEY

Daniel Haley, known throughout the United States for nearly half a century as Dan Haley, the Minstrel, was buried from his late home in Weymouth, Mass., March 28. Dan Haley, 65 years old, died in Detroit last week during an engagement

IN MEMORY OF

HERBERT S. YOUNG

Who Passed Away March 23d, 1923,
at Laconia, N. H.

REST IN PEACE

HIS DAUGHTER

HARLIE MAYNE

there with Mrs. George Primrose's Veteran minstrel aggregation. He contracted ptomaine poisoning and died a few days later. For many years Dan had the reputation of being the champion tambo and end man of the famous old minstrel troupes. He leaves his widow, Mrs. Margaret Haley.

E. B. WILT

E. B. Wilt, aged 78, prominent in theatricals many years ago, and for years active in political affairs in Pittsburgh, died March 24 at his home in Pittsburgh. He was engaged in the costume business there and widely known among theatrical people. In 1870 he became partner in the Schaeft Museum, Pittsburgh, remaining there until 1888, when he took over the Grand opera house, which he ran until Harry Davis took that house over in 1896. The deceased then took charge of the old Empire, now the Pershing, with which he remained until that house closed a couple of years ago.

KATE JACKSON

Kate Jackson, formerly of the vaudeville team of Harry and Kate Jackson, died March 26 at a sanitarium in Northern New York, where she had been confined for several years. The remains were brought to New York City for burial Tuesday. The deceased appeared in vaudeville with her husband, who last season was stage manager at the Westchester, Mt. Vernon, N. Y.

LEON MOHN

Leon Mohn, scenic artist, died last Thursday while at work in the studio of the Moscow Art Theatre in the Johnson Theatre building. The deceased was 66 years old and had been a scenic artist for Broadway productions for 40 years.

The father of Jack Loeb died March 17 at Reading, Pa. at the age of 85 years.

The mother of John Paedina ("Stars of Long Ago") died in Chicago.

CARNIVAL SECURES INJUNCTION AGAINST NEW ORLEANS OFFICIALS

DeKreko Shows Exhibit, but at Loss—Mayor of City Refused to Issue License—DeKreko Paid Taxes Before Applying for Injunction

New Orleans, March 28. The De Kreko carnival exhibited here under the protection of an injunction granted by the courts forbidding the local officials from interfering with it.

Mayor McShane refused to issue a license or permit for any carnival to show in New Orleans under any circumstances. De Kreko countered by paying the regular city and State fee for his description of exhibition, then entered his application for an injunction against interference. The restraining order was made returnable a few days after, leaving the lapse of time sufficient for the De Kreko shows to complete their engagement as advertised.

Through the attending expense and conditions De Kreko is said to have lost money on the local engagement, but he set a precedent as far as this section is concerned.

VIRGINIA KILLS BILL ADMITTING CARNIVALS

Legislature Adjourns After Defeating Leedy Open-Door Measure

Richmond, Va., March 28. The Virginia Legislature adjourned March 24, after killing the Leedy Bill which proposed to exempt from the prohibitive license tax of \$1,050 a week all carnivals, circuses and other traveling outdoor amusement attractions playing for the benefit of or under the auspices of volunteer fire companies, fraternal orders or charitable objects in the state.

The effect of this action is to strengthen and perpetuate the statewide ban on carnivals imposed two years ago, and to continue the closed door policy toward circuses. None of the big tops came into the state last year or the year before when the high license was put into effect.

INDOOR CIRCUS' BUSINESS

Played to Capacity in Chicago After Wednesday

Chicago, March 28. The Shrine Circus at Medinah Temple last week did practically capacity after Wednesday. Three shows were given daily, matinee and two at night. There were 5,000 seats and arrangements for 5,000 more to be entertained with the concessions down stairs while one crowd was seeing the show.

J. C. Matthews had general direction of the circus which had the following acts: Hall's elephants (3) and camels, Davenport Riding troupe, Ten Blue Devils (late of Eddie Cantor show), Bent Brothers, Shuberts (contortionists—not the vaudeville circuit people), La Venus, Marion Drew, The Dohns, Perot & Wilson, Leona Trio, Stella Roland, The Hazeltines, The Harrisons, Choy Car Duo, Del Ruth, Eugene Brothers, La Salle Trio, Montanale and Nap, Mitkins (perch act), Colman Sisters, Wells & Seals and Fred's Circus. There were 52 men and 14 women in the grand entry besides three elephants and other animals.

Palisades Opens April 26

Schenck Brothers' Palisades Park, N. J., opens April 26 with several new rides and amusement devices for the coming season. The park will continue to feature its free vaudeville show and other free attractions, the management having completed plans for handling picnic parties, including any number of people.

Included among the new amusement devices for the season are the "Caterpillar Ride" and a new scenic boat ride known as "Venice." A wild animal show is to be included with all of the attractions of former seasons, including the swimming pool, retained.

TWO LICENSE FEES FOR VT. CARNIVALS

New Law Imposes State and Town Tax—Former Law Amended

Montpelier, Vt., March 28. The Vermont Legislature has enacted a law which admits carnivals and circuses to the state on payment of a fee of \$30 a day for an exhibitor using not more than six railroad cars for the transportation within the state of his exhibit, and \$50 a day for an exhibitor using more than six, but not exceeding 12 cars. Other provisions are: 12 to 25 cars, \$60; 25 to 40 cars, \$75; 40 to 60 cars, \$100; more than 60 cars, \$150.

In addition an exhibitor pays the town where a permit is granted to show \$10 to \$100 for every day on which exhibitions are given. Permission will not be granted for exhibitions until the exhibitor has received a certificate, issued by Commissioner of State Taxes Fred B. Thomas, showing the names of the towns where he proposes to exhibit.

Under the 1921 law, which the new act amends, carnivals were permitted to exhibit on payment to the town of \$100 for every day on which exhibitions were given. This section was intended, at that time, to bar carnivals by making the fee virtually prohibitive. The effect is to make a \$30 state rate and a \$10 town rate, if the towns will admit the carnival at that figure. The \$100 town rate is repealed.

CHANGES AT LUNA

Making Way for Free Show at Back of Coney Resort—Rides Out

Coney visitors won't know Luna Park when it is opened about May 15. All the space on the Sea Gate side of the water chute has been cleared away, the old grandstand torn down and a bigger stand is being built with its back toward the promenade for the accommodation of people who want to watch the free acts.

To make room the Dodgem, one of the biggest in the country, has been taken out. The gyroscope has been removed and "The Top" has been removed. In place of the Top an aeroplane swing, 90 feet high and the biggest in the east, is being built by the Urzelle Co.

In addition to these changes the old site of the Sea Beach Palace has been taken in, and an elaborate "Fun House" is being constructed by the Ridgeway Engineering Co. of Boston. It is reported the park people will book in important circus acts and make the free show features the basis of a big advertising campaign during the summer.

CIRCUS MEN GATHER

Partly because it just happened and partly because the Ringling-Barnum-Bailey Show was opening at the Garden, there were a lot of big top men in New York late last week. At the Claridge were registered Murray Pennock, general agent of the Al G. Barnes show, William Peck of the same outfit, Arthur Hoffman of the Hagenbeck-Wallace show, Sam Dill of the same outfit and Andrew Downey, proprietor of the Walter L. Main property.

Pennock was on a diplomatic mission. A new group of midgets looked for the Barnes show was held up on Ellis Island under some immigration regulation, and Pennock had to ease them into the country. He left Monday to argue the case in Washington.

The Barnes show opened in Dallas, Tex., Saturday last, for a three-day stand. The show wintered on the big aviation field near Dallas.



ROXY LA ROCCA

Wizard of the Harp
Certainly is in demand for next season. It looks like he'll need understudies to fill all engagements offered him. Something different and original pays. The wizard of the harp, after ten years' absence from the U. S. A., is proving the hit of the season.

SANGAR'S CIRCUS IN LONDON 102 YEARS OLD

Started Tour Before Leaving for Provinces; First Proprietor Murdered

London, March 19. A circus is somewhat of a rarity in London except just during the Christmas holiday season, but Sangar's started a suburban "one night" stand four March 18 prior to taking their usual provincial route. The most famous proprietor of this big show was Lord John Sangar, who was murdered by a stable hand on his Finchley farm some years ago. A brother, Lord George, ran another show, and the present one is controlled by four members of the family.

Founded 102 years ago, the circus quickly grew until it reached its present big dimensions. Naturally the war, with the consequent Government seizure of horses and rolling stock, held up the business, and even today the daily processionary pageant has not been resumed, although it is intended to do so as early as possible.

The late Queen Victoria commanded the circus to appear at Windsor Castle and expressed her delight at everything, notably with the "grand procession," which took place in the castle quadrangle. The family claim that their procession with its pageantry was responsible for the Lord Mayor's Show as we see it today.

Lorenz Hagenbeck Showing Model

Chicago, March 28. Lorenz Hagenbeck, of Stellingen, Germany, son of the circus known Carl Hagenbeck, was in Chicago with a model for a Chicago Zoological Garden, which is to occupy a 300-acre tract adjoining the forest preserve which has been donated by Mrs. Edith Rockefeller McCormick.

OUTDOOR ITEMS

The Ringling Bros.-Barnum-Bailey Circus will play part of its Washington, D. C., engagement (probably of three days) for the local Shriners.

The "Irishman" arrived from the Orient last week with a cargo of wild animals, all of which were taken by the Ballard-Muggivan circus people. In the lot were several elephants for the Sells-Floto show, chimpanzees for the Hagenbeck top, an African leopard for the same show, and a lot of chatma monkeys and baboons. The elephants were shipped to Peru under the chaperonage of Arthur Hoffman and Sam Dill.

Henry Meyerhoff has bought and is handling the Bernardi shows this year. The property was formerly known as the Mighty Doris Shows, and was sold at auction after the murder of "Honest John" Brunen in Jersey. By the widow, who stood trial for the crime and was acquitted, although her brother was convicted.

Young and Young were added to the Pollock circus and bazaar this week. The show is playing a week stand in Danbury, Conn.

"STUNG" IN MEXICO

Alaska Duo Have No Redress for Dismissal from Deas Show

Chicago, March 28. The Alaska Duo find from talks with Chicago attorneys that they have no legal redress in connection with treatment the act claims to have received from the Deas Circus in Mexico. The act was booked with the circus by Paul Goudron, reported and worked but one week.

Max Gruber, manager of the circus, paid off the act at this time, according to their story; marked their contract cancelled and threatened the boys with arrest if they did not sign a receipt. Gruber has been in Mexico for two or three years, and owing to his acquaintance in this country, acts go to the Deas Circus which would not otherwise be interested in the proposition.

B-B. AGAIN TO COAST WITH NO COMPETITION

Pacific Territory for Big Show Alone—Jerry Muggivan "Cured"

The Ringling Brothers-Barnum and Bailey Circus, which as a combined outfit opened its fifth season at Madison Square Garden Saturday, will again go to the coast. This is the second successive season for the Ringlings to include the far western territory which had been passed up the first three seasons the two major shows were combined.

Vancouver and other British Columbian points are on this season's itinerary, some of the northwestern stands having been missed last summer because of the booking contest with the Sells-Floto outfit.

Although last season the Muggivan-Bowers interests invited competition with the Ringlings with their Sells-Floto outfit and beat the Ringlings into many western stands, there will be no conflict in the territory this year. Jerry Muggivan is said to have declared himself being "cured" and the routing fight is reported having cut deeply into the Muggivan-Bowers profits. On the other hand the Ringling-B. & B. circus cleaned up a profit of nearly \$2,000,000 on the season. The Sells-Floto will play a number of eastern points ahead of the Ringlings. Southern territory this spring is also understood to be framed for hearty competition between the smaller outfits.

PLAYLAND, FREEPORT, L. I.

Playland, the new Freeport, L. I., park, will be in readiness for early opening. Minor construction jobs are all that remain besides the setting up of the big dodgem, just purchased from Luna Park, Coney Island. The aeroplane swing is nearly completed.

Playland draws from a population of 125,000 within a radius of five miles. One of the factors that weighed with the promoters was that Freeport and the neighboring towns of Hempstead and Rockville Center are supporting theatres representing well over \$1,000,000 in investment, and they figured that so big an amusement demand would support one amusement park in the off season of theatre patronage.

TWO CARNIVALS MERGED

The William Dauphin carnival outfit and Klein's Greater Shows have merged for the coming season. Dauphin has gone in for elaborate free shows, while the Klein organization is strong in rides. They merged to strengthen with pooled equipment.

Dauphin spent the greater part of last season in week and ten-day stands on Long Island, almost the only carnival in that territory offering a substantial line of free attractions.

Undecided About Animals

Bow, N. H., March 28. The Taylor animal circus is being cared for by the Society for the Prevention of Cruelty to Animals here. Many requests have been received from persons who want some of the animals. Officials are undecided as to just what disposal will be made of them.

Sells-Floto's Billing Showing

Chicago, March 28. The Sells-Floto circus opens at the Coliseum April 7 and the first banner and billposting billing has been followed by a lithograph showing which is attracting attention.

ESTIMATE OF 50 WINTER BAZAARS NEXT SEASON

Business Has Grown to Huge Proportions and Still Growing

With the end of the winter circus and bazaar period approaching and many acts returning to New York, this week furnished an opportunity to check up the growth of this form of amusement during the 1922-23 season. It is estimated that there were between 25 and 35 organizations out, and the vast majority prospered, especially the type that worked "under auspices" and went in for "concessions."

The net conclusions of the winter are that those two details make the difference between profit and loss, and on that basis plans have been laid for extending activity in indoor amusements next winter, when it is roughly estimated there will be between 40 and 50 outfits working.

Experience seems to demonstrate that the public is not willing to pay a high admission for a straight circus program. Several shows that tried it at the dollar scale fared differently, including the Wallace-Hagenbeck show, which stopped during February. John H. Agee also took out an elaborate organization, and was practically forced to adopt the concession plan and a nominal gate after trying the straight hippodrome show for several months. The revised plan was immediately successful, and Agee has already contracted for a season in Minnesota and the neighboring States next winter. He is now with the Ringling Brothers-Barnum-Bailey show.

Probably the most successful operator in the field has been John W. Moore, who has two of the biggest outfits on the road now, each carrying 14 acts, and he proposes to have a third organization in the field next season. The Moore outfits and scale of operations demonstrate the growing importance of the bazaar as operated on the "auspices and concession" basis.

Moore put on the Shriners' show at the Seventy-first Regiment Armory, New York, last autumn, and his "bit" was \$37,500 for the week, net, as shown by an audit of the books made in behalf of the Masons. The division is arranged on a 50-50 basis after all expenses, and this arrangement obtains wherever the Moore outfit makes a stand.

Moore maintains an advance and executive staff equal to that of the biggest circus. Special promoters are on the road all the time putting the show proposition up to local fraternal organizations. They seem to have carte blanche in handling big propositions. A sample of operations mentioned in current gossip is that for the Baltimore Shriners' event recently, when the show made a nine-day stand in that city.

The promoter laid down the proposition that three automobiles would be given away and a line of jewelry distributed as prizes for ticket sellers. The Shriners balked at this outlay before the arrival of the show, and as the "convincer" that closed the deal Moore deposited a certified check for \$30,000 with a local bank to indemnify the society from loss. It is reported the Baltimore stand divided \$50,000 between Moore and the Shriners.

Here the gate was nominal. Books of a dozen tickets were sold for 50 cents, and each book was good for three chances at any of the merchandise wheels. Reserved seats commanded a 25-cent premium, but the bulk of the gross came from the concessions. All the wheels are operated on a strictly "sales" plan; that is to say, merchandise is "thrown" on each whirl equivalent to the amount of the full board at the regular retail price.

Moore has organized his plant more elaborately than any of the other operators. He has a regular advance staff that contracts ahead. A stage is built for the free show on a regular blue print which is supplied well in advance. Arrangements are made with the local stage hands and stage carpenters' union to set foot and border lights, and the stage is backed with a cyclorama. The concession booths are laid out with special painted fittings instead of thrown together out of rough two by four, and bunting does not figure in the decorative scheme.

OHIO FAIR ASSOCIATION CUTS OUT CARNIVALS

Two at Akron Pronounce Ban —Complaints Lead to Action

Canton, O., March 28.
Officials of the Stark County Fair Association and the Summit County Fair Board, at Akron, have announced a ban on all carnivals and undesirable sideshows.

No carnival company will be permitted to exhibit at either fair hereafter.

Action in this direction resulted from complaints in recent years against midway attractions of the carnival type which have been features.

Many carnival agents, according to report, have been refused permits.

BEAT CITY ORDINANCE

Lease Park Beyond Limits for Carnival Exhibitions

Watertown, N. Y., March 28.
Watertown will have two carnivals this year, in spite of a city ordinance banning them. The Loyal Order of Moose has leased Garland City Park, just outside the city limits, and will bring in carnival organizations in June and September.

MARRIAGES

Blanche Rochelle, dancing partner of Deno Dellolio, became Mrs. Dellolio at a public wedding at Rendezvous cabaret, Judge Barasa officiating. The dancers met at the Scala Opera House in Milan, Italy, six years ago, and the romance started there which culminated in the marriage in Chicago.

Marie Kelley, of the Kelley Dancers, and William J. Mack, director of the Warfield Players at Oklahoma City, occurred March 8.

Ruth Ewing, a member of the Bridge Stock chorus, playing the Garden, Kansas City, to John Kemmerling of that metropolis, last week.

Edna Temple, who recently left the cast of "Blossom Time," to Garnett S. Zorn (non-professional) in Louisville, March 22.

Evelyn Brent, pictures, to B. F. Fineman, picture promoter, in New York City, Nov. 1, last.

Frank Ellis, orchestra leader, to Helene Wright a non-professional, in San Francisco, March 28.

ILL AND INJURED

Bobbie O'Brien, of the Ja-Du Trio, fell down steps at the Orpheum at Des Moines, Ia., and though injured, finished the week. Following that he entered the American hospital, Chicago.

Albert Swor (Swor Brothers) is recuperating from his recent illness at his home in Dallas.

Margaret Irving was operated upon Saturday.

Harry L. Hanson has suffered a nervous breakdown which will prevent his appearing for the remainder of the season.

A. J. Collins, manager of the Empress, Danbury, Conn., has recovered from his recent serious illness caused by a stomach disorder.

(Miss) Bobby Madrocki has been out of the performance at Marigold Gardens, Chicago, owing to illness.

NEW ACTS

Hai and Francis, "Crossa Lines," written for them by John Hymen.
Eddie Cook Peavey, including Mabel Naar, Leonore Perrone and Glick Sisters.
"Mistakes" with six people (Sam Baerwitz).

Granting that the stage is one of the professions most susceptible to illness, and where nearly all its subjects suffer from lungitis to a more or less extent, physicians point three infallible rules to be followed if the percentage of illness is to be cut down. The first rule: Abandon the use of all throat lozenges, occasionally spray the nasal passage with menthol ointment and stop all unnecessary talking back stage amidst the poisonous dust, germs and air that contains the finer grains of grease paint and rice powder which are so ruinous to the throat.

The Broadway, Nyack, N. Y., plays vaudeville Wednesdays and Saturdays, commencing this week.

RINGLING-B.B. CIRCUS

The fifth season of the combined Ringling Bros. and Barnum and Bailey Circus opened at Madison Square Garden Saturday (March 24). The first matinee was an hour overtime "ringling down" at quarter to six. At night the performance made up the lost momentum during the first half, but was held up in the wild west display, principally because a girl bronco-buster was tossed by the pony several times before she reached the saddle. The evening show however was only about 20 minutes late.

It was not an over-supply of material that delayed the early performances, but the condition of the Garden. Strangely enough at rehearsals and the dress rehearsals (given Friday) the rings and parts of the track were quagmires and the ground performers could accomplish little preparation. Earth in open dugouts outside the Garden were unprotected from last week's rains and was mud when dumped into the Garden. In addition something was wrong with the swimming pool pipes and water bubbled up from the deep section of the pool. Saturday the saw-dust covered ground looked in fairly good shape and the acts seemed to have forgotten the novelty of open lot conditions indoors.

Expert direction whipped the circus into acceptable condition for the first night. In total this season's "big show" lines up much as last season. There are no striking new features and yet the presentation impressed as being a better performance than last year's. With rearrangement of the program early this week the best values were secured through position.

The Ringlings retain trained wild animal features for the third straight season, with the now familiar triple steel arenas the first sight on entering the Garden. For the most part the snarling jungle cats are transported to and from the arenas in wagon cages. It is a bit of the thrill to those close to the cages when they tumble in. Only for one lion act at the Fourth avenue end of the Garden is a steel runway used.

Mabel Stark who debuted with the big show last season is given stellar position in the center arena for her exhibition of seven tigers and the beautifully coated puma of jet black. Last season the fragile-appearing mistress of the Bengals worked in an end arena but could not fall to draw all eyes. No doubt about Miss Stark being at the head of her calling; there is no other woman with her ease, hardened nerve. She was to have put on a wrestling act with one cat, but that was out Saturday, as it was at the dress rehearsal the evening before. At that time Miss Stark climbed into the wagon cage and attempted to drag forth her pet. He retaliated by biting her arm. She drew her arm from out of the beast's mouth sustaining a flesh wound, which the audience knew nothing about. Yet Saturday morning she trotted that tiger out and made him come through with the "wrestling." Nothing stops the Stark girl. Last season in Chicago one of the pet's ank his claws into her thigh. She persisted in working, but infection sent her to the hospital for four weeks.

There were three wild animal displays programed, but only two were shown after rehearsals in order to save time. Bruno Radke flanked Miss Stark on one side with tigers and on the other end Rudolph Matthies toyed with seven jumping lions. The other display had Captain Ricardo, a South American trainer working nine lions in the center arena. Ricardo is a clever worker and a fast one. His carbed stunt of putting a horse riding lion on was also cut to save time. On the ends were Theodore and Christian Schroder with polar bears. The latter drew attention by wrestling with one of the arctic inhabitants.

Three artists worked alone, Lily Leitzel as last season taking the "headline" spot and the entire battery of spot lights. The remarkable aerial mite looked great in a little frock of gold and rhinestone clogs, the latter used only for entrance and exit. Leitzel amazed circus people and audience alike by making 100 revolutions. She said she would make a century mark before going on but few believed she would exceed her usual 60 to 70 turns. The stunt won her a fine hand.

Berta Beeson was a little ahead, appearing for the first time with the Ringling outfit and coming from the Sells-Floto outfit and vaudeville. There was some discussion around the Garden about Beeson. His wife exhibition was given as a girl and he was instructed not to unwig. The audience believed he was a "she" and the Ringlings figured there was better value to be gained from the act through maintaining the illusion. Beeson's "wire dances" got real returns and he will doubtless continue through the season without desolosing. The program, however, lacks "The Ettinge of the Wire."

Miss Sweeney was the third "tringle," and is a novelty in a soft form

the Sells-Floto show. She is an iron-jawed contortionist and was spotted in the perch display, but lifted out after rehearsals, and now is used early to break the monotony of dismantling the animal arenas. Miss Sweeney is pulled aloft in a small box which, upon the break-away, disclosed her with a teeth grip. Her second ascent is made with legs twined about her neck. A swivel revolves her rapidly and for a considerable time. It looked a nervous stunt. Miss Sweeney is the only iron-jaw stunt in the circus, turns of that class, regarded as standard heretofore being absent from the big show for the first time.

Riding acts are also less conspicuous this season. A well-rated riding turn is on its way from abroad. But without question the exhibition of Ella Bradna was the class of those displays, and indeed the class of this season's show. Mme. Bradna's turn is a flash act, as formerly, but it has been made prettier and finer than ever. Her splendid figure, which has been a sort of feature with the Ringlings for many seasons, has lost none of its charm. Mme. Bradna entered with 12 show girls in hoop skirts, the general effect being a May pole. The girls have assignments in the ring and parade with the "equestrienne victory" around the track. Jumping wolfhounds are now in the ring. The girls used are out of the opening spectacle and from the posing turns. The latter are given importance and will be moved down late on the program, though no changes were noticed. Mme. Bradna's contribution to this year's circus is well worth lithographing. If not already on the show's paper.

Of the riding acts the Ernestos appear the most promising, because of the youthful performers. The Clarks worked under the name of the Sevillas in Spanish costume. The Tarnefts pleased as jockeys, but second to Mme. Bradna were the Reiffenbach Sisters with a pld exhibition. The turn was in the show last season and was spotted rightly in the center ring.

"High school" riding was marked for display 5, but was shifted down to 11. There were 11 riders, three being lady riders, Lillian Compton (daughter of Cy Compton), who looked classy with her hair down her back astride a pony; Minnie Taylor and Mme. Cottrell. Manuel Herzog with the side-swaying "one, two, three" stepper named "Dandy" led the display. John Agee on "Missouri" was next and Frank Miller on "Sampson" took the yellow. The others were Harry Herzog, Rudolph Mayer, Austin King, Robert Cottrell and John Foley.

George Denman's elephants had something new and a feature sure to tickle the kids. It was a troupe of six baby performers in the center ring and attracted attention away from the older mammoths on the ends. J. L. B. Clarke and Charles Hampton handled the end rings. For the elephant line-up there 20 big fellows—an impressive showing. The old boys rose on their hind legs while the little animals curtsied with one knee bent.

All Loyal again had the center ring with his cleverly trained canines, still featured by the brilliant "Toque." There are one or two additional comedian dogs, including a tiny white poodle, close-clipped. On the platforms for this display Mark and Frank Huling put their loud clapping seals through their fire-juggling stunts. The Pallenbergs had the platforms to themselves for a display of their trained bears.

The "liberty horses" were down near the close, as usual. This year the show is without the mastery direction given the display by the late Otto Hess. John Agee put the six grays and 12 black stallions through their paces, and he made a very clever job of it, considering the bad condition of the Garden. It is understood there are one or two additional liberty horse exhibitions which may be added later when the show goes out.

The trapeze acts were the first of the group performers. Mlle. Jenne was the class of the display; working aloft on a single thick rope, she sure was good to look at. Albert Powell, Jr., Harry De Mario and Roscoe Goodwin performed at the same time. Goodwin's heel purchase looked daring and called for working over a net. Hillary Long did his head slide shilly after-wards. Hans John, who was to duplicate the same trick, not showing. Trilby White and Mlle. Ruby both whirled completely around on the revolving trapeze, an always attractive stunt.

Joe Bazonghi took the center ring and the most attention of the display which had the Jung Brothers, four Comrades, Hart Brothers and Rice Trio in the other rings and the platforms. The midjet riding comedian worked well with a Charlie Chaplin clown. The perch display looked the same as last season, having the Andersen Brothers, Three Jahns, Weise Troupe, the Maytells and Karoli Brothers. The latter may be new with the show and are out of vaudeville. Nothing higher in perches can be seen anywhere.

The high trapeze turns again had

three head balancing performers, in Edwin and Les Millette, and Hillary Long, that trio taking attention away from the others. However, the Rooneys and Les Zerados worked well. The display was completed by M. Bernard. Three Richter Sisters were programed but were hurt in practice.

The gymnastic division was easily lead by the Pechlanis Troupe. The Nelson Family, highly regarded, did not succeed in scoring as expected. It is the act's first time with the big show. There are seven daughters, father and mother, a son (not appearing) also billed. They displayed some Ritsley work but the appearance of Cleo Nelson in bank hand springs for the trip the length of the Garden sometime ahead of the act got more than the turn itself. The Kismet Sisters in the center ring were lost but should have been given announcement featuring. One woman does a one-arm hand-stand carrying the other about her waist contortionistic fashion, a feat that would have gained high praise seasons ago. That a woman could accomplish the trick is still exceptional. Others in the display were the Joe Dekoes Troupe, the Arcia Brothers and the Aljos.

The aerial fliers showed some changes over other seasons. The Clarkons are now merged with Tomelson Troupe out of the Sells-Floto show and work the center. Mrs. Tomelson is an exceptional worker for a woman. The men are clever twisters, though Ernest Clark displayed a shade the best of all fliers. The Siegrist-Silbon Troupe held its own and are, as always, clever performers. It seemed reduced in the number of workers as did the Charles Siegrist Troupe. The latter, with two young aerialists showed up, was the least effective.

The Wild West display was the peepiest of the show. It was in the middle of the program, but was moved down further early this week. Cy Compton's name was prominent. Among the girl dare-devils was a flash in red not programed. She is Vera McGinnis, a wealthy California girl, who was telegraphed for and joined the show for the love of the sport. The ropers were in excellent form with hardly a miss noted. The names listed in the display were Hank Durnell, Art Romaine, Madeleine Dupree, Bud Hurlin, Charles Neilson, Joe Flint, Stanley Sturgees, Buck Boland, Bob Durant, Sally Royce and Fanny Neilson.

The clowns were as great in number as ever. Mixed in with the older bits were several new stunts. Best was a band playing "How Dry I Am," with the cornetist being doused high up and tripped by a rope. Buck Baker and his comic motor cars found something new with two mini-

was also a novelty dress for some of the men riders.

The side show freaks also had new entrants. One was Major Mite, an American midjet, who looked like a kid but is not. He is smaller than all the others, who mostly hail from Germany. New was Lionel, the lion faced boy, blonde-haired except for eyes. Koo-Koo is the new bird-girl, with a funny shaven head. The homeliest woman cannot compare with the Aztec girl, positively the last word. She is a pin head and there are two new ones of chocolate hue who, paraded with the famous Zip. Maybe, they are his children. Besides Zip the other regulars are Mme. Gilbert, the bearded lady; Captain Walters, the "blue man," and F. Lentini, the Sicilian three-legged "boy." The baby hippo, too, has his cage with the freaks, but he is growing.

1bee.

ALL CARNIVALS BARRED FROM BRISTOL, CONN.

Town Council Says Only Way to Keep Out the Bad Ones

Bristol, Conn., March 28.
Carnivals will not be allowed in Bristol this summer, it was learned when applications from two companies were turned down by the City Council.

The councilmen said it was necessary for them to take some means to keep out carnivals of low calibre, and that the only thing to do was to bar all.

ENGAGEMENTS

Paul Tusan and Isabelle Brown (dancers), for "Masked Woman."
Helen Ware, "The House."
Alice Brady, "Zander the Great."
Marjorie Schweinert, understudy for Wilda Bennett in "The Lady in Ermine."

Kathleen Lowry, replace Marion Coakley in "Barnum Was Right."
Julia Kelety, "The Gingham Girl."
Niraka, "Minnie an' Me."
Mary Isabel Garland, "As You Like It."
Bernard Gorcey, "Wildflower."
Jane Richardson, "Jack and Jill."
Oakes and Delour for "Minnie and Me."



HERMAN—

—MINERVA

ULIS and CLARK

Now Playing B. F. KEITH'S COLONIAL, NEW YORK.
Direction: PETE MACK, PAT CASEY OFFICE

ature fire engines, run by their own motors and manned by midjets.

The Ringling executives again have the expert trio of Fred Bradna, general equestrian director; John Agee, equestrian director, and Merle Evans, musical director. Bradna, the man with the whistle, always the dandy of the show, is more so now, blossoming forth in white chamois riding breeches, patent leather riding boots and swallow tail coat. He has been with the Ringlings for 22 years and looks as sleek as ever. Lew Graham, equally long in the service, was again the immaculate announcer.

The opening pageant or spectacle had something new in a costume flash that included the horses. It was a hoop skirt effect for the lady riders. The "costumes" hid all but hoofs and heads, the girls topping off the effect with bouquets. There

STATE ACTING AGAINST TROC

Chicago, March 28.
Alleging that the Trocadero is a disorderly house in which women solicit patronage and in which obscene performances are staged, Robert E. Crow, state's attorney, filed a bill for injunction against Joseph B. Harkin, proprietor, from maintaining and keeping the premises.

It is claimed that Harkin has twice recently been convicted in the municipal court for promoting an immoral exhibition.

Vaudeville will be played in the Playhouse, Hudson, N. Y., commencing April 19, booked by Fally Mackus.

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15 YEARS AGO

(From Variety dated March 28, 1908.)

The Barnum & Bailey circus opened in Madison Square Garden for the first time under the management of the Ringling Bros. It was described as an elaborate and impressive entertainment, but old showmen deplored the departure from the Bailey tradition in several respects, notably the absence of a big feature and the elimination of the sideshow. Seventy-four acts were listed, the features being three—Leamy Ladies, aerial novelty; Lena Maddier and her Balloon Horse, and the Autos That Pass in the Air. The Siegrist-Silbon troupe appeared under the name of the Imperial Viennese Troupe. In the same display were the Fisher Troupe. For the first time the return acts worked crosswise of the Garden. The acrobatic feature was that of the Ten Matzettes, with a 15-year-old boy leaping from a high trapeze to a pedestal into a two-high. The act afterward played all the principal circuits.

Opera singers were looking toward vaudeville. The late George Homans signed Bonci, the Manhattan Opera tenor, for a route, and Bianca Froelich, leader of the Metropolitan ballet, signified her willingness to play dates.

Names were plentiful. The U. B. O. (Keith's) had agents negotiating for Virginia Harned, George M. Cohan had several sketches in vaudeville, a new one making its first appearance at the Fifth Avenue called "Hogan's Millions," with LeRoy and Clayton. Cohan himself was producing musical comedies. A new one was in rehearsal, "The Yankee Prince," with George M.'s sister Josephine in one of the principal roles.

Josephine's husband, Fred Niblo, was in Portland, Me., that week and didn't care for the town. "Sherman was never here," he wrote. Niblo had lately conceived the idea of a trip around the world to collect material for a lecture series, and proposed to sail for Europe the same summer as a start.

The late James E. ("Blutch") and Lucia Cooper were finishing the burlesque season with Scribner's "Morning Glories" and were about to make a vaudeville essay with a sketch in "one" by Cooper. Rigo, the gypsy violinist, was engaged for the Harlem Casino for the summer.

Houdini gave the first demonstration of his "milk can" escape at Hammerstein's. American acts were flocking to Europe, principally making the journey to England on "spec." B. Obermeyer was American representative for Somers & Warner, English agents. He had booked a number of turns for the other side and was leaving for London shortly. (During the war Obermeyer died in Berlin under peculiar circumstances.)

"The Behman Show" (burlesque) was booked for a summer run on Madison Square Garden roof. Jack Singer made the arrangement with Henry Dicus, who had the roof under lease and whose show of the previous year had made a fortune, due to the notoriety of the Harry Thaw-Stanford White affair, which took place at the premiere.

The White Rats put out what was called "the equitable contract form." No demand was made for its universal use, but one manager voluntarily agreed to employ it. It was especially designed to cure the cancellation evil.

The road season approached its end and many players were looking toward the two-day for post-season employment, among them Billy B. Van and Yorke and Adams. Homer Lind, who had been in grand opera, including the first performance of "Parsifal," put on his sketch "The Opera Singer" at Bartis' Auburn, N. Y.

Eddie Leonard quit vaudeville to go out at the head of Cohan & Harris Minstrels the following season. Harry Hastings was with "The Bachelor Club" and took over "The London Blues," succeeded by Charles B. Arnold.

Weber & Rush had been getting a foothold in the South with vaudeville stands, but a coalition was formed between Jake Wells and Wilmer & Vincent, beginning with Richmond that promised to block their designs if they had any.

INSIDE STUFF

ON VAUDEVILLE

The piece of business in which a letter of the alphabet is called out, and the comedian names a vegetable beginning with the letter called out and which has been a source of argument as to ownership between Austin and Seed on one hand and the Klein Bros. on the other, was settled in the office of the N. Y. A. a few days ago.

Austin, Seed, Klein Bros. and Al Friend were present, and the final settlement was a surprise, when after proof had been furnished, the Klein Bros. and Austin and Seed all acknowledged that none of them had any right to use the gag, because, as a matter of fact, it is the property of the old Friend and Downing team, who originated and did it many years ago. All agreed that royalty was due Friend, but he waived this with the understanding that if he gave the four mentioned actors permission to use the bit (which he did), instead of royalty, the four should donate a lump sum, pro-rata, to the N. Y. A. sick benefit fund. All agreed.

Sam Toy, the Milwaukee chop-suey merchant, who had a piece of the Four Marx Brothers Shubert-unit show, was regarded as an "angel" by the brothers even when he was supposed to have bowed out. When the show played the Garrick, Chicago, the brothers got an idea for a rain effect, to be accomplished by falling rice. They wired Toy to send on 100 pounds of the stuff. Everything was all right until rain seeped through the roof and made the rice soggy. It fell in a mass one night, almost knocking out a chorister. That never stopped the Marx quartet except to throw out the effect. They "gagged" about it, saying they ought to pay off the creditors in rice pudding.

The decline of riding acts is seen in the fewer turns of that kind in the Ringlings-Barnum and Bailey Circus at Madison Square Garden. In the past two seasons there has been no new bareback act of distinction exhibited in the big show, which formerly never figured it possible for a circus without an equestrian feature. The topline bareback turns one time with the Ringlings or the Barnum and Bailey outfit have sought more lucrative fields. Very few new riding acts have been secured from foreign sources since the war, if any, and the chances of developing such acts are slender while the wild animal features are in evidence. Formerly it was a common sight to see a dozen apprentices working out mornings at the Garden and when the big show was on tour. Now the steel arenas are immediately assembled after the show, and practice is made difficult and hardly practical. Equestrian performers fear class is being slowly wiped out among native riders, and unless the field is replenished from abroad there will be very few real bareback performers in the next decade.

A popular orchestra leader who has been featured consistently by the big time and is now no negligible drawing card, held a contract with a music publisher to receive a specified royalty on a popular foreign production hit. The orchestra leader was primarily responsible for introducing and popularizing this song because of his dance arrangement, the number catching on more because of dance floor "plugging" in the orchestra leader's hotel than via the show. The contract stipulated that in exchange for this leader's services in editing, arranging and orchestrating several of the publisher's compositions, the musician was to receive a royalty on that one song. Came royalty time and the leader had lost his copy of the contract. He later found it among some old stage clothes, and the musician has retained counsel to bring suit.

A plan was discussed several weeks ago whereby the Hippodrome might be converted into a winter circus, the plan calling for the acquiring of the house by E. F. Albee for the Keith interests, John Ringling for the Ringling Bros.-Barnum Bailey interests, and Chas. Dillingham, the producer. Nothing grew out of the discussion which did not pass beyond the embryo stage. It seems, however, the plan is not absolutely cold. It is expected with the return of Chas. Dillingham from the south the idea will be taken up and further talked over. The general idea as regards the policy of the Hip if acquired by the trio of showmen mentioned, would be an entertainment along the lines of the foreign permanent circuses, like the Circus Schuman, Berlin, etc. It was announced six weeks ago the Hip was to be sold, and a hotel costing \$15,000,000, erected on the site, Sixth avenue, 44th and 45th streets. Nothing has been heard of the hotel plan, however, since the first daily newspaper story.

The proposed reproduced musical comedies Lee Shubert intends sending out next season to be called "Shubert Vaudeville" perhaps, may require some vaudeville acts to fill in waits between the scenes. Lee's idea is to revive the former Winter Garden productions like "The Honey-moon Express" of years ago and others, the productions and costumes for which are still in the warehouse. In order to secure the acts required Lee Shubert is reported as having said he will give his personal contract to acts engaged.

A press statement was recently sent out by the Shubert office to the effect Shubert vaudeville of this season had not been a failure and that it will again play next season with 30 shows and 30 houses. It is quite well known that at the utmost the Shuberts figure but 18 of their own houses for the Shubert reproduced shows that are to play eight performances weekly at a top scale of \$1.50 ordinarily and \$2 where the traffic may look likely. The eight performances weekly will remove the reproduced musical comedies from the vaudeville classification.

Shubert vaudeville may not have been a failure, according to the Lee Shubert light, as he is reported as having gone through unscathed in losses, although \$1,550,000 has been figured up as the total losses of the Shubert vaudeville producers and the Shubert vaudeville unit operator, the Affiliated Theatres Corp. It's unlikely the Affiliated will shout success, since the Affiliated last week on a judgment of \$150 on a trades bill (printing) was unable to satisfy it, while at the same time another printing concern sued the Affiliated for \$149 and received judgment by default.

Lee Shubert's investment in the Shubert unit circuit through the Affiliated must have been a loss, but more than recovered, according to report, through the Shubert-owned units having been reproduced without production investment entailed and by a generally lower salary list than others of the Shubert unit shows. Lee meanwhile, kept open the Shubert theatres the units played in without any of the Shuberts' own theatres playing the unit attractions having lost money, with the possible exception of one or two. The theatres were enabled to make money, according to account, through the favorable terms the units played at.

A. Bo-Kou, announced to try out an act called "Don't Gamble" at Moss' Franklin today (Thursday), made his appearance in New York two years ago. At the time it was claimed he had invented a system that never failed to beat the roulette wheel at Monte Carlo. He gave an exhibition at the Astor Hotel, charging \$10 a head admission. Aside from the newspaper men present, it was understood there were about 10 paid admissions. Bo-Kou is claimed to have had standing as an artist in England and France, appearing in vaudeville there. The real purpose of his present excursion in vaudeville is coupled with a plan to produce a motion picture, "Don't Gamble." In a circular sent out this week it was explained that despite Bo-Kou's "Infallible system, he was unable to win against the elements of chance." The picture, which is to be completed in 1925, is designed as an anti-gambling feature.

The corporation which expects to make the picture offers to give away 100,000 shares of its stock free. The par value is \$1. The company explains it is induced by a philanthropic purpose and all that is necessary is for an applicant to promise that he or some member of his family will see "Don't Gamble" when the picture is exhibited in 1925. Bo-Kou sounds like one French word that was brought back by the dough-boys, only the French term is spelled "beaucoup," meaning plenty or to have much money.

WOMEN AND CLOTHES

The laurels for "Lost and Found," at the Capitol this week, should go to nature and the camera man. The scenic effects are beautiful, especially the water scenes. The costumes were, of course, accurate, being mostly of straw and beads and flowers after the latest South Sea Island fashion. The bit of bag that the poor hunted Lorna wore was rather trying.

Dorothy Mackall plays Rose ("Mighty Lak' a Rose," Strand) with fine sensitiveness, especially in the blind scenes. She succeeds in looking pretty, even in a homely flannel night gown with her hair all awry and a bandage on her forehead. In her first appearance after wealth has surrounded her she chose a becoming afternoon dress made with a deep lace yoke that showed her neck and shoulders more alluringly than had they been completely uncovered. Her debut dress was made with an exceedingly tight bodice of silver cloth with a berth of deep lace. There was an overskirt of lace with a beaded panel down the front. Miss Mackall has the wisdom to dress her type—which is the sweet and dainty ingenue. In the later scenes of her sudden prosperity she rather strained for effects which, of course, thwarted its own purpose.

Martha Pryor, the peppy Kentucky girl who has a rich, full voice and a dashing personality, might learn to choose a smarter and more becoming frock than the rather frumpy one of silver cloth made with a low necked bodice, and a long lace overskirt.

Cunning little Emma Haig, also at the Palace this week, first appears in a snappy knee length white broadcloth wrap trimmed with white marabou. When discarded it reveals a fluffy white chiffon ruffled ballet dress. High lacy gold hangings make an effective background for the old fashioned number in which Miss Haig is picturesquely supported by a young woman in Empire dress and bonnet at the piano, and George Griffin in a tight fitting taupe suit of the 18th century. Miss Haig wears a dainty pale pink chiffon ballet dress with a silver head dress. She is seductive in the Spanish number in a black and silver costume concocted from a spangled Spanish shawl.

Florrie LeVere in the unique sketch "Themselves" wears a green opera coat with silver sleeves and a grey fox collar, but it is too short to be really smart. She is stunning in her black spangled evening gown made short and low necked.

The oversweet Fairbanks Twins are fetching in their pink gingham with lawn aprons and very demure in their white buttercup-strewn hoop skirts with big blue sunbonnets and lacy pannelles. In the "grown-up" number they wear frumpy blue chiffon ankle length frocks. Their dancing is gracefully clever, but they shouldn't speak or sing.

Ruby Norton wears a sleeveless lavender chiffon gown which shows her handsome shoulders and arms to excellent advantage at the Riverside this week. Over this is a short velvet jacket of a darker tone edged with ermine with which she wears a silver turban.

Marguerite MacCarton is attractive in a king's blue velvet simply made, with silver flowers embroidered on the skirt and an especially becoming head dress of black velvet with a large brilliant in the center. Her Jackie Coogan number is entertaining, but after others have done "He's My Man" so movingly Miss MacCarton's costume and effort at the song leave one cold if not bored.

CABARETS

If there is a Broadway "Jam," a murder, suicide, or "family quarrel" they usually lead to a trail that takes one into one of the dance places, cabarets or a table d' hote where, despite prohibition, red ink is still on tap. At least that seems to be the case within the last couple of years. Broadway has so many real girls that come under the classification of "a good kid" that trail along these particular byways there is no escaping the trail.

Somewhere between the "Square and the Circle" one is certain to pick up a trail that looks interesting. In all of these cases there has been a "knock off" or a "kick off" in one of those little apartments (two rooms and a kitchenette), in the district one block either side of Fifth avenue. That seems to be the district that "a good kid" inhabits in these particular days. That is the district where a hideaway is easiest as far as the girls are concerned and apollos kicking in with the jack seem to think no one is going to look for them in that particular neighborhood.

Within the last ten days Broadway has had two morsels of scandal that have touched their own kin. One was the passing out of "Dot" King, sometimes known as Keenan, found in her apartment "bumped off" with an overdose of chloroform, either administered by herself in a fit of remorse or by an amateur who didn't know how to handle the cup and sponge. A few days later a Mrs. Taylor was haled into the West Side court by a wop or Greek sweetie, who claimed she cut up his clothes and threw lysol on his person with the intent of blinding him, was the other.

The first had the police very much on the job and the pinch made in the "Dot" King case was that of the "sweet daddy," one Al Guimaraes, better known along the "street" as Al Morris. The "heavy Jack John" most recently was a Mr. Marshall, whom the police and the D. A.'s office have been covering up for some reason or other. In the minds of the newspapermen that are covering the story intent on uncovering the identity of "Mr. Marshall," that reason was plain. Mr. Marshall is supposed to have

been a "heavy giver up" over a period of a year. Yet ten grand on Broadway to those who know is chicken feed. What does ten grand a year mean to a girl like "Dot" King, who was "a good kid"? It's only \$200 a week and a girl in "Dot's" position, who was stepping every night, could not afford to be seen more than twice or three times at the most in the same evening gown, to hold her "position" among the "detained dames of the alley," and every one of those gowns cost anywhere from \$150 to \$200 each. If Marshall was a giver up it is more likely that he slipped \$100,000 rather than \$10,000 in a year.

The sweet daddy hooked for the job was coarsely looked upon along the highways and byways that read the sensational New York papers, but despite everyone tried to "pin it on him" as a guy that took dough from a dame there was a showdown which revealed he had slipped the girl in question about twenty grand within the four months he had known her.

Al Morris was a "go-getter" as far as dough was concerned. He was one of the stock shoving mob and worked for big coin. He stuck his paper over the plate in outlying districts and came to Broadway to spend it. He had an attorney under retainer for \$12,000 a year (paid monthly) to take care of him in any jams that might come out of stock selling. He was just one of those "wise guys" that always fall for the other guy's game. And in this particular case the other guy's game was "Dot King."

"Dot" King had been "Jack" Lannigan's friend. Lannigan had come along the trail of Broadway from the time he was a blonde-haired youth who sat in the last row on the New York roof. He was a "smart tailor" and later a cabaret proprietor. The span mentioned above takes in some 16 years. Of late he was the owner in name of The Side Show and The Tent, with a wealthy backer, who discontinued his financing of the places. At any rate, Al Morris, who was a stock guy and loaded with coin, incidentally spent a lot in The Side Show from night to night when the getting was easy. This may or may not have been a real (Continued on page 19)

TICKET AGENCY MEN TRY THEORY ON "JACK AND JILL"

McBrides in On Anderson's Show for P. M. A.'s
Benefit—Low Fields Joining Cast with Others—
Central Ticket Agency Incident Recalled

In addition to "downtown" money (reported Otto H. Kahn's) forming a majority portion of the backing of John Murray Anderson's musical show, "Jack and Jill," which opened last week at the Globe, New York, John and William McBride of the McBride ticket agency are also financially concerned. The ticket experts have heretofore held strictly to a policy of not buying in on any attractions, but entered into the Anderson project with the definite object of giving Broadway managers a plain demonstration of theatre ticket control—the prevention of price "gypping" principally and the availability of tickets at the box office.

The McBrides were invited by the Producing Managers' Association to submit a plan whereby the ticket situation could be clarified. That was during the midst of the Broadway boom, starting early in the winter, when the ticket matter was "hot," and the P. M. A. went on record as favoring a central ticket agency. The agency people stated they did not believe one big office practical and that the managers' committee the brokers could be controlled, that agencies charging more than 50 cents premium could be easily discovered and the gypping stopped.

The managers, however, voted for the centralized agency plan. An executive committee was appointed, empowered to select a site, and formulate a complete plan of operation. Since then the matter has been dormant, and as it was not expected the new idea could be tried until next season, interest waned. There has been no recent meeting of the P. M. A. ticket committee, some members of it having been out of the city on winter vacations.

It is understood that Anderson, when leaving the "Greenwich Village Follies," which he had directed since inception, about four years ago, suggested to the McBrides they join him financially. It looked like a good opportunity to put their ticket control into operation, and the chief features of having no "buys" and giving all agencies equal allotments of choice locations were made effective.

The expectation was that "Jack and Jill" would become one of the demand leaders on Broadway, but the attraction not having started strongly, the demand has not called for excess prices to date. The show was panned by the critics, though it stood up better than expected after the unfavorable premiere break. The opening was Thursday night, the first night scale being \$5 top, and the takings for the half week were over \$12,000, the regular night scale being \$3.50 top. At Buffalo, where the show debuted two weeks ago, the gross was about \$15,000 on the week. Original plans called for the production cost to be \$50,000, but the net was around \$75,000. It was reported the attraction had cost \$100,000, but that was stated to be excessive. Monday night this week the Globe held \$1,900.

Comedy was almost entirely absent, and the cast, which held a number of names, could do nothing with the material. Immediately after the opening cast changes were ordered with an idea to inject laughs into the piece. Instead of the attraction continuing along straight musical comedy lines, indications are that "Jack and Jill" will be changed into a revue type of show.

Low Fields, Charles Judels, Lulu McCornell and Jane Richardson, were reported engaged this week. Among those leaving are Roger Imhoff and Georgia O'Raney. Other changes were reported pending, and the possibility of Sam Bernard joining mentioned. Bernard was willing if a player able to feed him was secured. The production itself is rated as exceptional, while during is the strongest feature of the performance.

COURT DECIDES SMALL "NOT LEGALLY DEAD"

Mrs. Small's Application Dismissed—Theatrical Man's Death Not Proven

Montreal, March 28.

A special dispatch from Toronto says Ambrose Small, theatrical magnate, missing since December, 1919, is not "legally dead." Judge Coatsworth of the Surrogate Court dismissed with costs the application of Mrs. Ambrose Small for a declaration to this effect so that the estate could be administered. The judgment says that no evidence was submitted at the recent hearing to justify him in making such pronouncement.

In giving his opinion the court said that on account of the "very bitter family feud" between Mrs. Small and the sisters of Ambrose, it was essential to exercise great care and act only upon reasonable clear evidence. While he regarded Mrs. Small as a most capable woman and was very favorably impressed with her evidence, he did not feel that he ought at present to decide the matter finally and against the sisters by giving Mrs. Small the estate of between \$1,000,000 and \$2,000,000 as her own.

"Men have disappeared," said the court, "and after a lapse of years have reappeared, very frequently, and it is possible that this is one of those cases. There is no outstanding fact proved pointing conclusively to his death and incapable of any other explanation." The estate is being administered by a trust company.

A petition has been signed by 75 citizens and presented to Mayor MacGuire of Toronto requesting him to call a public meeting for the purpose of starting a fund with which the two sisters of Ambrose J. Small, the missing theatre magnate, may be enabled to continue their efforts to solve the mystery of their brother's disappearing.

CHANCE FOR EQUITY

Suggestion it Assess Members \$1 Each for American Hospital

Chicago, March 28.

Leon Erroll will be the announcer at the benefit for the American theatrical hospital at the Colonial, April 8. Every star of prominence playing in Chicago at the time is announced as taking part. The tickets are now on sale at the box office of the Colonial, and the sale is presided over by Harry Vandervoort.

Aaron J. Jones, general chairman, assures the public that "no tickets will reach speculators."

The musicians' federation and the bill posters union have assessed members \$1 each, and the suggestion is made that the Actors' Equity Association do the same.

The institution gives shelter, care and attention, to an average of 18 ill and indigent playfolks every week.

CHARLIE BIRD BACK

Charlie Bird was reported having returned to New York this week. The report did not state whether Mr. Bird had left the Fox studios on the coast for all time.

Bird was general manager for Fox out there, as he was for the Shuberts in New York before going with the picture concern.

Miller's New Plays On Coast

San Francisco, March 28.

Henry Miller, is coming to San Francisco this summer for a limited engagement at the Columbia, during which he will try on several new plays.

Blanc's Rates will also be on the coast with him as a member of his company.



SYBIL VANE

B. F. KEITH'S PALACE, New York
Next Week (April 2).

Sailing June 5th, on S. S. Berengaria, for England to play third consecutive tour on Moss' circuit.
Direction: CHARLES BIERBAUER

PUNCH AND JUDY FOR FUNERAL CHURCH?

Reported Campbell's Will Get It—"Patsy" House of Broadway

It is reported the Punch and Judy theatre will be taken over as an adjunct of Frank Campbell's funeral church. Credence was given the yarn because the tiny 49th street house is the "Patsy" of Broadway, and its use for funeral purposes could be accomplished by merely removing the seats.

So many attractions have tried in the Punch and Judy the last two seasons that count has been lost. The average run there seemed to be about two weeks. Last week the house opened up with "The Love Set," but went dark again Saturday. Theatres occasionally have been used for burial services, but, if the reported plan for the Punch and Judy goes through, it will be the first theatre to be regularly converted for such purposes.

The Punch and Judy is one of several examples of a faulty theatre building policy. About 10 years ago it was figured a smart idea to construct a house of 299-seat capacity which was rated for a small city license fee. The Little theatre was the first of the really intimate houses built on Broadway, but several years ago it was remodeled and the capacity extended to 520 seats. The Princess was next, designed for the presentation of short plays along the lines of the Grand Guignol, Paris. There followed several seasons of comparative prosperity at the Princess, where the intimate type of musical comedy was produced. "Very Good Eddie" and "Oh, Boy!" led the list. It was possible to secure \$3.50 top for those attractions, and the gross ran to a little over \$7,000 weekly. It was stated no profit could be made in spite of the long runs sustained at the Princess. The road was depended on for a return on the investment.

After the intimate type of musical show waned, the Princess found itself in virtually the same position as the Punch and Judy, and it has been unable to secure a profitable attraction for a run for several seasons. Guarantees and rents for recitals have furnished an out for the Princess.

"Treasure Island" had the longest stay at the Punch and Judy, but it is not known whether the piece while there was actually profitable.

3D TITLE CHANGE

"Passions For Men" To Be Called "Peter and Paula"

Philadelphia March 28.

The name of the first Franz Molnar comedy, known as "Passions for Men" and during its local engagement (Wahnet) as "Passions for Men," has again changed and when it leaves here March 31 it will be known as "Peter and Paula." The latest title, "Peter and Paula," is said to have reference to the old saying, "Borrow from Peter to pay Paul," which the management thinks is applicable to the plot of the Molnar play.

CHICAGO HAS "CUT RATES"; THREE AGENCIES IN FIELD

Chas. Cole's Ticket Office Reported Branch of
Couthoui Agency—First Time Publicity Given
Innovation

Chicago, March 28.

Chicago has always been one big town where there had been no cut-rate offices, but in the last few weeks they have been springing up over night. First the Co-operative, then the Theatre Ticket Association, and the latest is the Playgoers' Association.

This latter new cut-rate ticket office (Playgoers) is located in the Randolph building, in the heart of the loop. It is owned by Charles Cole, who is general manager for Florence Couthoui. It is said this office is being run in conjunction with the Couthoui offices, and serves two purposes. It acts as a clearing house for all regular tickets the Couthoui system is "stuck" with. Otherwise this was considered a total loss for Couthoui. But with the Playgoers' Association the system will realize something on the "dumped" tickets. Beside this plan, it has been handling another show that used the "two for one" sale. Cole has worked up a certain patronage with various big concerns whereby he can turn a number of theatre parties for cut rates into these theatres. James Bailey, formerly a treasurer here, is acting as office manager for the Playgoers.

The battle between the Ritz, the original cut rate here and the Playgoers will be watched. The Ritz has already consummated a deal with the Playhouse, the Shubert-Central (leased by Lester Bryant) and the Olympic with a deal said to be pending for one other theatre. The Blackstone and the LaSalle, which have been using the two-for-one scheme, allow this firm to cash in all their two-for-one tickets, but make it on a direct buy with no returns, with the cut rate agency doing all the gambling. The Ritz is said to have been disposing from 200 to 400 tickets nightly for the various theatres. A 25-cent charge over the "two-for-one" idea is made for the profit, and with the two and a half cent return to the government, this leaves a 22 1/2 cent profit to the Ritz office.

There has been more or less cut-rating done in Chicago, but always by the theatre direct and very much under cover.

It is said by those in the know the Ritz agency start this week on a newspaper advertising campaign that will have an effect on the playgoers of Chicago.

It is reported the Powles-Branger theatres as a whole are against the plan; also J. J. Garrity, head of the Shubert office here, but with so many independently-owned theatres and shows current, the cut-rate brokers do not need the support of either of these two big combinations to put over the cut-rate plan.

The cut-rate plan is so new to Chicago that it will take careful nursing for the idea to gain a foothold.

BRISTOL GLASS APRIL 8

Chicago, March 28.

"Bristol Glass," the new comedy of Booth Tarkington and Harry Leon Wilson, which is now in rehearsal in the east, will have its first important showing at the Blackstone Sunday, April 8.

The play was given trial performances in Cleveland recently by Robert McNaughton's stock and was so well thought of that McNaughton, Gregory Kelley and Ruth Gordon bought it. These players were in Tarkington's "Seventeen" and will head the cast of the new play.

Fokine Wins Shubert Suit

J. J. Shubert must pay \$1,590 to Michael Fokine, the dancing master, according to a jury verdict in the City Court. Fokine sued for services under contract to stage a ballet for the Shuberts' "Rose of Stamboul" production, placing the value at \$2,000. Fokine alleged he was summarily dismissed during rehearsals.

ROGERS WILL GO WEST; FEARS SON'S SAXOPHONE

Broadway Will Lose Humorist
for Two Years—Under
Picture Contract

Broadway will lose Will Rogers for at least two years, following the run of the "Follies" at the New Amsterdam, which is expected to continue until warm weather. The comedian stated he would not go on the road with the Ziegfeld show and that contracts for pictures would keep him away from the footlights indefinitely. The decision of Rogers to abandon the stage for an extended period is something of a surprise, as he has had an exceptional season, augmented by his appearance as an after-dinner speaker. He has talked at functions several times each week and attained rank as one of the funniest men in public life.

Rogers is under contract with Hal Roach, but has been unable to go to the coast because of the "Follies" run. He signed with Ziegfeld for the run of the show on Broadway, expecting the revue to play its usual three months. The "Follies" is in its 43d week and still going strong.

Rogers has a home on the coast and prefers living there. His two boys are in school, one attending a military academy and learning to play a saxophone. The latter is the only thing he fears in the west, Rogers says.

RUNS IN DETROIT

J. J. Shubert Announces Future
Policy of Two Local Houses

Detroit, March 28.

J. J. Shubert made a brief stop here when en route to Chicago last week and promised to put Detroit in the list of "run" cities next season with New York, Chicago, Boston and Philadelphia. He declared that there would be two legitimate houses in this city next season playing Shubert attractions with the Garrick to have the musical shows and the Shubert-Michigan, the comedies and smaller productions.

Indefinite stays will remove the obstacle of lack of attractions, which Shubert says has detracted from the Shubert showing in Detroit in the past.

It had been announced that the Garrick would be raised and the Bonstelle company terminates its engagement at the Shubert-Michigan shortly.

THREE "GINGHAM GIRLS"

There will be three companies of "The Gingham Girl" on tour next season. The original company, now playing the Earl Carroll, will move to Chicago, opening there Labor Day either at the Studebaker or Garrick. The booking for Chicago is for 18 weeks. There also will be a week-stand company, which has been routed in the east, taking in the subway circuit. The third company will play the south, there being a number of engagements for two days in stands usually booking but one night.

"The Gingham Girl" is now in its 31st week on Broadway. Plans call for its continuance through the summer.

YOUNG NIBLO MANAGING

Fred Niblo, Jr., whose mother was Josephine Cohan, is now in the office of George M. Cohan and has been assigned as company manager of "So This Is London" at the Hudson, New York.

Young Niblo, who is 21, was a West Pointer, but withdrew from the academy to enter Fordham University. Upon leaving the uptown college he worked for the Schulte Cigar Store Company for a time.

"LADY BUTTERFLY" PROMOTES MOROSCO CO. STOCK SELLING

Salesmen Up-State While Show Is Held on Broadway—May Go with It on Tour to Coast for the Same Purpose

A stock selling scheme on behalf of the Morosco Holding Co., producers of "Lady Butterfly" at the Astor, New York, is reported largely responsible for the piece continuing on Broadway. Opening originally at the Globe, it was kept in that house for a few weeks and transferred a week ago Monday to the Astor. In both houses it secured the major portion of its business in the cut rates, where the seats have been selling on a two-for-one basis.

The run is being prolonged on Broadway regardless of losses and to get a reputation for the benefit of stock salesmen who are canvassing up-State New York and are prepared to follow the piece on its road tour.

This week plans to send the piece to the Coast were under way, with the stock selling idea reported instrumental for the routing.

The greater portion of the cast has been changed since the piece opened at the Globe, the replacements being less expensive players. The comedy role, originally played by Florenz Ames and later given to Johnny Dooley, the latter being out, due to illness, is being played by Gus Shy, with most of the other people, with the exception of Maude Eburne, who opened with it originally, selected for the road. Ames was called upon to play one performance when Dooley first became ill and a suitable substitute was not available. He secured a full week's salary for the one performance, demanding it, as he had been given his notice when it was decided to put Dooley in the part.

Roy Siebert, who has been company manager, leaves this week with Ed Gehrue, a Shubert office man, assigned to the show.

Ned Wayburn, at first interested in the production, and who did the staging, has severed his connection with the piece.

The holding company is reported following "Lady Butterfly" with a farce.

COLLEGE SHOWS FOR N. Y.

Harvard Revel Being Staged by Professionals for First Time

"Take a Brace," this season's show effort of Harvard's Hasty Pudding Club, will open at the college April 10, playing a week there and coming to New York April 16-17 at the Hotel Plaza. It is the first time the club's annual presentation has been entirely under professional direction. Early this week Louis Silvers, Lawrence Schwab and Sammy Lee went to Cambridge to take charge of rehearsals. Schwab, a Harvard alumnus, who produced "The Gingham Girl" with Dan Kussel, will stage the book. Lee will direct the dances, with Silvers supervising the entire production.

"Here's How," the 35th annual production of the Mask and Wig Club of the University of Pennsylvania, will also be shown in New York, playing the Metropolitan April 25.

KING CASE CONNECTION

Hartford, Conn., March 28. Hartford police see a connection with the death of Dorothy Keenan (King) with Mrs. Abraham Levy, then Eleanor Barnes, as a lure in a blackmailing scheme in Hartford some time ago. The Levy woman, at the time of her arrest, confessed participation in a blackmailing ring which mulcted a celebrated singer when she was appearing in Boston. The Hartford story was ordered eliminated by a national news service, but Hartford officials persist in their opinion.

ZIEGFELD BACK APRIL 5

Joe Ziegfeld is due to reach New York from Palm Beach April 5, when the season reopens, for discussion as to whether there will be a new "Follies" started before August.

Meantime, George White intends to open his next and new "Scandals" in New York June 3.

ARBITRATION MEETINGS MAY BRING RESULT

P. M. A. and Equity Committees to Meet Further—Some Settlement Expected

The Producing Managers' Association and Equity committees appointed to confer over the proposal of the managers to extend the P. M. A.-Equity five-year agreement, entered into at the conclusion of the actors' strike in 1919, met Monday afternoon at the managers' association offices. The agreement has one full season yet to run. There were no positive developments at the conference and the committeemen on both sides agreed not to talk about the procedure.

Equity has taken a set position in regards the situation and apparently was determined to attempt a closed shop up to the time the conferences began. That no announcement was made following Monday's session and that there will be further conferences within the next three weeks, was regarded indicative of some settlement between the two factions.

A special committee from the P. M. A. was scheduled to go to Albany to advocate the passage of the bill recently introduced, which will permit legitimate theatres to operate Sundays. Consideration of the measure in Assembly committee, however, was postponed and may not be called up until after Easter. Equity is opposed to the measure.



CHARLES ALTHOFF

has appeared with great success in America and England in both legitimate and vaudeville. Would consider offers for a production.

Address care Edw. S. Keller, Palace Theatre Bldg., New York.

LEE MORRISON'S CO.

Producing Firm Newly Organized in Chicago

Chicago, March 28. A new producing firm, which plans to stage musical comedies, has opened offices here, called the Colonial Productions Company. Lee Morrison is at the head of it.

The company, he says, will stage a musical comedy written by William Anthony McGuire and Lee Roberts.

NO. 2 "WARNING" QUILTS

The Chicago company of "The Last Warning" will leave the Blackstone at the end of this week, jumping to the Alvin, Pittsburgh, Monday, for a week's engagement. The attraction will then close for the season. Produced by the Mindlin & Goldreyer, who have become popular among the theatrical newspaper crowd as "the two Mikes," the mystery piece led its field on Broadway this season. A special company was organized for Chicago, entering in the midst of a slump. Business has been mediocre there for the "Warning" show and it is said to have cut the profits of the New York company. A number of persons hold stock in the incorporated attraction and received a 50 per cent. dividend some week ago.

H. K. Morton in Barton Show

The new Jim Barton show the Shuberts are producing, which may be called "In the Moonlight" and open at the Shubert, New York, for a summer run, will also have Harry K. Morton and Zella Russell (Mrs. Morton).

PERFECTLY ALL RIGHT TO BUY FOR YOUR OWN SHOW

Supreme Court Justice Says So—Upholds Mindlin & Goldreyer in Interesting "Last Warning" Matter—Other Points Coming Up

AMATEUR DEMAND FOR "TORCH-BEARER" PLAY

Kelly's Comedy for Amateurs After Stock Engagements—Closing This Week

An unlooked for demand from amateur groups has reached Rosalie Stewart, producer with Bert French of George Kelly's "Torch-Bearer." It will be let to the amateurs following the stock engagements of the play. The amateur price list is placed at \$150 for three performances, with \$75 royalty a performance for each under three. The stock charge for the piece will be at \$500 maximum for a week.

"The Torch-Bearer" is closing its season this week at the Tremont, Boston, after varying box office grosses, but without the producers having taken a loss. It is said Miss Stewart and Mr. French are about \$20,000 ahead on the show to date, besides the royalty to come from the other two angles and in addition the probable film playing rights, estimated at about \$15,000.

Another source of income from the Kelly play will be through vaudeville. The second act of "The Torch-Bearer" will become a vaudeville comedy playlet, with Mary Boland and Allison Skipworth engaged to lead the company of nine. For next season Miss Stewart will propel another of Mr. Kelly's plays upon the legit stage. It will be written around the central character of his present vaudeville sketch, called "The Show-Off," and will also be a comedy.

"The Torch-Bearer" in theme "laid on" the amateur player. Its humor seems to have penetrated beyond the confines of its route this season. Applications from the dramatic groups, including the colleges, have come from towns thus far where it was unlikely the play would reach had it continued its road travel. It was the first venture of Miss Stewart into the legitimate, she having previously confined her producing activities to big time vaudeville.

BAL TABARIN ON ROOF

Shuberts Playing Summer Attraction a-Top Century

Both theatre roofs along Broadway are apt to be populated this summer. For the Century to be vacated April 23 by "Chauve-Souris," the Shuberts are going to produce and call the roof, "The Bal Tabarin." It will be musical.

The other roof is the Amsterdam, renamed the Dresden, that will have the new Royce musical show, "Clinders," inaugurating it April 2.

FORBID "SHUFFLE" SCORE

Shuffle Along, Inc., producers of the "Shuffle Along" colored revue, was granted a temporary injunction by default in the United States District Court by Judge Augustus N. Hand against Lawrence Dease, Louis Weinberg, Sam Weinberg, Tom Chamales, William Wierz, James O'Neill, Leonard and Mary Harper, Richard Johnson, George Pasha and members of the "Plantation Days" company to restrain their use of three numbers from the "Shuffle Along" score.

A "Plantation Days" company of colored actors opened for Sir Alfred Butt in London last week.

PUCK-ROTHOUR MARRIAGE

Chicago, March 28.

Harry Puck and Ruby Rothour were married here Monday.

Puck is with "Tangerine." His wife secured a divorce in Reno several weeks ago from John Charles Thomas. Her last stage appearance was as Modesty in "Everywoman."

Justice George V. Mullan of the Supreme Court of New York granted a temporary injunction in favor of Mindlin & Goldreyer, restraining Marc Klaw, Inc., from ousting "The Last Warning" from the Klaw, New York, at the end of the week and from presenting "The Exile" there next week. The matter was heard in chambers and the decision handed down late yesterday (Wednesday) afternoon. "The Last Warning" has been running successfully since last fall. Two weeks ago the management purchased several hundred dollars worth of tickets, to insure the gross bettering the \$7,000 mark which is the stop limit. Joseph Klaw claimed that was not "bona fide sales" and gave two weeks' notice to the attraction to vacate.

The case has been the most interesting in managerial circles in seasons. Arguments pro and con were heard on all sides as to the right of a producer to purchase tickets for his own attraction to reach a certain gross. Though it has been common practice to "make" the stop limit in that manner there was no legal test until the current case arose.

The court ruled the case came under the landlord and tenant laws, the defendant countering with the contention that an attraction was a partner with the house.

Justice Mullan's decision interpreted the stop clause feature of such contracts to be in the same relation as the specified sum for rent in usual matters of tenant leases. In other words if a stop clause of \$7,000 is called for, it does not matter how the money reaches the box office, so long as that figure is secured. The decision thus stated: "The letter of the said part of the contract is with the plaintiff."

The decision is expected to result in a suit for damages against the theatre by the show management. The latter alleges the theatre refused to sell tickets after March 31, informed prospective patrons the attraction would close on that date, placed lobby frames of "The Exile" in the theatre and inserted advertisements for the latter show in the newspapers under that of "The Last Warning."

David L. Podell represented Mindlin & Goldreyer and ex-Judge Dittenhoefer & Fishel was counsel for Klaw.

"The Exile" was given a contract by young Klaw last week, after "The Last Warning" was given notice, and under the arrangement the new show agreed to guarantee the house \$3,500 weekly. When the attorney for Klaw asked the court what was to become of "The Exile," the justice replied that was not for his disposal.

Early this week members of the cast of "The Exile" visited the theatre and picked out their dressing rooms. Another house may be secured, as two theatres were without tenants for Easter, up to Wednesday.

The decision which justified buying of tickets in order to make the stop limit in full theatre periods is:

After giving the questions here involved as much consideration as the very limited time with the necessity for prompt action permits, I have reached the conclusion that the plaintiff's motion for a preliminary injunction should be granted. The letter of the said part of the contract is with the plaintiff. Whether plaintiff itself could for a long and considerable period purchase sufficient seats to make up the agreed minimum of gross receipts is not necessarily before me. I think it was justified to do so in the week preceding Holy Week, and it also could do so during Holy Week. Motion granted.

"Ladder" Moving to Central

Chicago, March 28.

"Up the Ladder," at the Playhouse, will move to the Central next week.

Business picked up so much on the last week the management feels that there remains a chance of getting some money here with the show.

BROADWAY AT LOW SPEED; DROP IN LEGIT GENERAL

Five Theatres Dark This Week—"Fool" Playing Daily Matinee Next Week—Hits Stand Out Above Field

Broadway's legitimate season went into low speed Monday. The weakest business of the year was indicated for Holy Week, which started off with takings of less than \$150 for some of the lesser legit attractions. Last Saturday there was a general drop, probably due to a holiday exodus away from the city, and the coming week-end should stand up no better. The Jewish Passover, approximately concurrent with Easter, begins Saturday evening and is figured to have a reverse of the usual effect of such celebrations on theatre attendance.

Five theatres are dark this week. Though Monday (Easter) is scheduled for the premiere of half a dozen new shows two prominent houses may remain unlighted. They are the Empire and the National, the latter without an attraction partly because the house demands a guarantee. Two sudden withdrawals last Saturday account for darkness in as many theatres. "Pasteur" stopped at the Empire after trying for two weeks, and "The Love Set" quit the Punch and Judy after one week.

In the going of the past few weeks the hits stood out from the field more plainly than ever. The leaders, admittedly affected a bit by the income tax drain, climbed to the grosses normal for them. "The Fool" last week bettered the previous week by more than \$500 and totaled \$18,400, the attraction continuing to top the entire dramatic field in volume of business. "The Fool" will play a matinee daily next week, the first time for a Broadway production to be given 12 times Easter week.

"Rain" is the only play in New York that has held its overcapacity pace without deviation from the start, beating \$15,000 weekly. "Seventh Heaven" picked up what slack there was early in the month, and is getting almost as much. "So This is London" standing up to equal trade along with "Merton of the Movies."

"Abie's Irish Rose" and "Polly Preferred" are rated with the leaders, and all are candidates for summer continuance.

Some of the good money getters through the winter and fall have fallen down. "The Comedian" rates the best of the newer dramatic entrants, with "Barnum Was Right" having a chance.

Ziegfeld's "Follies" remains the mistress of the musicals. It is averaging \$33,000, and now pointed into May. The revue has played Broadway three times as long as former "Follies."

"The Music Box" is second, then "Little Nellie Kelly," though the latter is actually leading the demand and has the best chance to stick through the summer. "The Dancing Girl" is off from the first strong trade of the early weeks and is listed to leave the Garden in another month or so.

"Jack and Jill," the new musical entrant at the Globe, is in need of fixing. In the fact of a bad break from the reviewers its business, however, is better than expected. For the half week played last week about \$12,000 was grossed, and this week started off at about \$2,000 nightly. "Wildflower" and "The Clinging Vine" lead the \$2.50 top musicals, and both should ride out the season or outlast it. "Go Go" is going very well at Day's 63rd St. With \$10,600 drawn last week, the management expressed satisfaction.

The new offerings for next week are: "If Winter Comes," succeeding "Loyalties" at the Gaiety; "Cinders," the Royce musical, opening the new Dresden (formerly the "Midnight Frolic" atop the New Amsterdam). "Elsie" will light up the Vanderbilt (dark this week).

"The Exile," announced for the Klaw, must find another house, as the "notice" given "The Last Warning" was decreed out of order by the courts. "Morphia," which was a special matinee attraction at the Eltinger, becomes the house's regular presentation. "The Masked

Woman" going to the subway circuit. "Irene" will be spotted into Jolson's 59th St. for cut-rating, the house being available with the withdrawal of the Moscow Art Theatre. "The Dice of the Gods," with Mrs. Fiske, was named a possibility for next week, but no house was arranged for up to yesterday (Wednesday), while Alice Brady in "Zander the Great," which the Frohman office opened at Atlantic City this week, might be brought in to fill the Empire gap.

"The Guilty One," with Pauline Frederick, has another two weeks to go at the Selwyn, the booking being for a month. The succeeding attraction is expected to be "Within Four Walls," a comedy first called "The House." The Selwyns will then spot "How Come," the colored show, in the Apollo, as "The God of Vengeance" is not expected to remain much longer.

W. A. Brady has ready Pinero's "The Enchanted Cottage," which is announced for premiere at the Ritz Saturday night, though it may be postponed until Monday. "The Wasp" bowed into the Morosco Tuesday night, greeted by a critics' panning. "The Adding Machine" has drawn fairly well at the Garrick, and offers of a Broadway house for next month have been made to the Theatre Guild.

There are no special matinee shows this week. Next week "Uptown West" will try the off-matinee afternoons at the Earl Carroll, after a postponement, and a piece called "The Show Booth" will be presented two afternoons at the Booth.

"Captain Applejack" topped the subway list last week, getting \$12,000 at the Montauk, while "R. U. R." approximated the same figure at the Riviera. "Six Cylinder Love" went well past the \$10,000 mark at the Broad Street, Newark. "Irene" pulled \$10,000 at the Majestic. There were two "The Bat" companies, one playing the Bronx opera house and the other Teller's Shubert, both getting around \$7,500, and closing for the season.

Specs 25 Per Cent. Off

Holy Week hit rather hard in the advance price agencies and it was generally conceded that business was off about 25 per cent, because of the final week before Easter. In the cut rate market up to Wednesday afternoon it was marked that business was better this week than it was last and the Wednesday matinee sale was almost a record breaker.

In the advance agencies there were 24 attractions named as under outright buy, there being but one attraction added to those that were running last week. It is "The Guilty One" at the Selwyn with the brokers reporting little demand on it even at the \$2 box office scale. The attractions on buy were "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Rain" (Elliott), "Give and Take" (49th St.), "Barnum Was Right" (Frazee), "Secrets" (Fulton), "Loyalties" (Gaiety), "Jack and Jill" (Globe), "So This is London" (Hudson), "Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "The Laughing Lady" (Longacre), "The Comedian" (Lyceum), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "The Guilty One" (Selwyn), "Mary the 3d" (39th St.), "The Fool" (Times Square), and "The Dancing Girl" (Winter Garden).

In the cut rates there were 23 shows offered on Wednesday. They were "Caroline" (Ambassador), "God of Vengeance" (Apollo), "Lady Butterflies" (Astor), "Liza" (Bayes), "You and I" (Belmont), "Love Habit" (Bijou), "Whispering Wires" (Broadhurst), "Lady in Ermine" (Century), "Wildflower" (Casino), "Love Habit" (Cohan), "Anything Might Happen" (Comedy), "Go Go" (Daily's), "The Masked Woman" (Eltinger), "Why Not?" (48th St.),

"Sally, Irene and Mary" (44th St.), "Roger Bloomer" (Greenwich Village), "Feetound" (Harris), "Last Warning" (Klaw), "Up She Goes" (Playhouse), "Papa Joe" (Princess), "The Guilty One" (Selwyn), "Mary the 3d" (39th St.), "The Dancing Girl" (Winter Garden).

STAGE HANDS' DEMANDS CLOSE GRAND'S SEASON

Wilkes-Barre House Had Bookings Into April—Union Wanted Three Men on Full Salary

Wilkes-Barre, Pa., March 23.

The legit season for the Grand opera house has been declared closed. The statement was made by its manager, Eddie Rosenbaum, Jr., when the local stage hands' union demanded that the Grand retain its stage crew of three men on full salary weekly until its last booking.

Rosenbaum had given notice to the stage crew the regular season would end March 10, and if engaged thereafter the men would be paid per day, according to the intermittent bookings. "Uncle Tom's Cabin" played the house March 15-16, and the arrangement suggested by Mr. Rosenbaum seemed agreeable. The house had ended its official season March 10 with "Molly Darling" for three days. Nothing remained in the line of bookings excepting "An Unfaithful Husband" for a couple of days later and one date during April.

Monday, when the union's representative asked Rosenbaum why the men had been laid off, the manager explained, but the union man replied if the house were to play another attraction before May 15, the three stage hands would have to be paid salary for full weeks and each week since March 10 up to that date. Whereupon the Grand closed finally.

TREASURERS RESENT WHITE IN BOX OFFICE

Producers of "Scandals" Running Ticket Roost—May Invalidate Surety Bonds

Chicago, March 28:

Chicago theatrical treasurers are disposed to take a stand against the entrance in the box offices of stars who have an interest in or own the attractions playing at the theatres, emphasizing that it is in violation of the terms of the bonds of treasurers, which specifically provide that no one shall enter the box office excepting the treasurer and his assistants. The treasurers are under from \$5,000 to \$10,000 bond. The constant supervision of box office affairs by stars of shows repudiates the bonds and works against the interest of the theatre manager, as well as to the great annoyance of treasurers, they say.

The feeling has reached fever heat through the anxiety of George White, of "Scandals," to supervise everything going on at the box office of the Illinois. He is stationed in the box office most of the time, wants to force brokers to take more tickets than the treasurers think they can stand, argues with the brokers almost every time they appear, and also makes himself generally busy in front of the house. White is said to have developed this as a habit.

It is not believed White sees it from the angle of the treasurer. Al Jolson and Eddie Cantor are often in and around box offices, and those stars draw big money to theatres. The Chicago treasurers welcome Jolson in the box office or wherever he wants to go. A Jolson visit to Chicago means something like \$1,000 for a treasurer. Jolson gives \$100 bills or a suit of clothes or something else of value to the treasurer every week his gross exceeds a certain figure in Chicago. Cantor follows the same policy, and his supervision of box office affairs is always that of friendly co-operation.

Gilpin Definitely Closes

Canton, O., March 28.

"Emperor Jones" with Charles Gilpin, closed at the Grand Saturday, after over two years on the road.

Mr. Gilpin says he plans to go to London to further his stage work.

NO N. Y. HOUSE YET FOR 'AS YOU LIKE IT'

Opening April 16 in Washington—Salary List of Over \$5,000 Weekly

A Broadway house for "As You Like It," the first presentation of the American National Theatre, was not selected up to yesterday (Wednesday) though the debut will be made in Washington week of April 16. The Shubert was selected to berth the attraction but another theatre will likely be chosen as "Peer Gynt" is holding to profitable business there.

"As You Like It" will have one of the most expensive casts of the season among dramas, if not the most costly. The weekly salary list is reported at \$5,000. The scale for New York has not been definitely decided on but will be either \$3 or \$3.50 top.

The road bookings for the presentation are yet to be lined up and will depend on weather conditions next month. Nor is the exact time allotted for Broadway.

The formulae of the American National Theatre is for a short stay and for the first venture something like a dozen stands of one week each outside of New York is considered. The tour may be held off until the fall.

MRS. FISKE'S WARD

Adopts Baby Found Deserted In Danville Hotel

Chicago, March 28.

Mrs. Minnie Maddern Fiske had intended to keep the adoption of a baby at Danville, Ill., a year ago a secret but inadvertently revealed the matter in New York which has unseated the lips of those in Chicago who know the story.

When touring in "Wake Up Johnathan," Mrs. Fiske reached Danville on the day that the town was excited over the finding of a deserted baby in a hotel room. A maid discovered it in a clothes closet. It had been thrust into a traveling bag and adhesive tape placed over its mouth so it could make no outcry. The room had been occupied by a well dressed man of whom nothing could be learned.

Mrs. Fiske saw the baby, fell in love with it, and arranged with the authorities to take it under her protection. Some weeks later in another city she took out adoption papers. She named the boy Danville Fiske after the town.

"MAYTIME" CO. CALLED IN

A special company of "Maytime" has been called in by the Shuberts after trying the road as a revival for seven weeks. The operetta, which had a vogue several years ago, when it played a season in New York, incidentally being moved into five different theatres during that time, was tried in the eastern stands.

Business was satisfactory for the opening weeks in Baltimore and Washington, but when the attraction reached New England, where "Maytime" had previously repeated a number of times, the draw did not warrant continuance. The show about broke even on the recent trial tour.

"UPTOWN WEST" BY "DOCTOR"

"Uptown West," a new play to be presented at special matinees at the Earl Carroll, New York, next week, was written by Lincoln Osborne, known in the stock field as a play doctor.

In the cast will be Florence Mason, Angela Jacobs, Frances Victory, Carlton Brickert, Henry Herbert, Grace Heyer, William Pedmore and Edmund Norris.

HAMMERSTEIN'S NEXT

Arthur Hammerstein has been furnished a musical comedy called "Lily of the Valley," written by William Carey Duncan, with the score by Herbert Stothart and Vincent Youmans. The authors are responsible for "Wildflower," which is current at the Casino. Hal Skelly will be featured in the new show, due in August.

PERRY KELLY'S RED BULLDOG

Perry Kelly, according to report, will produce in the east, Willard Mack's new play "The Red Bulldog." It was lately tried out on the coast.



**MRS. CHARLES FRANK STARR
(CLAIRE ELIAS)**

Claire, the modiste, in her wedding gown, when recently becoming Mrs. Charles Frank Starr, at the Hotel Ambassador, New York. The bridal dress in the above picture is said to be worth \$4,500. It was designed and made by Claire, who also created the costumes for her six bridesmaids.

Mr. and Mrs. Starr will shortly leave on a honeymoon trip around the world.

INSIDE STUFF

ON LEGIT

"Pasteur" starring Henry Miller closed at the Empire, New York, last Saturday, after playing two weeks. The sudden withdrawal left the house in darkness. "Pasteur's" first week was quoted at a little over \$5,000, and the second week at over \$3,000, aided by a party the first night last week. The attraction was regarded among showmen as exceptional, and its failure to attain any measure of business was a surprise. The draw of the star was expected to keep the adapted drama going a month, but the fact that the cast of 14 was entirely male probably outweighed the name value.

Sasha Gultury wrote "Pasteur" for his father Lucien, and the play has been a classic in France, the elder Gultury touring in it with great success. Pasteur was a great national hero in France. Although not a physician his anti-toxin discoveries have been a blessing to mankind. He was granted highest honors, but only after the French Academy was virtually forced to confer them. In this country the figure of the French marvel is but a name, which fact made the presentation of the play a hazard.

The recent discharge in bankruptcy of a prominent London manager recalls the story of one of his backers, a wealthy furrier who lost something like \$250,000 financing the bankrupt. The backer took a fancy to the prima donna of one of the shows and invited a number of people to a dinner in her honor. The host was rather rough in his attentions to the guest of honor and was rewarded with a wallop that sent him sprawling. The next day the prima donna consulted a firm of attorneys, demanding damages for assault. It so happened the attorneys were also counsel for the bankrupt manager, and they suggested a settlement. They phoned the furrier, who came down post-haste and squared the matter by presenting the prima donna with a \$7,500 fur coat. The lady still tells the story and says she would be glad to repeat the incident for a considerably less expensive settlement.

The casting director of a prominent producing organization is reported about to be "let out" because of his "kick back" tactics with a casting agency which he is reported to have favored particularly.

The writing of the book for "Helen of Troy," the musical comedy to be produced by Rufus LeMahre, was done twice. The title idea and plot basis mentioning a collar factory was conceived by Bert Kalmar and Harry Ruby, who are composing the score. They submitted it to Eddie Dowling and the latter worked out a script. The composers failed to like it and George S. Kaufman and Marc Connelly were given the assignment. It is said Kalmar and Ruby have a release of claim from Dowling. Until recently LeMahre did not know of the composers' connection with the book idea.

A most unusual courtesy was extended a manager this week, when the Fuller Construction Co. agreed to soft pedal on the erection of the steel frame of the new Times building going up on 43rd street. The new plant is directly across the street from the stage entrance of the Selwyn, and the noise of the riveting machines disturbed the performance of A. H. Woods' "The Guilty One." It was particularly hard on the nerves of Pauline Frederick, starred in the play.

Martin Herman wrote the builders asking whether the noise could be stopped during the matinees. The boss of erection answered in person stating it was a contract job. Marty replied he didn't think his letter would be favorably received, but thought he'd try to get action anyway. Herman was given a surprise when the Fuller representative agreed to stop riveting between 2:30 and 4:45 Wednesday and Saturday afternoons.

A theatrical practice common some years ago threatens to be revived. It revolves about the stimulation of business through the medium of the hotel clerks. The latter, continuously greeted with the query as what's a good show in town, are receiving invitations from theatrical managers to see their shows gratis, and if pleasing, recommend it to the numerous transients they come in touch with daily. The Greeters, the name of the hotel clerks' organization, numbering 100 were the guests of one management last week.

Despite announcements, it is understood Flo Ziegfeld does not contemplate the production of the next "Follies" before September. While the supposition would be that he isn't of the opinion another "Follies" should so closely follow the long run in New York of the current show of that title, it's not the reason according to reports. The reason goes into other matters, digging down below the management and taking up internal affairs. Whatever the exact cause, however, the story is made positive with regard to the forthcoming "Follies" and stating the Amsterdam, New York, its annual summer home, will house another musical attraction there this hot spell.

But one company of "The Bat" is now on tour, it playing coast territory, and booked until the middle of May. The mystery play started the season off with six companies, the original company closing after the Boston run, which together with the 106 weeks on Broadway represented continuous playing of almost three seasons. Three companies were closed for the season last Saturday. Two of the shows appeared in out-lying houses (subway circuit), and one was playing upstairs. "The Bat" will again have several companies on tour next season. Its debut on Broadway was late in the summer of 1920.

Gambling at Palm Beach this season is reported from there to have been very lucrative for the house. According to reports, the main gambling resort of Broadway's Florida camp has never before reached its total of winnings by hundreds of thousands. The show people there have not been badly hit, according to the accounts. Those who in other winter seasons ran their losses to large amounts are now recovering them in part through remaining away from the gambling tables.

Some of the highest players from the stage and screen have kept away from the Beach this winter. One of the screen gamblers is reported to have welched last winter for \$200,000, which may be his reason for staying at home. He came back last winter with stories following of his large losses down there. It may have helped or hurt his credit around New York, but the visitors this winter learned his losses were all on paper.

When it came time to settle it is said the screen man stated he had no authority to sign a check away from his office. When importuned to evidence good faith by a note or series of notes, he again declared the corporation forbade him to personally assume obligations. The gambler offered to draw up a cent for \$50,000 a throw if the screen one would give him a check and he might win back the check. When the New Yorker again mentioned the corporation the gambling house keeper knew he had a squander before him and let it go at that.

Harry Weinberger, manager of "The God of Vengeance" at the Apollo, New York, charged with obscenity, is circulating a printed booklet containing letters from representative laymen refuting the charge of the play's immorality. The producer's preface concludes: "Read the following letters and then see the play for yourself and decide whether it is

immoral and obscene, or whether it is a forceful drama with supreme acting and a great message."

A good many Jews are quoted as not objecting to the thesis, Abraham Cahan, editor of the "Jewish Daily Forward" in his letter scores Rabbi Joseph Silverman of the fashionable Fifth avenue Temple Emanuel as follows: "The entire pogrom on Sholem Asch's 'The God of Vengeance' comes from Dr. Silverman, the Rabbi of Temple Emanuel. It was he who brought the charge to the District Attorney. Dr. Silverman is an honest man, and no doubt he acted according to the dictates of his conscience. His opinions, however, are built upon an unsafe foundation; and besides, Dr. Silverman acted in this case, as he often does, without much thought, with too much anger, instead of justice and tactics."

The opening performance of "Jack and Jill" (Thursday last week) at the Globe held one real laugh and that did not belong in the show. It came during dialog when the heroine appeared in a bridal costume, which the juvenile admired. Examining the lace he remarked it was so fine and sheer that it looked as though it might have been woven by the fairies. She replied that it seemed as though everyone was "talking about fairy tales." The first nighters went into an uproar and waves of laughter delayed the action for several minutes. The line was cut out immediately. It was explained that there were lines leading up the point in question, but they had been eliminated.

Lucille Chalfonte who is appearing in the "Greenwich Village Follies" which is running in Boston, was in the audience. She insisted on coming to New York for the premiere and returned to the Village revue Friday.

Nyoka-Nyoka the foreign dancer brought here by Ziegfeld last fall is in "Jack and Jill." She was the only artist selected by Ziegfeld during his trip abroad. He found the girl who is of East Indian extraction in Paris and wanted her in the "Follies." It being his plan to provide new features during the run here, but a spot was never found for her. Nyoka-Nyoka specializes on evolutions of the arms, accomplished from a bent-knee, half straddle position while spotted on a dias carried onto the stage. She stepped off the platform but once and then only for a few steps.

The Chicago company of "The Last Warning" is being recast. The booking has been extended because of that. Despite the reputation the show gained on Broadway its Chicago showing was considerably under expectations and the weakness of the cast is blamed. It is said the show was framed so that it could operate cheaply but the result was a performance not up to the standard of the first company.

"Ice Bound" will be held at the Harris, New York, for the rest of the season unless there is a change of plan. "The Exile" might have landed there but business is said to have shown signs of betterment with "Ice Bound."

What is reported the most advanced of the "mystery play" cycle is "Spooks De Luxe," a spiritualistic farce by Milt Hagen, which deals with spiritualism in a humorous manner. Several people are angling for the piece, although Mr. Hagen may produce it himself. Hagen originally held an option on the producing rights to "The Last Warning," but gave it up because of press of other matters in connection with a play he was collaborating on with the late Frank Bacon, for which Joseph McKiernan had composed the incidental music.

Pauline Lord sailed aboard the Nieuw Amsterdam from her dock last Saturday without being summoned to appear in the divorce action started by Mrs. Mitchell Harris against her husband, who is appearing in a Washington stock company. Miss Lord was named as co-respondent and her appearance in London early in April was necessary for the premiere there of "Anna Christie," in which she will star as here. "Anna Christie" was on the road for some months, but ended its season at the Riviera, New York, two weeks ago. Process servers were warned off, but appeared in a group for the final performance (Saturday night). Miss Lord was kept in her dressing room until midnight and then walked forth, free from service because it was Sunday. She went to Philadelphia immediately, and returned as far as Newark last Friday night, from whence she went to Hoboken.

William A. Brady has been planning for some time to take a hand at authoring, and within the last few weeks decided that during the coming summer he is going to "get away from New York, but still be as close to it as he can and write a play."

Last week an amateur performance of "The Red Widow," given for the benefit of the American Legion of Leonia, N. J., was given in nearby Englewood, as Leonia has no theatre. Several incidents prior to the show and during its playing put the stamp of truth on "The Torch Bearers," the satire on the Little Theatre movement. During the dress rehearsal the juvenile kissed the "widow." That brought a yell of protest from his wife, who was seated in front. Only when J. S. Shea confirmed the player's claim that the script called for the kiss did the excitement subside, and the "bit" was not in the public performance. The show grossed \$1,600, and the Jerseyites are thinking of playing it over again. John Pollock, still mayor of Leonia, was stage manager, and kicked in to the tune of \$100 worth of tickets.

One of Broadway's managers who was unable to hop a train for a winter vacation in Florida viewed the tanned faces of those lucky ones who returned during the past week. He remarked a special company of "Shuffle Along" could be formed among the Florida gang who needed no make-ups.

Earl Carroll has returned from a vacation trip to Florida and Cuba. When he left Broadway he toted along two dozen black silk soft collars. When he returned the neck linen was a normal white. Earl said the black color was no novelty in the South, and it never made a hit here. Just an idea gone wrong.

"Roger Bloomer," the worst fly of Equity Players' season, was selected for presentation by a committee, although one executive had been reported picking it. There is a play committee and the selections were made by vote. On the committee apparently are Walter Prichard Eaton, a former free lance dramatic critic, and Robert C. Benchley, the reviewer for "Life." Their signatures were affixed to a letter sent to Percy Hammond and reprinted in his mid-week column recently. Hammond had kidded the selection of "Bloomer." The show is running on a co-operative basis at the Greenwich Village theatre.

Oliver D. Bailey, lessee and manager of the Republic, New York, is considered one of the most fortunate of Broadway's managers. He secured a lease on the Fulton several years ago, designing it as a production house for himself. He stepped away from the producing end and the house shortage then afforded an opportunity at picking winners. "Enter Madame" established the Fulton as a run theatre, and it probably gave Bailey a profit of \$100,000, as the show grossed \$15,500 weekly for many months and attained a total gross of half a million on the Broadway engagement. Bailey then entered into an arrangement with the Theatre Guild and annexed "Lalou," followed by "He Who Gets Slapped." Last summer Bailey was forced to vacate the Fulton, but took on the Republic, and "Abie's Irish Rose" moved over from the Fulton into the forty-second street house with him. "Abie" has been one of the most consistent money makers on Broadway, and is tipped to run through this season, but he was again lucky, since the Guild has not developed a success on a par with those of the two previous seasons.

LEGIT ITEMS

The will of the late Frank McKee, who died November 13 after a three weeks' illness, filed and admitted to probate, directs his estate to be divided as follows: All jewelry and personal effects to his executors, who are instructed to distribute same among his friends; \$10,000 to Leonard P. Phelps; \$5,000 each to his brother, Sam McKee, and his sister, Mary Greer; \$2,500 to Brainard McKee, another brother. The remainder of the estate, real and personal, is bequeathed to his widow, Mattie McKee, with the request she make provision for the support of his grandson, Frank McKee Mapelson. At the death of his widow it is requested if any of the residuary estate be left it be divided into three parts and bequeathed equally to the children of his brother, Sam; his sister, Mary, and the remaining third to his grandson, Frank McKee Mapelson. Mrs. Mattie McKee and Leonard P. Phelps, without bonds, are named executors.

George H. Oliver, retired actor, professionally, George Hutchinson, left an estate not exceeding \$1,700 in personality and no will when, at the age of 68, he was found dead in his room at 125 Seabrook street, Brooklyn, March 5, according to his brother, James F. Oliver, of 576 Fifth avenue, Brooklyn, in his application for letters of administration upon the property. In addition to his brother, Mr. Oliver is survived by five pieces.

Francis N. Hope, formerly booking manager for Cohen & Harris is now with the Brooks-Mahieu company in a general capacity which takes in contract sales of costumes for productions. Hope was general manager for Wilmer & Vincent's legitimate productions during the winter. The firm has postponed further activity in that direction until next season.

Marion Coakley was taken ill Monday with appendicitis and her role in "Barnum Was Right," at the Frazee, was played by Kathleen Laurie, who went into the show on four hours' notice. No operation was decided for Miss Coakley, freezing treatment being applied. She was expected back in the cast Wednesday.

Louis Cline is manager of the H. B. Productions, Inc., which will produce "For Value Received," a three act play written by Ethel Clifton. Cline was formerly with George Broadhurst. This season he was teamed with Charles Pope in the publicity field.

Hugh Grady, Arthur Hammerstein's general manager is still confined at the Lenox Hill Hospital, where he was operated on for appendicitis three weeks ago. It is a drainage case, and the patient may be abed for several more weeks.

Arthur Hopkins' executive offices, except the press department, will move from the Plymouth theatre this week across the street, where a floor in one of the brownstone fronts has been leased. The present offices were found too small.

"The Unfaithful Husband" closes its road tour at the Shubert-Teller, Brooklyn, this week. The piece has been out for two weeks and is to be revised.

James Wingfield, booking manager for the Central States circuit, with headquarters in Chicago, arrived in New York this week.

60 Yr. Old Bandmaster Sued

Providence, R. I., March 28. A suit brought against Warren R. Fales, wealthy Providence resident and veteran bandmaster, by a Banker, Mr. woman, who sought \$100,000 for breach of promise, was settled out of court last week. Mr. Fales, appeared in Superior court to defend himself against the action of Harriet H. Bartleigh, who charged that on Dec. 1, 1919, the band man promised to marry her. Attorneys representing both parties conferred, and soon after the opening of court announcement was made that an agreement had been reached. Fales is reputed to be wealthy. He has been three times married and twice divorced.

Mr. Fales's fame as a bandmaster came when he was chosen to head Reeves' American Band, of which the late Bowen R. Church had previously been the leader. He afterwards founded Fales' band. He is 60 years old.

STOCKS

ALCAZAR PLAYERS

San Francisco, March 28. Holbrook Blinn completes an eight-week engagement at the Alcazar this week in "The Boss," now in its third and final week. The first five weeks were devoted to "The Bad Man," which hung up a record for stock runs in this city. The admission scale was raised to \$1.50 for the Blinn engagement. It will be maintained while the special star system continues.

The Alcazar has made rapid strides since coming under Thomas Wilkes' management last August. The selection of good plays and the high class manner of presentation have built up a healthy business.

Blinn's success added considerably to the clientele. The impression made by Blinn in "The Bad Man" was further distinguished in "The Boss," the current attraction, in which the regular Alcazar Play-ers gave him admirable support.

Nana Bryant, playing the principal feminine role, gathered a good share by her excellent performance.

Brady Kilne as "Porky" McCoy was another who stood out and was seen to better advantage in this show than before.

Leigh Willard gave a good account of himself as James Griswold, and Emmett Vernon as his son, Norman Fousier, as the archbishop, a role somewhat different from what he has been playing, was very satisfactory.

George Sterling, Virginia Flores, Ralph Kilne, Netta Southerland, F. X. O'Leary, Jerome Sheldon, Earl Brooks and Charles Selton had minor roles which were handled acceptably.

Hugh Knox, who is the stage director, was also in the cast, appearing briefly as the lieutenant of police.

Business has been exceptionally good during the entire Blinn engagement. Josephs.

5TH AVE. STOCK

("A WIFE FOR A DAY")

Edna May Spooner handled a character part with ease in the current bill. The remainder of the cast fitted the parts satisfactorily.

The two sets filled the bill. The cost in the production end was exceedingly moderate. The piece costs little and should make money. Hart.

Albany, N. Y., March 28. "The Riddle Woman." A play in three acts by Charlotte E. Wells and Dorothy Donnelly, staged and directed by Harry MacFadden.

Marie Meyer.....Teris Loring
Karen De Gravel.....Angela Warde
Thora Bertol.....Lucille Avery
Nita Orlin.....Raymond Rawlings
Lilla Orlin.....Mary Daniel
Maid.....Jesse Brink
Kristine Jorgensen.....Phyllis Gilmore
Otto Meyer.....Louis Anker
Lara Orlin.....John Glynn MacFarlane
Coast Erik Hengering.....Pierre Watkin

The Proctor Players are now rounding out their second year at Hannanous Bleecker hall. Many changes have been made in the personnel of the company since it was organized in the spring of 1921, and at least half a dozen leads have been used.

The present feminine lead is Mary Daniel, and two weeks ago she really "arrived" in the role of Lilla Orlin in "The Riddle Woman."

Phyllis Gilmore was cast as Kristine Jorgensen, and given an opportunity to display her emotional talents. She is one of the favorites in the stock.

John Glynn MacFarlane is by far the best liked male lead since the Proctor stock has been organized.

Pierre Watkin, the only member of the stock who has been with it since the opening week nearly two years ago, played the scheming, unscrupulous Count Erik Hengering, and is the ideal type for the role.

"Waddy," as he has become known to the stock patrons, has been cast in a variety of roles, and always handles them capably.

Angela Warde, the new ingenue, did well in a small role. Louis Anker displays ability in his characterization of Otto Meyer. Lucille Avery, an Albany girl, who has played small roles at different times, was cast in a minor part, and acted it handsomely.

Teris Loring, wife of Harry MacFadden, the stage director, gave a convincing performance in a small role. Raymond Rawlings and Jessie Brink also had minor parts.

Norman Tracey is the stage manager of the company and also plays small roles. This is the first in several weeks that he has not been in the cast.

With the present line-up the Proctor stock seems to be headed for a profitable summer run. Burke.

Newark, N. J., may support stocks but the town is doubtful about it. The Fabians closed their own stock at the Strand and at the same time reinserted their advertising in the Newark "Call." The smart critic of that paper observed earlier in the season that the Maude Pealy stock would still be in Newark when the Strand company quit, which became true, but through that remark the "Call" lost the advertising of the Fabians. It is said. The paper, fortunately, held its reviewer, who seems to know more about the show business over there than some of the Newark managers do. The Fabians are suspected of having wanted to tacitly admit as much by again using the "Call," although from reports the "Call" has been printing just the same since losing the Fabians' business.

Two more weeks and the Bonstelle Players at the Shubert-Michigan, Detroit, will discontinue, six weeks later resuming their annual summer engagement of 12 weeks at the Garrick. Opening June will be the Vaughan Glaser Players at Orchestra hall, Detroit, with William H. Powell and Florence Shirley in the leads. The Majestic will play stock through the summer. A fourth company, the Pike Players, may go into the Shubert-Michigan or the New Detroit, which will give Detroit four stock shows. Hugh Duffy will bring in a company of players to present "Able's Irish Rose," which he expects will remain at least six weeks during the summer. It has not been settled which house he will play.

Feidman Eggena, of New York, husband of Minna Gombel, pleaded guilty when arraigned before County Judge Noonan in Buffalo under an indictment for grand larceny. The indictment, which grows out of the alleged theft of a automobile, was brought in 1917, but Eggena was only arrested last week after his acquittal of a charge of grand larceny, first degree, in Albany. In the absence of \$3,000 bail he was remanded to the Erie County

PIRACY CHARGE MADE AGAINST N. B. STOCK

P. M. A. Man Investigating—Royalty Avoided by Camouflaged Titles

St. John, N. B., March 28. Piracy of plays has been charged against a stock now playing in New Brunswick (city) for an extended engagement. It is alleged the organization has been showing royalty plays under camouflaged names with the objective claimed to be the avoiding of the payments of royalties.

A representative of the Producing Managers' Association is said to be on the grounds now, making an investigation and will submit a report on his return to New York. The following are some of the titles of plays utilized by the company: "The Moth," "The Shepherd of Shanty Run," "Two Daddies of Mine," "Is Marriage a Failure," "The Done," "The Other Man's Wife," "The Oath" and "The Cowboy's Romance."

The last similar instance from this territory was 12 years ago when the Harkins' stock company was prevented from using an Eleanor Robson success.

HIGH ROYALTY FEES MAKE FOR PIRACY

Small Stocks Can't Stand Tax—\$25 Minimum Per Performance

The high royalty charges for current plays is causing a tendency on the part of small repertoire and stock managers toward piracy.

High royalty is reported as forcing a number of shows of this order out of existence, with those continuing being forced to use book plays or bills without a reputation.

Many of these companies playing towns with theatres seating 400 or 500 have little chance to break even with royalty fees, the majority of which are held at \$25 a performance in the smallest of towns. The admission scale for companies of this order is topped at 50 cents.

The manager of a small rep traveling by auto desired to secure three bills for the small towns. He was informed each was held for \$25 per performance. He informed the broker he could not look for a gross in the majority of towns of over \$200, which amount is shared with the house. The broker replied he could slip in a matinee now and then without paying royalty, which might help out. The company did not take to the road.

ABORN IN SOUTH

Summer Musical Stock on Interstate Circuit

Instead of going dark this summer, the Interstate Circuit will inaugurate musical stock in at least one of their theatres, the Majestic, Dallas, leaving off vaudeville and taking on the new policy April 29. The organization will be under the direction of Milton Aborn and the season will be for at least 10 weeks.

Each attraction will run a full week, the first offering being "The Firefly." Many of the newer musical comedies will be presented, too. Henry Winchell will be the active manager of the company, which will number 40 persons, all being sent from New York.

In the cast are Maude Gray, Virginia Watson, Edith Bradford, Irene Cattel, Lee Daly, Ralph Brainard, Dan Marble, George Shields and Willard Ward.

be the third to play the house since the first of the year, the shows having originally started stock with a company organized by Corae Payton, who withdrew after the first week.

George Barnes, from the coast, the new leading man of the President Players, was called to Baltimore by Smith and Duffy to play the lead in "East Is West."

In Washington, where George Barnes and Wanda Lyon are playing leads at the President, it has developed they went to school together in Salt Lake City, while over at the Belasco, Washington, with Marshall's company, Hazel Dawn is also from Salt Lake.

Marguerite Lee, who was severely burned when fire swept the theatrical rooming house in West 57th street, New York, Monday, up to two weeks ago was a member of the Union Square theatre stock in Pittsfield, Mass. Her mother, Mrs. Madona Sitzer, who was one of the victims of the fire, accompanied Miss Lee to New York when the latter left Pittsfield a week ago Sunday.

The manager of an out of town stock was \$25 short when it came time to pay his broker for a play. He got out of the office when stating he would mail the money. The following week he appeared without the shortage having been settled. He also failed to have sufficient funds to pay for the new bill he had selected. The broker tightened up and the play failed to leave his office. The manager left to search for a new source of supply.

The Majestic, Utica, N. Y. (Robbins), will open its stock Easter Monday. Harry Herne, who has directed the company for several seasons past, will be in charge. Clay Clement will be the leading man. The company will give matinees daily except Monday and Thursday. Scale 25-75 at night, with matinees 25-35. The opening "Nice People."

Holbrook Blinn will do a new play during his engagement in stock at the Majestic, Los Angeles. Mary Newcomb, Wilkes' leading woman of that company, has retired. Her place is as yet unfilled, an ingenue playing the lead in the current production "The Trouble House." William Wilkes has succeeded James Nell as director of Majestic stock.

The Henry Duffy stock opening Monday at the Crescent, Brooklyn, N. Y., will appear in "Six Cylinder Love" as the first bill. For each play presented several production people will be used, the number of weeks for each piece depending upon its popularity. Lorin Baker will play the role originated by Ernest Truex in the opening piece.

The Majestic stock, Utica, opening Monday (April 2) with "Nice People" have Clay Clement, Neatrice Henderikson (lead), Nat Davis, Hal Dawson, Willard Foster, Douglas Cosgrove, Florence Arlington, Margaret Robertson. Director is Harry Horne with Kerwin Wilkinson assistant.

The James Carroll stock opens April 13 at the Bijou, Bangor, Me., in "Deceit." Edna Preston who has been playing the leads with the Carroll company in Halifax will transfer to Bangor, with Madeleine Delmar joining the Halifax organization as leading woman for a special four-week engagement.

Wynet's stock company, the Lyman, Paterson, N. J., last week will return to the Lyman (on page 17)



EDWARD BERNARD GARNETT

DRAMATIC EDITOR, THE KANSAS CITY "STAR"

Edward Bernard Garnett, dramatic editor, critic and Sunday editor of the Kansas City "Star," made his first entrance on life's stage August 8, 1885, in Kansas City, Mo., as a "single," presented by Edward Prescott Garnett and Anna B. Garnett. His first role in big time journalism was as a reporter on the "Star-Times" in 1907; subsequently was assistant city editor, telegraph editor, day city editor and Sunday and dramatic editor in the same drama.

The biggest production Mr. Garnett ever reviewed was in Paris, France, August 1, 1914, entitled "The World War." He reviewed from a seat as cable editor and on the war desk of the "Star" in K. C., remaining there until the signing of the armistice, when he was made dramatic critic.

On October 24, 1921, Mr. Garnett decided not to remain a single and from then began working with a partner, Esther Clark Garnett (non-professional).

His reviews signed "E. B. G." have gained widespread notice. Outside of his newspaper activities, Mr. Garnett finds time to teach budding authors that audiences already know what they want. He has also been actively interested in community drama, independent theatre enterprises, and is the author of a number of magazine articles, stories and sketches.

(This is the ninth of the series of photographs and brief sketches of the dramatic editors of the country appearing in Variety.)

Jail. Eggena is at present defendant in an indictment of marriage suit brought by his wife, who alleges that he fraudulently represented himself as wealthy and of distinguished family.

Last week, the management of the Auditorium Players in Lynn, Mass., advertised that the stock play for Holy Week would be "Why Men Leave Home" and that "The Demi-Virgin" would be presented during Easter week. Thereupon Rev. Chester J. Underhill, of Washington Street Baptist Church, in a public statement, asked the theatre to change the plays for the two weeks.

Hurtig & Seamon take over the Strand, Newark, N. J., commencing Monday, for dramatic stock with a company headed by Mabel Randall.

The Strand has been playing stock with a company operated by the Fabians, the owners of the house. That company closed Sunday. The house has been rented to Hurtig & Seamon with the understanding that they will play stock until the end of the engagement. The new company

CHICAGO STILL WONDERING WHAT WILL HAPPEN AFTER EASTER

Cut Rates Another Problem for Chi's \$2 Shows That Must Play to Capacity at That Scale to Break—No Sensational Successes Among Loop's Late Comers—"Peter Weston" Remains Town's Smash with "Sally" Continuing to Huge Grosses

Chicago, March 28.

Zero hour has arrived for the official check up whether or not local legit conditions will become better or continue to linger in the throes of record worry for the house managers.

Prevailing conditions will become better if the Easter season means anything here this year. While not so proudly boasting the optimism of other years, there are house managers who claim something like normal business will be counted starting Sunday. Some of the erratic happenings of the whole present season have killed a public show of optimism. On the other hand, there are house managers who are looking matters square in the eye, agreeing that the uncertainty of the season's trade won't receive any material help from the Easter season. These latter managers go so far as to predict much earlier closings for loop theatres and that it will require a complete summer lay off, followed by a closer scrutiny of some of the causes for poor business here and proper remedy for the same before loop trade returns to its own.

Chicago's box office reports have been a long series of surprises this season. These started with the crack of the whip putting the season into whirl. The severest blows have been received by the attractions sent here as "sure thing" winners. Only one important fact has been discovered by outsiders, and that is Chicago can no longer stand long runs. It required several big losses before this discovery was acknowledged. Copy of the advertisements for new attractions all prove that "limited" are now the spring engagements.

The ticket speculating situation is shaping itself. The czar-like tactics of some of the speculators have changed. There's still a whole lot of rottenness connected with the speculators here, but the house managers have the situation better in hand than they were before. All the information of the local ticket speculating system is being carried out without the local newspapers catching the right angle. The newspapers have tried to seize the correct slant, but it's all been so mystifying that the best reporters have overlooked the exact facts.

Racing away from high handed methods, the speculators are now branching out in cut rate tickets—no uniform system now on the horizon, merely a struggle on the part of wise ones to keep some of the house managers happy with crowded houses regardless of the height of the gross receipts. This town is hungry for a representative cut rate ticket office, and out of the amateurish offices now checked up it's quite probable Randolph street will see an established cut rate office before another season.

How the managers are going to face the lower admissions for orchestra seats is a matter that's hard to estimate. There are managers here who would willingly join hands with the present managers who are waging a \$2 scale, but the former find it impossible to make all ends meet with the cast salaries and expenses back stage. A check-up on the salaries of companies now engaged in the flat \$2 top price proves that even they will have to draw capacity business to make a winner out of the wish to comply with newspaper propaganda for lower prices.

As the zero hour approached the town got two premieres last week and one this week. "Up the Ladder" had its premiere at the Playhouse spoiled by a blizzard. Everybody has taken a slap at Lester Bryant's ambitions, so the weather man, just to be in style, came along and grew angrier than anything observed on Michigan boulevard this winter. The manager of the Playhouse is evidently not happy unless shows are coming in and going out of his theatre, so "Up the Ladder" goes to the Central Monday night, allowing "Peter and Paula" to try a premiere with Bryant. Much is being counted on O. P. Heggie, the star, to attract attention for the newest Playhouse card. Heggie had good luck at the Playhouse with "Happy-Go-Lucky."

"Light Wines and Beer" is still hard to pick as to the length of its stay here. The tremendous publicity of the opening didn't draw much money. The house was packed, however, being heavily papered. It was a howling audience that greeted the piece, but the notices next day in the newspapers failed to carry the punch that would make them box-office draws. The morning

newspaper critics were obliged to leave around 11:15, when the second act was still being played—the delay caused by an exceedingly unpolished performance, featured with some of the cast members not knowing the lines. The laughable situations kept the opening night audience unmindful of the time, but it was a "papered house," and the piece didn't get its first good test until Saturday night. There's good "making" in Woods' offering to draw profitable business from the popular class.

"Two Fellows and a Girl" is catching on fast at Cohan's Grand. It should stay here until June unless George M. starts maneuvering with his musical comedy spring-summer bookings. "Blossom Time" is showing signs of improvement, but it will be up against another battle when it moves to the Great Northern in a few weeks to make room for "The Passing Show" at the Apollo. There is cause to predict a successful pickup for "Blossom Time" immediately. "Scandals" doesn't give promise of surpassing the premiere week's trade at the Illinois. It will be a winning engagement, however, for George White, wholly credited to the judgment of holding it down to four weeks. The Illinois has no attraction in sight to follow "Scandals"—similar fate of the Olympic when Thurston plays out the three weeks' engagement.

"The Rear Car" has reached the height of its popularity, and since it failed to reach \$3,000 gross for two consecutive weeks it won't be surprising to hear of a quick exit the moment the Cort management can find a show to follow. Cast changes were also noted during the week for "The Rear Car," a surprise in itself for having remained the length of time it has, considering both house and company have made profits.

"Peter Weston" is the show in town that will sweep higher in figures if there's any Easter draw at all. The Frank Keenan piece, under the direction of Sam H. Harris, is so talked about it is a wonder the house isn't sold out every performance. Despite the blizzard of last Sunday night the check-up gave the Harris attraction better figures than the previous week tabulated. If "Weston" does reach its present gait it will easily reach June, making it a logical Harris attraction in New York for the fall.

With "The Rear Car" wobbling and "The Last Warning" leaving a week from Saturday, to be followed at the Blackstone by "Bristol Glass," the mystery play field is again personally supervised by "Cat and Canary," like it was before the town was struck with the weird play craze. This is quite a record for "Cat." Low operating expenses will keep the LaSalle as the home of the solitary mystery play now in town until the house draws its summer attraction.

Olga Petrova takes over the Selwyn Sunday with her own penned play, "Hurricane," succeeding "Partners Again," which starts a road tour at the Shubert, Cincinnati. "Partners" made a clean-up at the Selwyn, and while the Broadway tip-off was that the play would play out the season here, it's another dose of the necessity of New Yorkers realizing long runs are over in the loop. "Hurricane" is a big speculation for the costly Selwyn. Earlier in the season with "The White Peacock" Mme. Petrova opened to less than \$1,000 at the Playhouse.

Last week's estimates: "Up the Ladder" (Playhouse, 1st week). Didn't show anything until Saturday night, which brought gross close to \$5,000. Will be switched to Central Monday, with "Peter and Paula," starring O. P. Heggie, succeeding.

"Light Wines and Beer" (Woods, opened Wednesday night). Twice had premiere postponed, due to incompleteness of presentation. Bit early to get line on for length of local stay. Reported around \$5,000 for five performances.

"Peter Weston" (Harris, 4th week). Is ascending in gross as weeks pile up. Should be able to stick until Memorial Day. Checked around \$14,000.

"The Blimp" (Olympic, 4th and final week). Factory and wholesale houses drowned with cut rates for this big loser, eventually grossing \$3,200. Thurston opened Sunday with great newspaper reviews.

"The Rear Car" (Cort, 4th week). Cast changes accompanied slip in

trade over previous week. Now given three weeks more to stick. Tabbed for \$8,000.

"For All of Us" (Studebaker, 19th week in Chicago). Held around \$10,800, with plenty of indications to prophesy piece will stick until second week in May, positively a record that William Hodge should be proud of after joshing LaSalle premiere.

"The Last Warning" (Blackstone, 7th week). Two weeks to go before closing bitter disappointing Chicago stay for owners. "Bristol Glass" opens April 8. "Warning" lost much by releasing on New York "rep" and releasing an inferior cast for this town. Did around \$6,800.

"The Awful Truth" (Powers, 5th week). Ina Claire drew capacity clientele the first two weeks, when average business was remarkably high. Successful stay, however, with last week grossing little over \$10,000.

"Cat and Canary" (LaSalle, 29th week in Chicago). One of few weeks during Chicago run that

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 (45th week). Like other leaders, Nichols comedy picked up several hundred last week and went to better than \$13,000.

"Anything Might Happen," Comedy (6th week). Pulled but moderate business to date, though management using some extra advertising. Averaged \$5,000 to \$6,000 weekly.

"Barnum Was Right," Frazee (3d week). Strong lower floor trade for Verba production, which has started off very well, though under heavy operating expense. Pace \$8,000; draw better than that pace this week.

"Better Times," Hippodrome (30th week). Tickets on hand up to April 14, which means big house will remain open at least one week after Easter holidays. Doubt if it continues afterwards. Matinee trade stronger than nights.

"Caroline," Ambassador (9th week). Some cut-rating for this opera, which is making money without reaching big figures. Takings have averaged \$12,000, but sharp decline sent gross to \$10,000 last week.

"Chauve-Souris," Century Roof (6th week). New interest in Russian novelty sensation of last season because of reduction in scale from \$5 to \$3 top. Another month to go, attraction being due to sail back to Paris first week in May. Business at new scale excellent.

"Follies," New Amsterdam (43d week). Will remain through April and may extend into May. This is Ziegfeld's record running "Follies" for Broadway and leader of musicals. Average better than \$33,000 recently.

"Give and Take," 49th St. (11th week). Getting between \$7,000 and \$8,000. May dip down this week, which is generally expected for most of list. Has made money to date and ought to ride into summer.

"Go Go," Daly's 63d St. (3d week). Cort's musical has very good call on lower floor and stands likely chance of catching on for run. Picked up over \$2,000 last week and easily beat \$10,500.

"God of Vengeance," Apollo (6th week). Could continue for short time, but action of count next week, when players must appear in "for of giving indecent performance, may be off run. In spite of more newspaper stories, business dropped another \$2,000 last week; gross under \$9,000.

"Icebound," Sam Harris (7th week). Demonstrated signs of life in last two weeks, increase in takings giving promise of going well into spring. Went to little under \$9,500 last week.

"Jack and Jill," Globe (2d week). Opened Thursday last week. Received panning from critics for lack of comedy, but class of production undisputed. Cast changes and bits introduced this week may whip attraction into real money draw. Stood up better after reviews than expected.

"Kiki," Belasco (7th week). About six weeks more to go, but on strength of continued draw could stick until June. Is Broadway's run leader for both dramatic and

musical classes. Business over \$13,000 weekly.

"Lady in Ermine," Century (26th week). Will last bit longer, plans having called for Easter. Business has been profitable, two for one ticket selling counting in big house. Average quoted between \$14,000 and \$15,000.

"Lady Butterfly," Astor (10th week). Moved over from Globe last week. Business there slipped badly. Picked up here, cut-rating helping materially. Gross, however, did not beat \$10,000.

"Last Warning," Klaw (23d week). Mystery play will continue indefinitely. Theatre gave notice, but court ruled it out. Last week business jumped materially, gross being about \$5,000. Stop limit, \$7,000.

"Laughing Lady," Longacre (7th week). Best of Ethel Barrymore's three tries this season, and one which will serve her best in repertoire. Lower floor business continues good and takings are profitable at \$10,000.

"Little Nellie Kelly," Liberty (20th week). Equals or lead anything in musical field in demand, business standing up to virtually capacity all performances and gross going to better than \$22,000 weekly, all house can get at \$3 top.

"Liza," Bayee (18th week). Colored show flopped after moving from Daly's two weeks ago. First week not quite \$5,000 and last week no better. Cut-rating tried to bolster takings.

"Loyalties," Gaiety (27th week). Final week for English drama highly rated here as premiere as good for all season. Has been under \$1,000 lately. Goes to Chicago. "If Winter Comes," with Cyril Maude, succeeds next week.

"Mary the Third," 39th St. (8th week). Rachel Crothers' production of her own play. Entered during slack period but well regarded. Business fairly good for piece of kind, though not big. Around \$7,500 last two weeks.

"Merton of the Movies," Cort (20th week). Tyler's bit bid this season. Started out big and climbed to position with non-dramatic leaders, spot it has held right along, with slight variance. Around \$16,000 weekly.

"Moscow Art Theatre, Jolson's (12th week). Final week for sensational Russians. Until two weeks ago average was over \$40,000 at \$5 top. Biggest weekly gross for dramatic attraction ever known. Plays Chicago starting next Tuesday, with Philadelphia and Boston following; then falls back.

"Music Box Revue," Music Box (23d week). Recovered nicely last week, increase being about \$2,000 over previous week and gross going to nearly \$27,000. Only "Follies" and "The Dancing Girl" have been able to beat it this season. Clinch for balance of season.

"Papa Joe," Princess (5th week). Broke even last week, perhaps for "The Last Warning" no heavy weight; was done in London as "Mister Maletesta," under which name it opened here. Small gross; picture rights may make venture profitable.

"Pasteur," Empire. Withdrawn Saturday after presentation of two

weeks. Piece had all-male cast and French medical hero had no appeal here. Under \$500 nightly. House dark this week.

"Peer Gynt," Shubert (8th week). Guild's presentation of "Gynt" has done rather well since moving uptown. Business second week at Shubert around \$13,000, bit under first week, but big business hardly expected for offering of the kind. Well satisfied at pace.

"Polly Preferred," Little (11th week). Rated as one of Broadway's hits. Has consistently held pace since opening. Last week gross was \$10,500 and better, which figure is big for small capacity house.

"Rain," Maxine Elliott (21st week). The season's dramatic smash. Only attraction not affected in some manner by depression that started after Washington's Birthday. Business \$15,200 right along, more than \$1,000 over capacity.

"Romeo and Juliet," Henry Miller (10th week). Has made excellent run of it to date and ought to ride into later April. Business last week held up to gait of previous week, gross being about \$10,500 or slightly over.

"Sally, Irene and Mary," 44th St. (30th week). Pace now is about \$10,000, profitable for this musical because geared to moderate operating cost. Another three weeks at least.

"Secrets," Fulton (14th week). Clever English comedy picked up last week, going more than \$500 over previous week. Will remain here despite reports "Clinders" slated to succeed it. Latter show opens the Dresden. Over \$10,000.

"Seventh Heaven," Booth (22d week). One of half dozen solid smashes and leading candidate for summer continuance. Special Friday afternoons still continued and business around \$15,000.

"So This Is London," Hudson (31st week). Among best money getters on Broadway all season and retains that standing, few attractions topping it. Last week about \$15,500, may run into summer.

"The Adding Machine," Garrick (2d week). First week of new guild show drew fairly good business, takings quoted at \$7,500, figure that means good attendance in this house, where capacity is moderate and subscriptions count heavily. Has been offered uptown house next month.

"The Clinging Vine," Knickerbocker (14th week). No variance in business here last week. Recovery made was held and gross was \$15,000. Theaters "Wildflower" \$2.50 musicals with "Wildflower."

"The Comedian," Lyceum (3d week). Belasco's new production went to nearly \$11,000 in second week, and indications are it will continue until warm weather. Clever playing in this adaptation from the French.

"The Dancing Girl," Winter Garden (10th week). Will likely depart for road in May, another new production being lined up for Garden. Al Jolson expected to return there between time "Girl" leaves and new production ready.

"The Fool," Times Square (23d week). Still on nine-performance basis. Next week daily matinee, unprecedented for Easter week. Business last week moved up and gross went to nearly \$18,500. Getting more money than any dramatic attraction on Broadway.

"The Gingham Girl," Earl Carroll (31st week). Started last week better than previous one, but business Saturday off, with most others. Gross about same, approximating \$11,000. Expected to stick through May.

"The Guilty One," Selwyn (2d week). This one no heavyweight, which may explain management scaling attraction at \$2 top. Fair business first week, but limited engagement expected. Panned by critics. Takings around \$5,000.

"The Old Soak," Plymouth (32d week). Slipped another \$1,000 last week, expected at this stage of run. Management counting on show finishing out season, however, with sure improvement next week (Easter). Under \$8,000 last week.

"The Love Child," Cohan (20th week). Business off, but plan calls for show staying through April. Last week quoted under \$7,500.

"The Love Habit," Bijou (6th week). While this new comedy was well regarded it has displayed no box-office strength as yet. Business last week about \$5,000 or bit less. May stay through April, dependent on takings improvement after this week.

"The Love Set," Punch and Judy. Withdrawn Saturday, having remained one week. Got lukewarm notices and very little business. House again dark as usual.

"The Masked Woman," Eltinge (15th week). Final week; show goes to subway time with Helen McKellar featured. Lowell Sherman remains to feature "Morphia," which has been presented off afternoons at Eltinge, but which will be regularly presented, starting Monday.

"The Wasp," Morosco (1st week). New drama by same author as "The Last Warning" and under management presenting Opened Tuesday, succeeding "Hail and Farewell." New show also guaranteed.

"Up She Goes," Playhouse (21st week). Brady's musical version (Continued on page 17)

LAST WEEK, BOSTON'S TERROR; THIS WEEK MAY BE WORSE

Losses from \$1,000 to \$6,000 as Lent Nears End—
"Perfect Fool" Did Poorest in Decline—
"Lightnin'" Dropped Off \$3,000

Boston, March 28.

There isn't anybody connected with the theatrical business in this city who won't be glad when Easter Monday arrives. For that day is depended upon to break the spell of poor business noted at the local legitimate houses here the past couple of weeks. If the hope of other years doesn't fall, a decided boost will be given the box office receipts with the departure of Lent.

Last week business was hit right between the eyes locally. The losses were consistent at all the theatres in the city, one house reporting a loss of \$6,000 from the business of the week before, which, by the way, is one of the worst drops box offices have ever received here. The losses ranged from the \$5,000 to \$1,000. "The Fool," according to report, being the strongest of the attractions playing the city, and this show had the easiest falling off of any.

While last week was bad, terribly bad, this week is figured to be even worse and the musical shows playing the city figured they would go into the hole, while the dramatic attractions would just about skin by. It is considered locally the worst week, for weather conditions were on paper than even Christmas week.

For once the weather was not to blame for the drop in business. Under ordinary conditions the theatres would have got a good break last week for weather conditions were better than normal. There was but one day of poor weather and that rain. Transportation facilities are now normal, the train service being completely recovered from the paralysis that existed earlier in the year and which had a very bad effect on box office business.

When a show like "Lightnin'" playing a house like the Heals only does \$14,000 for a week, a drop of \$3,000 from that does the week before, things are tough. "Lightnin'" is doped out to be the ideal sort of dramatic attraction for this city. It came in here with a well established reputation, overcame the handicap of the death of Bacon and was not materially affected by Pollock's illness and the substitution of another in the cast for a time. While it is now on the 14th week here it always has been considered strong enough to finish the season out at the house and has been traveling along at a pace ranging from \$16,000, the poorest week before this, to \$20,000 and over on the best week, when it got a holiday break. At \$14,000 it can make money, but not a great deal.

Ed Wynn's show, "The Perfect Fool," was one that suffered the worst bang last week. The week before this show turned in a gross of \$18,000, but the business last week was off \$6,000 from that figure and with this show it means a loss. It is holding on at the house for this week, which is the last it will play here, succeeded by "The Merry Widow" for a stay of two weeks and then by "Minnie and Me," Miltz's new show, which will have its metropolitan premiere here.

The first week of "The Torch Bearers" at the Tremont was a good deal of a disappointment, only \$9,000 being netted for the period. In the last week Skinner in "Mister Antonio" played at the house and netted \$15,000. While this could not be taken as a criterion for comparison in the case of "The Torch Bearers" it shows how business slumped off during the week.

The show now running at the Tremont will finish this week, to be followed by "Jerry," a show put on by amateurs connected with Filenes department store. The house has been taken for the entire week on the regular renting basis by this organization and the production has been running for several seasons now and has come to be rated in the same class with the "Cadets," the production of the Bank Officers Association years ago which attained considerable standing.

After the amateurs the Tremont will have "Six Cylinder Love" for an indefinite stay and will probably hold the house until Cohan is ready to take it over for his annual production. William Courtenay is finishing this week at the Arlington. It is reported business was very poor at the uptown house and that the total gross for "Her Temporary Husband" was in the neighborhood of \$5,000 last week. Even upon this is a mighty poor business and seems to definitely establish that there is nothing to be gained by playing this parish of a house with even a star like Courtenay.

Only one house was closed this week, the Wilbur, where "It Is the Law" finished Saturday after a few

weeks of fair to poor business. It was not surprising, as the show came in here after "The Bat" and "Listening In" had taken the cream of the mystery play business.

After being dark this week the house will open Monday with Helen Hayes in "To the Ladies." Miss Hayes has quite a rep here. On her last visit here, when playing the Hollis, she got the first string reviews in several times.

Estimates for last week: "Lightnin'" (Heals, 14th week), \$14,000 last week; very poor business in comparison with way show has been running; off \$3,000 from week before.

"The Perfect Fool" (Colonial, last week), grossed \$12,000; very tough break for this musical show. Will close here at end of this week and undoubtedly fall off even further.

"The Torch Bearers" (Tremont, 2nd week), first week this show did \$9,000. Should have done better, because those wise to things theatrical say it is well worth while. But show got nicked with rest in town.

"The Fool" (Selwyn, 7th week), figured will do while of business when Lent is over, and that it will take lead of town for dramatic attractions. Credited with \$10,200 for last week.

"Just Married" (Plymouth, 11th week), one of surprises of season for Shuberts, as it has gone along strong since arriving, building up business with only occasional slips. Takings between \$7,000 and \$8,000.

"Greenwich Village Follies" (Shubert, 2d week), Topping the town; gross biggest since "Sally" and "Music Box"; \$29,000 weekly.

"Spice of 1922" (Majestic, 2nd week), \$9,400 first week of return engagement, eight performances.

"Her Temporary Husband" (Arlington, last week). The Boston opera house opens next Monday for two weeks with the Wagnerian Opera Festival, grand opera in German, at a house scale of \$1 to \$5.

TULANE'S RUN

Will Try to Remain Open Into the Summer

New Orleans, March 28.

The Tulane is going to make a try to run into the summer. Commencing April 8, the Jimmy Hodges musical stock will open there for an indefinite engagement at pop prices.

"Robin Hood," the picture, opened at the Tulane Sunday for two weeks. It will go over \$10,000 on the week.

Saengers are placing "Knighthood" against it at the Strand, commencing tomorrow (Thursday) night at popular prices.

The Saenger Players in stock at the St. James will do about \$6,000 this week with "Jim's Girl," one of their average productions.

SHOWS IN NEW YORK

(Continued from page 16)

of "Too Many Cooks" running along to consistent takings, gross being \$8,000 weekly. Will be run until summer.

"Why Not?" 48th St. (14th week). Listed to remain another week, with "Anathema" announced to succeed in English. When Equity show moved back from National business improved slightly, takings being about \$4,800. That gave new private backers a real profit.

"Whispering Wires," Broadhurst (33d week). "Two-for-one" ticket distribution indicated in jump of almost \$2,500 here last week. Gross not much, under \$3,400. Ought to remain another month with cut rates factor.

"Wildflower," Casino (8th week). Hammerstein musical holding to strong trade at \$2,50, takings last week again going from \$14,500 to \$15,000. Figures to better pace after this week.

"You and I," Belmont (6th week). Getting smart draw, with lower floor capacity throughout week. While balcony is off, admission of \$3 to accounts for gross over \$7,000 in this small house.

San Francisco, March 28. The second week of Fred Stone in "Tip Top" at the Columbia got \$30,000 in the week, including Sunday performance. The Curran, the other legit house, has the "Robin Hood" picture, which drew \$15,500 on its first week.

SERVICE BENEFIT

Artists in Philadelphia Draw \$3,000 For Disabled Men

Philadelphia, March 28.

The sum of \$3,000 was raised last Friday afternoon at the benefit performance given at the Walnut Street Theatre in aid of the Overseas Service Shop for Disabled Ex-Service Men. Of that amount, \$100 was contributed by Al Jolson who was on the program as one of the entertainers but unable to be present because of record-making activities.

One of the features of the program was the presence of Neyssa McMeln, the artist, who first showed how Rubie Goldberg might draw a "comic" and later drew in colors two pictures of girls, using a model on the stage.

The affair which was under the direction of the Women's Overseas Service League had a list of entertainers from the various shows and houses in town, including Willie Collier, James Forbes, Lola Chal-fonte, Walter Dale, Margaret Sumner, Mr. and Mrs. James Stanley, Florence Williams, Frank Ferguson, Esther Davis, Irene Jacques, Mabelle Adams, Ida Brooks Hunt, Mr. and Mrs. Francis Rogers, Gladys Sears, Renie Riano, Edna Thomas, Drox Sisters, John Peter Toohy, Burton Churchill, Edwin Nicander, O. P. Geggie, Sally Ward.

Florence Moore was again Mistress of Ceremonies and William Lorraine was musical director.

NED NYE AUTHOR-PRODUCER

Ned Nye is rehearsing "Clise Quarters," a three-act farce comedy, aimed for Broadway.

Nye is the author-producer of the piece.

STOCKS

(Continued from page 15)

that house for one week in "The Demi Virgin," starting April 9. Following the return engagement in Paterson the company will be transferred to another house.

Arnold Wolford of Darcy and Wolford has returned to New York following two years on the coast.

Marguerite Bryant stock will open at the Lyceum, Pittsburgh, April 9. The leading man will be Lester Al Smith, who was seen here recently in the leading role of his own play, "A Night in Honolulu." "St. Elmo" will be the opening bill.

Two tractors and a team of horses were needed to pull the scenery truck of the Blanche Pickert stock, playing one nighters on Long Island, out of the mud last Friday night, in order that the company could play its engagement in Greenport.

Robert Sherman, who is making his headquarters for the present at Minneapolis, was in Chicago last week looking over the stock situation with a view of launching additional organizations this spring.

The Warfield stock closed Sunday at the Liberty, Oklahoma City, terminating a 16-week engagement. The company moved intact to the Emurea, Kansas City, opening Monday.

The Duffy & Smith production stock at the President, Washington, is putting on "Six Cylinder Love," which has been planned to run there four weeks.

The Poll Players will open at the Grand, Worcester, Mass., April 2 in "Why Men Leave Home." A. H. Van Buren and Winifred St. Claire will be the leads.

Al Luttiger's Players in Lowell, Mass., are presenting a new play this week by Samuel Lewis, formerly of Los Angeles. The piece is yet untitled.

The Palace, Windsor Locks, Conn., has been leased to Henry Browning of Middletown, who will open the house April 1 after alterations have been completed.

The New Bedford, Mass., Players traded theatres this week, when they went to Brooklyn and the company in the latter city went to New Bedford.

Lois Bolton and Ethelbert Hale will play the leads with the Albee stock, Providence, R. I., opening April 23 in "Little Old New York."

A revised version of "Papa Joe," current at the Princess, New York, is being written by Lynn Osborne for stock.

DULLNESS MARKS EASTER TIME IN PHILLY WITH ONE HOUSE DARK

No Attraction Listed for Shubert—"Mountebank" Single Novelty Announced—Layout of Houses for Season's End

Philadelphia, March 28.

Despite Easter is earlier than last year, the list of theatrical novelties for Philadelphia is the slimmest for that big-business week for a number of seasons.

Three houses will change attractions, but one will be a return engagement, another the annual single week stay of the Mask and Wig Club of the University of Pennsylvania at the Forrest. The single professional novelty will be "The Mountebank," which opens for two weeks at the Broad.

The paucity of new shows is by no means due to exceptionally fine business by the current attractions. The unusual situation of one of Philly's seven legitimate being dark Easter week will occur. It will be the Shubert which closed last Saturday on Al Jolson's departure, and is expected to remain closed until April 16 when the "Greenwich Village Follies" comes in for several weeks.

It is not at all surprising that the Shubert is closed this week, as the week before Christmas and Holy Week quite often find this big house dark, but that it remains closed Easter week and the week following is amazing the wisecracks here. It is understood frantic efforts are being made by the Shuberts to procure an attraction for these two weeks.

Only the chaotic booking situation is responsible for the Adelphi and Lyric riding through the Easter season without changing attractions. "The Cat and the Canary" at the former house has been doing little enough for several weeks and would normally have gone out by now. "Blossom Time" has been down to rock-bottom also, and last week dropped below what is believed to be the dividing line of profit.

This is the present situation in legit bookings for the rest of the season.

The Walnut is booked up to June, including two-week runs for "The Monster," "Fiske O'Hara," "Kempy" (return), and a musical comedy not announced.

The Garrick will have five weeks of "Captain Applejack" which opened Monday. This will bring the house up to April 28, when it will probably close.

The Broad has nothing booked following "The Mountebank" which will close its run April 14.

The Forrest has nothing following "Mask and Wig" next week.

The Lyric, following "Blossom Time," will have the Moscow Art for two weeks beginning April 23, which will bring the closing to May 5.

The Adelphi has no successor to "The Cat and the Canary," length of stay problematic.

The Shubert, following its darkness, will have the "Greenwich Village Follies" for (probably) three weeks beginning April 16, which will bring the house to May 5.

According to this list, three houses will ride into May, two closing after a few days in that month and the other testing the hot weather. The closing of the Forrest as early as April 7 is considered by many impossible and another attraction is expected there.

Last week saw low business in almost every house in the city. Again, the "Music Box Revue" at the Forrest and "Bombo" at the Shubert led the town, with both considerably off. To make matters worse, for the second week in succession Friday night was rainy.

"Passions for Men" at the Walnut took another healthy tumble last week, its gross failing to reach \$9,000 by about \$250. The peak business of this Molnar comedy was reached in the second week when business went to \$11,700. Otherwise, the grosses have been less than those of any show at this house since early fall. Of all recent attractions here, this one is considered the most unlikely for a stay of five weeks. The only reason, then, this was attempted was the impossibility of getting another show for the two weeks. The bunch were again amazed last week when a steady stream of requests for tickets for "The Monster" was noted a full week before seats went on sale.

The unsensational but steady pull of Royce's new musical comedy, "Cinders," at the Garrick last week was a source of pleasure to all concerned. Like the other Royce try-out, "Orange Blossoms" last fall, "Cinders" picked up nicely in its

second week, and while never absolute capacity, drew fine orchestra business and good patronage upstairs. Many changes have been made in "Cinders" and it is now a smooth-running show which gets out at 11.05. One more important cast change may be made when its management will be satisfied with it.

Nazimova's "Dagmar" did not amaze by its business at the Broad last week, but there was a definite downturn play which persisted despite the lambasting of the critics. It is probable that in its allotted two weeks this fervid love romance will make money for itself and the house, though once more the Broad is found below its last season's high average of success.

"Blossom Time" (second company) struck its low level of the 23 weeks' engagement last week with around \$9,900, but claims to be able to make an even break at least at this figure. The advertisements are saying last weeks, with the understanding next week will be its last, but it is reported it may remain "by reason of heavy public demand" until the Russians come in on the 23d. A switch to another house with a try at summer going has been mentioned in case of a big revival in business for Easter.

"The Cat and the Canary" dropped some more last week at the Adelphi and turned in its lowest mark of its nine-week run, \$8,000. The management expects to hold that average until Easter and then make a comeback that will enable the mystery play to round out the season.

Of all the grosses the most astonishing was that of "Bombo," figured to pass the \$30,000 mark without any trouble in both its weeks. Instead it just barely grazed that mark (it did even that) in its first week, and did about \$25,000 in its second and final week. The business as a whole was the lowest Jolson has had here in several seasons.

Estimates for last week: "Dagmar" (Broad, 2d week). Unmercifully panned by critics, but got respectable orchestra draw and claims profitable week of \$9,000. "The Mountebank," new Frohman show with Norman Trevor, coming in Easter Week for fortnight.

"Music Box Revue" (Forrest, 4th week). Decidedly off, but led town. This big revue, hitting here during very bad season, never approached its capacity mark of over \$40,000, and last week, dropped to around \$30,000, less of about \$4,000 over previous week. "Mask and Wig" show next week, with biggest advance sale in history of organization.

"Captain Applejack" (Garrick, 1st week). Opening Monday and had good house, with much society draw. Expected to clean up in five weeks and will probably close house. "Cinders" in second and final week did about \$15,000, a gain of \$3,000 over opening week, and looked very good indeed.

"Passions for Men" (Walnut, 5th week). Extra two weeks decided on because of difficulty in getting other bookings, proved too much for Molnar comedy, which dropped to about \$8,750 last week. "Monster" next week for fortnight.

"Blossom Time" (Lyric, 24th week). Reached lowest level last week by taking nose dive of nearly \$3,000. Hit all week, and in all parts of the house, including matinee trade, which has been big. This company said to be less expensive than other organization and even break and even small profit claimed at \$9,000.

"Cat and Canary" (Adelphi, 10th week). Again tumbled last week and grossed about \$8,000. Exodus may come at any time with straightening out of booking tangle.

The Shubert, dark this week, is reported to have reached \$28,000 with Al Jolson's "Bombo" last week.

PITTSBURGH BUSINESS

Pittsburgh, March 28.

Business here last week picked up a little over the previous week, with "Good Morning Dearie" taking the top money with \$24,500.

"Greenwich Village Follies" did good business on a return date (there last October), about \$19,000. "Abie's Irish Rose" at the Pitt (stock) did a little over \$9,000. Although notices were not any too good, the show draws, and will do some business here. "Sheik's Love," at the Lyceum, did poorly with a bad show and not much better cast, and only got about \$8,500.

OUT OF TOWN REVIEWS

LIGHT WINES AND BEER

Chicago, March 28.
A comedy in three acts by Aaron Hoffman. Presented at the Woods theatre, Chicago, March 28. The cast:
Harry Lester Mason
John Miller.....Charles Havian
John Rauch.....Cecil Yapp
Eddie Zimmer.....Methilde Cottrell
Tim.....Stewart Wilson
Nick Schloss.....George Bickel
Jim Knowles.....Joseph Cawthorn
Rudolph Zimmer.....Harry Curdin
Mrs. Mahoney.....Grace Fielding
Officer Kelly.....Willie Hall
Miss Zimmer.....Mary Byron
William J. Parker.....John J. Edwards
Joseph Robinson
Jack.....George Spelvin
Boyle.....

To the knowing "Light Wines and Beer" can be summarized as having as many possibilities as "Welcome Stranger" when it made its initial bow in Chicago and as possessing those same touches to the timely question that touches the timely question. It is about a "Babbitt" who goes right instead of wrong, but returns from his investigation strengthened instead of weakened and with the kick injected into his philosophy that there is no use trying to remedy anything that one can't control by taking off the role of reformer.

Aaron Hoffman, author, has a happy faculty of touching on topical themes, daring to tread paths that others might avoid, and while arguing his particular view for all it is worth, still granting a fair show to the arguments on the other side.

It is a wonder that "Light Wines and Beer" has not been seen on the stage before this—the title as well as the idea of the play. Now that Aaron Hoffman has stood this egg on end it seems so easy that it should have been accomplished before. It is a strong bid for patronage of those who believe that the Eighteenth Amendment is a mistake and provides opportunity for applause for scenes which recall the old days and for arguments against prohibition. At the same time it presents the prohibitionist as a sincere man, fearless in his fight for what he believes to be right and that discourages opposition from the Anti-Saloon leaguers.

It may be said here that this play would not be permitted on the stage without a bitter opposition on the part of temperance advocates were it not for the splendid portrayal by George Bickel of the part of the saloonkeeper, who turns prohibitionist after hearing Billy Sunday. After finding the evils of such a way he takes a drink near the end of the play as evidence that he is not bigoted dry. The fact that the role itself has been written in by Mr. Hoffman with that fairness which might be styled diplomacy robs the play of partisanship. The fact is that George Bickel overshadowed Joseph Cawthorn, the starred player, although Cawthorn has the role which should carry most appeal, inasmuch as Bickel's role becomes almost a heavy at times. When there was insistent applause at the conclusion of one of the acts Messrs. Cawthorn and Bickel seemed embarrassed as just how to treat this phase of the play's reception on the opening night, and they drew Mr. Hoffman to the center of the stage. He simply made the remark that it seemed that all assembled wanted "light wines and beer"—emphasizing the latter.

The play draws a picture of the well-conducted saloon of days gone by, which might be called a real "family place" or a "workingman's club." The early part is devoted to picturing such a place and its operators and hangers-on, both male and female. One of the proprietors (Bickel) joins the Anti-Saloon League, disposes of his interest in the place to his partner (Cawthorn) and becomes a "schnapper" with the voluntary enforcement advocates. The first act is very long, with two scenes, one showing the saloon in December, 1916, and the other the night the Volstead law goes into effect. The second act shows the partner who bought the entire ownership of the saloon as a virtuous bootlegger who will not handle anything but the best pre-war stuff; his wife, who has become a favorite in society through her carrying along first-class cocktails to bridge parties; a "bum," who cleaned up the bar in the old days, as a prosperous whole-sale bootlegger under the new conditions and with the grasping disposition of the stake and his life character, and the son and daughter of the two leading characters in bits of love-making.

The play as it was offered on the first night is too long, and it is possible that Hoffman has attempted too much. Possibly the results can be emphasized just as effectively without the scene in which a gang of fake revenue officers arrest the bootlegger here.

The most interesting thing from a stage's standpoint is that neither Cawthorn nor Bickel has previously been identified with anything but musical comedy, and both presented fine stage types. Methilde Cottrell play the role of the Teutonic wife and mother ideally. Cecil Yapp played "the bum" very well.

Loop.

ZANDER THE GREAT

Atlantic City, March 28.
An ancient problem, quite overused in war plays, has been revived at the Apollo this week in "Zander the Great," a story wherein Alice Brady proves the only woman to test the loves of four men. This much-liked and easy-going possibility of the single female, surrounded by a gathering of male admirers who have no other thing worthy of their admiration, has served such splendid use (in particular since "The Storm") that only as good drama does it command today. The play in its present state has so many excellent minutes of clever repartee and so many solid dramatic possibilities it seems a certain winner for public approval if, in the adjustments of plot and excision, the final touches are properly made.

Arizona—on a distant ranch—is the locale. Improbable though it obviously is, the heroine, who is none other than a serving girl, drives a crippled Ford car to that point from New Jersey—solely to find the father of an orphan boy.

There is a lot of fire and fight and flashes of love in the play. It is human, delightfully so. In fact, few more perfect humans in thought and speech of their locale could be asked for on the stage.

According to the story the chief owner of this stag ranch claims to be the father of the boy. He falls in love, as do his two partners, confesses his duplicity and yet outwits the young fellow from her home town who comes to secure her hand. It is a game of merit and love.

The one set of the play and the set of the little prolog have both been admirably provided. The acting seems to be more than ordinarily fitted to the story. This is particularly true of the sincere self-possession of Jerome Patrick, the plodding slouch of Joseph Allen, and the lanky personality of George Abbott as the three ranchers. William Wadsworth as an elderly Jersey townsmen also fell in for a good character spot.

Miss Brady grew on her audience from a poor start in the prolog to examples of feminine fire in the second and third acts. It was difficult at times to reconcile her costume and her own age and to tell whether she was supposed to be 16 overgrown or 26 dressed with bad taste. Her acting made the part grow.

There is a very cute little boy who adds much to the pleasure, as he is Zander, the Zander of the title. The interesting youth did not qualify with most of the author's descriptive lines, but as far as he could, he qualified as a juvenile actor.

Scheuer.

THE EXILE

(2d Review)

Baltimore, March 28.

There is still something to be done to "The Exile." The trouble doesn't lie with the cast, although there are one or two minor weak spots, but with the first two acts. The last act is a corker. That last act will strike a chord in most any theatregoer's heart.

It is a play of the French Revolution. It is an actor's play, filled with the father of fat lines, and the idea part for Jose Ruben, who co-stars with Eleanor Painter. It allows Miss Painter to sing several dainty and melodious songs and also two real renditions of the French national anthem. It is the last that comes with the ringing down of the curtain and it is this that provides the big thrill.

Comedie Francaise. She leaves the theatre in her costume, periwig and hooped skirt. This gave her the appearance of being an aristocrat, and the bloodthirsty mobs of the day, who were down on all royalists, treated her badly and took her carriage from her. But she reached her lover's house to warn him that his life was in danger. The mob follows to the house and begins battering down doors. Her lover is in a dilemma. The mob is in no mood for argument and firearms cannot be used. He puts Rouget de Lisle at the piano to play his immortal song, and the other members of the household he groups at tables, drinking wine. Tearing the silk coat from his sweetheart, he hurls it to a corner and also tears her white wig from her head. Then, taking a bloody handkerchief from his pocket, he tells it about her and puts his battle-torn uniform coat over her. The mob breaks in the door and starts for her, upsetting furniture and wailing woe. But they see her—not as the aristocrat, but as their champion, singing their battle song. A ruffian raises his sword to strike her and she catches it on the downstroke, holds it aloft and breaks into the "March on!" strain. The mob begins singing with her, making it another case of those who came to curse remaining to pray. Effective and thrilling if somewhat theatrical.

The other two acts are not so good. It seems the author has taken two themes and is unable to make either stand on its own. The French Revolution is the dominant thing,

but the love story of Ruben and Miss Painter is also an important thing. One of these must be greatly subordinated if the play is to be made into any kind of a commercial success.

Sisk.

ON BROADWAY

SANDRO BOTTICELLI

Romantic drama in three acts by Mercedes de Acosta as the third bill of the Players Co., Inc. Settings and costumes by Ernest de Weerth; incidental music by Kurt Schindler. At the Provincetown, New York, March 26.

Angelo Polignano.....Philip Leigh
Lorenzo di Pier Francesco.....Allyn Joslyn
Giovanni Guaspi.....Conrad Cantzen
Lorenzo di Medici.....Dennis Little
Gualtero di Medici.....Reginald Goode
Donna Corrina.....Elsa Braun
Leonardo da Vinci.....William Kirkland
Sewell de Lippi.....William Corbin
Leo Batista Alberti.....Philip Wood
Donna Rosa.....Helenka Adamowska
Donna Isabella.....Martha Roberts
Simonetta Vesputi.....Eva Le Gallienne
Sandro Botticelli.....Basil Sydney
Paolo.....Erskine Sanford
Catalina.....Agnes McCarthy
Court Jester.....Walter Kenny
.....Paul Jacchia
Pages.....Alfred Little

"Sandro Botticelli" is a problem play and the problem is this: Is it possible that a group of adult actors and a grown up producer can be naive enough to take the play seriously? Or is it a Morle Madden public which has the habit of looking for something "audacious" at the MacDougal street establishment?

Simonetta, the beauty of Florence, is surrounded with geniuses of the pen and brush, and bawling that she cannot give the world great works of beauty, proposes to Botticelli she shall pose for him nude and make her contribution to permanent art through his hands. The painter leaps at the idea, but when she appears unclothed before his easel he becomes so absorbed in an artistic frenzy of creation that he forgets to act the lover. Simonetta is naturally outraged and goes off in a blazing fury to wander in the storm.

Here are all the elements of a salty Rabelaisian story. All it needs is a surprise line at the finish to convulse an audience. A Frenchman could make an evening of rich farce out of the material. The situation almost demands that kind of treatment. What, then, must be the unsophistication of a dramatist (Mercedes de Acosta must be very young) to work it into a sentimental melodrama? And how can a company of players with any insight into a ribald and naughty world play the piece with straight faces? It is too much for an ordinary audience. The play abounds in stilted sentiment and pompous, tall writing that absolutely command a cynical grin. Gilbert and Sullivan couldn't have managed anything more exquisite than the conversation of the group of fifteenth century art nuts that gathered in the "Garden of Lorenzo de Medici's Villa at Fiesole, in the Spring of 1476," as the program has it. It was like a chunk out of "Patience," with one mooning poet mournfully declaiming "something beautiful must die in order that something more beautiful may be born," and furnishing in a line the moral of the story. This sort of syrupy sentimental mush runs through the whole performance.

The dead Simonetta is subsequently described as "a pale shell tossed up by a sapphire sea," with "hands like the petals of a white camellia, a gorgeous white camellia." These people are all so intent and serious about this schoolgirl's dream of the story, that it is a wonder that will tip off the joke. It simply does not seem possible they mean it all. But if it is a jest they keep it to themselves right up to the final paragon of poetic grief, when the funeral cortege of the heroine passes the artist's window and a friend describes it graphically in some kind of free verse. One of the poet had composed an epitaph or a eulogy or a sonnet or something and tried to recite it, but was prevented by the temperamental artist, who wanted to enjoy his agony alone and in prose. Believe it or not, they played this with profound earnestness.

It takes just 20 persons to play the first act, which is all atmosphere, heavy writing and no action. After that they all disappear but four principals. The 20 are in addition to off-stage musicians and a violator to which the assemblage listens in rapture. It is prodigious waste, even if some of the minor people are obvious beginners.

Eva Le Gallienne must be a consummate actress, for she made scenes of very few scenes almost gripping. A player who could make an audience forget even for an instant the absurdity of the whole proceedings must be a mistress of her art. Miss Le Gallienne actually achieved that miracle for a brief space in the heroine's death scene. Basil Sydney was not so skillful (or so lucky), for he is rather a theatrical actor at heart, and he needs a convincing background for his artificiality.

This much may be said in behalf of the enterprise; the designer of the settings has accomplished wonders with the tiny stage. The first scene was quite an impressive bit of composition with its suggestion of soft distances, managed by the simple means of a vista of blue sky seen

through the back. The miniature interiors of Simonetta's home and Botticelli's studio were also attractive bijou pictures.

The big scene, of course, is Simonetta's appearance in the painter's atelier attired in nothing whatever, a neatly managed episode. She enters wrapped in a voluminous cloak, and the posing is anticipated in a torrid love scene played in tense whispers. When the disrobing occurs the heroine is screened from waist to feet by casual furniture between the model's dais and the audience and from waist to eyebrows guileless of any covering but her tresses. The scene might have had a thrill if the underlying situation had not been so full of humorous suggestion.

To all intents and purposes the play stopped there. Afterwards, in a superfluous third act, the girl died and the artist painted a masterpiece of her, but it didn't especially engage one's interest or sympathy. The point of the spicy story ended with Simonetta's angry departure from the studio.

Rush.

THE WASP

James "Murray".....Otto Kruger
Hannah.....Annie Mack
Hector Harker.....Teale Austin
Edith Hearnden.....Emily Ann Wellman
Gwyneth.....Tammany Young
Sewell de Lippi.....William Corbin
Nolan.....Ron Stout
Peirce.....Louis Hendricks
McKaye.....Louis Hendricks
Walter.....Otto Kruger
Loia Andrea.....Galina Kopermak
James Allen.....Sydney Shepard
Connelly.....Marion Rose

Another "mystery" play. The principal mystery being, Who is Louis H. Kaplan? Louis H. Kaplan presents this piece at the Morosco. He is variously said to be an architect, a lawyer and a junk dealer. "The Wasp" suggests the last of these most likely, though the most authentic information is that he is an architect.

"The Wasp" is by Thomas F. Fallon, author of "The Last Warning," and its punch has to do with lightning striking the old fireplace and shaking out the missing red diary. Lightning is a handy instrument, but it has been said that it never strikes twice in the same place. It doesn't look as though Fallon repeated, either.

This shrieking, flashing, shooting thundering melodrama is given a relief. It plays as though the force had been told to go in and do their damndest, everyone for himself. It is played in high, with the hard pedal down all the way—the metaphor is mixed, but so is the play.

"The Wasp" is so bad that it will either crumple up and sneak out fast or it will run a couple of years. It has all the old stuff plus the addition of the latest vogue in blunt curswords. Some of the expressions cannot be printed in this newspaper. Therefore the hardy old situations and the precarious new expletives may combine to draw the tired stenographer and the pop-eyed shipping clerk. But as a play, judged from the standards of common decency and decent repression in the theatre, "The Wasp" is an abortive attack. And its direction is worse.

Two of the cast—Otto Kruger and Tammany Young—attempted to do their part with reasonable respect for human semblance. Galina Kopermak, in an overwritten and overplayed role as a fiery Chilean, first voluptuous and brilliant and later drooling and broken, gave a sensational performance, if not an artistic one. Emily Ann Wellman, one of the best of the old-type melo heroine hysterics-throwers, flooded the atmosphere with tears, and suggested with maudlin twittings of sweetness when she wasn't clawing the air and chawing the scenery. There was something ten-twenty-third about the whole conception, script and delivery that seemed as of a bygone era except when the principals called one another rotten names, which was very 1923 and sounded anachronistic as well as blasphemous and profane.

Many of the Fallon tricks of "The Last Warning," such as overhead lighting, frequent dark stages, trick props run in, and district attorneys, punctuated "The Wasp." There was also a revival of "On Trial" with the main scene a flashback to a crime of nine years back, but the flashback only intensified the mystery as the shot came in the dark. Only at the tag did we learn that the least consequential of all the characters—and for no conceivable reason—had fired the shot in the dark, and tied up the works for nine silly years of soppy and torturous imbecility.

The title is as much a mystery as any other part of it. It is referred to once, sort of by-the-way.

The second act curtain is shockingly dirty, one expression in modern slang (which was unknown in 1914, when it was supposed to be spoken) was as pointedly unpalatable as anything that has ever been uttered to a mixed audience. The first-night synthetic applause was not dimmed by it, but disinterested visitors may not rise to it so stoutly.

In all, "The Wasp" is no compliment to the commercial theatre and is assuredly no tribute to the artistic functions of it. If it survives it will be another triumph for the banal, the specious and the reprehensible uses to which the stage is prostituted, not only by new im-

LITTLE THEATRES

Washington's unique little theatre has closed its season. It was the Ram's Head playhouse at 1328 Eighteenth street, in reality a little playhouse, a second floor space in a rear building in that social section of the Capital. Its seating capacity could easily be counted in the detached wooden chairs placed on a polished floor that suggested a former dancing school tenancy. Perhaps 100 could be seated, and 125 crowded, with a \$2.20 top. The Ram's Head Players drew an elite car trade.

A confined stage must have given the company's directors, Robert Bell and Walter Beck, many headaches contriving for effects, some subtly secured, whilst others were obvious. Josephine Hutchinson is said to have made the promotion that had a run from New Year's in Washington, with Miss Hutchinson also reported as having gone to the Capital from the Provincetown players in New York. The company included, besides those mentioned, Maurice McRae, Arthur J. Rhodes, Lester Schafer, Elizabeth Cullen, Leona Roberts, Betty Farrington, apparently composing an admixture of professionals and amateurs.

The conditions made Dunsany's "Tents of the Arabs" too heavy as the main spring of the final program, although Mr. Beck gave an outstanding performance in this, as in the other place, Strindberg's "Pariah." Neither could have been accepted as suitable for the enforced, almost cold atmosphere of the little elf-like barnish "theatre."

A bit of joy placed between the two more severe playlets was a comedy, "Joint Owners in Spain," by Alice Brown, played by all women with each giving an exceptional performance. Its oddness in idea and construction suggested a newness. Miss Farrington almost ran away with it, as Mrs. Blake, a disturbing element in an old ladies' home, who, when receiving a companion, marked off the room with chalk, cautioning the other occupant against invading her "house" without following the chalk line (between the single beds) and "knocking" (on the bedstead's head). The easy playing of the other ladies, however, forbade Miss Farrington entirely stealing the honors, with Misses Hutchinson and Cullen making their bid.

The Ram's Head Players appear to have left a decided impression in Washington's best circles and seems likely to survive with as much success in a larger playhouse there.

The Masque of Troy has decided to make an exhibit at the national convention of the Drama League of America, to be held April 19, 20 and 21 at Iowa City. Mrs. Edward M. Oathout, Mrs. George A. Luther, Carson Conklin, William A. Gunn, Jr., and Miss Dorothy Carver are on the committee arranging the exhibit. The Masque gave another performance of "The Thirteenth Chair" at Loudonville last Friday evening. The next performance is on April 6 at St. Bridget's Hall, Watervliet.

Members of the St. Lawrence University Dramatic Association forming the cast of "A Tailor Made Man" had a few dozen thrills crossing the ice floes of the St. Lawrence River from Prescott, Ont., to Ogdensburg, N. Y. The temperature stood at 10 below and a gale of 40 miles an hour swept the river. The collegiate thespians had engaged the ferry to make a special trip, but the storm prevented the craft from leaving the wharf. It required close to three hours to cross the river on the ice floes.

The Unity Players of Springfield, Mass., will present their chief dramatic production of the season in the Court Square theatre, April 16-17. "Under Cover" is the piece. Mrs. Harold L. Sullivan, a former professional actress, will have the leading role.

"Watt Tyler" by Halcott Glover, a young English playwright, is to be given by the Pasadena Community Players at the Playhouse, Berkeley, Cal. Gilmour Brown will create the name role, the piece not having been done before though published in book form in England. There will be four performances, commencing March 28.

presarios, to whom a theatre means no more than a garage or a junkyard, but by authors and actors who might be looked to for some conscience about their own profession.

Lat.

BEDSIDE CHATS

By NELLIE REVELL

Well, at least I am better off than I was three years ago this Easter, when I was fed through a tube and was not allowed any visitors. Two years back I still had to be fed in bed, and even last year I could sit up for only an hour a day. But this Easter I will eat both dinner and supper sitting up. And in all probability I will walk the length of the hall or, if the weather permits, be taken up to the roof in my go-cart. Many kind friends will come to see me, and I will be very happy, and grateful to God for bringing me back so far on the road to health. Next year I know I will be out some place where I can see the sunshine and get fresh air that has never been used before.

If you happen to go to Atlantic City over Easter just reserve that corner room for me next Easter and tell Harry Moore, manager of the Apollo theatre there to save a seat for me—in the box office.

Don't forget while you are there enjoying yourself in health to spare a thought and send a card to our less fortunate friends in health camps, hospitals and prisons. Those who are so blessed as to be able to find pleasure everywhere can hardly know how much a little reminder means to those who can not.

John Flinn came in recently with a large package, which he proceeded to unwrap. The removal of one layer of paper afforded a glimpse of something big and round and white, and R. H. Burnside, who had been talking things over with me, exclaimed, "Oh, he brought the 'Covered Wagon' to you!" But, judging by past experiences, I knew it was a coconut cake. As usual, when John Flinn or any other movie people are present we soon get on the subject of "the industry." John asked if I didn't find the news reel in my movie shows invaluable in keeping me abreast of the styles so that the fashion changes would not seem so radical to me when I get out. I explained that I didn't need the movies to tell me what was being worn; for the best-dressed people in the world come into my room. At that Heywood Brown, who had just entered, took a bow.

Mr. Brown, incidentally, did not seem a bit disappointed when I told him he had just missed Clifton Webb's mother. Had he arrived two minutes sooner, I informed him, she could have given him much light on several points about the John Murray Anderson show, "Jack and Jill," which he had evidently overlooked or was mistaken on when he wrote his review of the production. He inquired, though, if there was any danger of her having forgotten her rubbers, umbrella or anything.

It had been 40 years between meetings for E. F. Albee and James J. Broady, though for years each has made Times square his headquarters. It was in my room last Monday morning during the snowstorm that they recalled having been introduced for the first time—and almost the last time—four decades ago. At that time Mr. Broady was managing Hallen and Hart, who were playing Providence, with Mr. Albee in the box office of the house.

Dorothy Russell, daughter of the late-lamented Lillian, was among my pre-Easter callers. She looks splendid, though in deep mourning, and is temporarily at a health resort in Connecticut. She had come out of retirement to go to the boat with her step-father, Alexander Moore, our new ambassador to Spain, who sailed for his post last week.

Dear Marcus Loew: Thank you for your offer to propose me for membership in your golf club. But first let me explain. I have arrived at the noontide of life and if I do any chasing of any kind whatsoever, it will be after something more animated and less elusive than a golf ball. And since my incarceration there they've given me so many jabs that the very phrase "Making a hole" sends chills down what is left of my spine. But could you exchange that membership for one in a poker club? The sport is less strenuous.

Speaking of playing poker, while Molly Fuller was here Sunday Sophie Tucker and Nellie Nichols were condoling on the loss of her sight and at the same time congratulating her on having so many friends who are doing everything possible for her.

"Yes," said Molly, "Ruby can read to me, write my letters for me and do nearly everything that I could do if I could see. But no one can play poker for me."

The circus is opening again and without me. And I was one of those who never let a year go by without attending, "for the sake of the children," and I was all the children. I wish Dexter Fellowes had routed his "pee-rade" past here so that I could have heard the band and seen the elephants and the riders and the clowns. I think if anything could get me out of here it would be the lure of following the red wagons with gold wheels, for the circus was my first love in the amusement world and the feeling is as strong now as ever. Circus people can best appreciate the longing for a sight of the lot, for:

If you were never with the circus, then you couldn't understand What it means to an old troupier to get lonesome for the band. How I miss the dear old canvas, and the hurry of the crew, Miss the big show and the kiddie, even miss the cookhouse stew. I miss the lemonade and peanuts, the balloons, both red and blue. Miss the candy and the popcorn, and I'd love to hear a ballyhoo. I miss the calm smile of the agents, yes, and miss the grifters, too. If you need their last 10-cent piece, they would give it all to you. I miss the music in the sideshow, old and sometimes new.

The weather prophet up in Connecticut may say that we are due for one or two more blizzards, but he can't fool me. I know spring is here, for I've had two infallible signs. The first was the polishing up last week of my go-cart so that I can be wheeled up on the roof and down to the yard. They don't waste polish on wheel-chairs here unless they are sure they can be put to use. The other indication was the presence of four hurdy-gurdies under my window in the course of one day. And the one was playing "The Last Rose of Summer."

These people who complain that, though they seek adventure in the Bowery or look for excitement on a Broadway stroll, nothing interesting ever happens to them, ought to live in a hospital. I went out—as far as the hall—not so long ago, for my first walk. I turned to the right, not because John Golden told me to, but because it was the thing to do, and hobbled painfully, but determinedly to the end of the corridor. I must admit that I was jay-walking. Like all jay-walkers, I wound up in a place where I shouldn't have been, meaning by this the entrance to the operating room on my floor. There, bending over a quiet form on the white table was a convention of white-hooded and white-gowned doctors and nurses, looking like a local chapter of the Ku Klux Klan.

I have had enough operations of my own without intruding on other people's, so I turned about as quickly as my feeble condition would permit and went, hand-over-hand along the wall to the other terminal of my rubber-heel railroad on Fourth-floor avenue. On arrival, I clung to a window sill, looking out at the mild March sunlight. Suddenly the door behind me opened and two attendants wheeled out all that was left of a fellow-patient who had lost the fight. I went back to bed without any further delay and it was days before I took another stroll. I was afraid they might stage a hanging for me, just to keep my walks interesting.

CABARET

(Continued from page 10)

son for "Dot" deciding he was desirable.

However, Morris was declared in. He gave up and he got "presents." It's good policy to give a kick back of 10 per cent of the "get." Al got an \$800 coat, a \$1,500 watch, about \$2,300 in all, slightly in excess of 10 per cent of the \$20,000 it cost him.

Up to Wednesday Al Guimares-Morris was still being quizzed by the cops, although Freddie Goldsmith got him out on bail, originally \$10,000, later reduced to half that amount. At the same time "Mr. Marshall," who may or may not have had a greater reason for wanting the girl out of the way, perhaps in fear of a "shake" on the strength of that last letter he wrote her from Florida in which he made certain peculiar love protestations, was permitted to walk out of police headquarters without a doubt being raised as to whether or not his story was in the clear.

The second case was much simpler. It was just a "love affair." One of the girls playing the "red ink" joints fell for a "wop." He had been living with her for a couple of months. Recently he slipped into some soft money through a couple of liquor deals (according to the copper who had his case in hand) and decided that he was going to give his "dough mommer" the air. She didn't want to stand for it. She was a bad sport to the extent of demanding if he wanted to take a walk out that he kick back what she had slipped him at various times in consideration of the fact he lived with her and consented to pose as her husband in the converted apartment house where she maintained quarters. He wouldn't do that and she refused to let him out of the flat until he did. So that meant he stayed there all night. Finally when he did get away he squawked to the cops. Tuesday they were both in court, with the girl admitting a host of things that must have shamed anyone except the most calloused turned out.

No moral to either of these two tales. Just a straightforward recital of facts as they appear on the surface as far as Broadway's two latest scandal bits of the day are concerned.

Ernie Young's latest production at the Century Roof, in Baltimore, went on March 19 under the title of "Springtime Joy Belles," and apparently went over better than any preceding show. Its strong point lies in its pep and jazz, and in the work which the Elida ballet does between and during the big numbers. Here is a unique organization, composed of young girls, several of them 16 or 17 years old, under the guidance of Elizabeth Friedman. They have been doing classic dances to big applause.

Since Young put his shows on at the roof several months ago the ballet has been retained. Its eight members have been the mainstay and backbone of each show. The girls are good dancers, with grace and verve, and their routine has been so well worked out it goes over with a bang. In the latest show they are doing a Spanish number to the "Toreador" air from "Carmen" and the "Spanish Dance," by Caesare Cul. In the "Mystic Night" number they do a dance to music of the Peer Gynt Suite, by Edward Grieg, followed by a jazz dance in which they all take part. Follows then a specialty ballet number to the Russian peasant dance, by Johannes Brahms, while in a minstrel number they work with the chorus, later doing a number of their own. Their premier danseuse, Adele Jeanne, is young, a brunette, and won herself a great deal of mention in the local dailies. In the new show she is doing steps to the Valse Danseuse, by Miles, while in the previous production she had a routine well suited to the Liszt Second Rhapsody.

Burns and Foran are the dancers in the new revue. Lew Jenkins is the juvenile and has a good voice, while Josephine Taylor is a good prima donna whose voice is big and clear, well suited to numbers with a wide range. The numbers this time are featured by a "feather costume" parade, the flash of the show, while a "Mystic Night" number runs it a close second. In the "Mystic Night" the girls of the chorus wear different costumes, with Flo Stevens, a tall and dark-haired show girl, carrying off the main honors with a tasteful evening gown of simple design and execution.

Billy Rankin has put on this latest show and is getting better and better results with each production. His girls are all working well now, and the organization at the Century is so well set co-operation is showing results.

"The stag line" and the "cut in" dancing style of a 5th avenue hotel has been banished. With the abolishment, business in the hotel's grill room, where dancing was permitted, has suffered.

This hotel has drawn an exclusive set of young people as almost any 5th avenue hostelry of prominence would do if becoming popular. It grew to be a fad for the young men unaccompanied by girls to stand alongside the side lines of the dancing space. It became known as "the stag line." The boys on it unceremoniously would walk to a dancing couple, taking the girl away from her partner, who may have been her escort. The young woman would continue to dance with her newest twirler until he was relieved by another, and so on, returning to her original partner at the conclusion of the dance.

The operation, known as "the cut-in," might be repeated the next dance, and so on, with those on the stag line as a rule securing the most dances, whilst many fellows who had brought their girls to the grill would be crestfallen for the remainder of the afternoon. The cut-in happened only in the afternoon. Of course it was not permissible for any one from the stag line to steal away as a dancing partner a young woman he did not know. The procedure erected its own laws of observation.

The reason ascribed for business dropping after the stag line had been dispersed is that the young women feel aggrieved over having lost the opportunity of testing and proving their popularity, which cut-in dancing did to a more or less extent. The stag line was unique in New York while it lingered and evolved from the frivolous dancing couples in a friendly group who frequently change partners while on the floor.

Further steps were taken to oppose the appearance of negro performers on the West End, London, stage. After long discussion the London County Council gave Sir Alfred Butt permission to open at the Empire, London, with an entertainment on the lines of cabaret. This was imported from America under the title of "The Plantation," and the performers were negroes. The four theatrical associations—Actors' Association, the Variety Artists Federation, Amalgamated Musicians Union, and the National Association of Theatrical Employees, have decided not to let the matter rest, and have convened a meeting of a joint committee consisting of representatives of all four societies to discuss what further action shall be taken. A meeting of the A. A. has already passed the following resolution:

"In view of the great distress existing among British artists occasioned by unemployment, the Actors' Association will resist to the highest possible extent the importation of foreign artists to do work which can be done by Britons."

The V. A. F., which was responsible for the protest, have circulated the members of the council protesting to them against the "importation of colored aliens," and pointing out there are at present 2,000 music hall performers out of work. The letter also urges that there is no public demand for an all-colored show.

The four societies will probably take combined action.

"In Rainbow Land," the new revue at Rainbo Garden, Chicago, is one of the most pretentious offerings of that kind yet seen in Chicago and quite outdoors "Rainbo Land," which preceded it. There are 20 numbers, perfectly presented and costumed by Rene in a way that has set the local theatrical world talking. Ruth Etting, Garrett Conway and Linda have been retained from the former revue for Edward Beck's new production. Among the newcomers are Hoji Lischerson and Yva Palma, dancing, and Eileen Hoff, prima donna.

Ruth Etting is the sensation of the new show. Her rendition of syncopated songs found the most enthusiastic favor on the opening night and her blond beauty and charming personality won its way into the heart of every newcomer at that popular resort and delighted her host of admirers who

are among the "regulars." Miss Etting has come from chorus girl to heading the biggest floor show in Chicago and has just got a fair start; she is capable of becoming a real headliner.

Two years the Amalgamated Musicians Union of England has waged war against the employment of alien bands, while so many of their own people remain unemployed. Up to now their efforts have gone no further than threats or protests, but this time they have, to a great extent been victorious. In granting Paul Whiteman a permit the Ministry of Labor in London stipulated that before he takes any dancing engagements the Ministry must be satisfied that an alien band of not fewer than six performers at present in Great Britain have left the country. It is also stipulated in the event of Whiteman accepting any engagement other than theatrical ones, a band of British musicians of the same size as Whiteman's own band and under his own training and supervision must be employed for those engagements.

The A. M. U. look upon this result of their appeal to the Ministry of Labor as a great victory.

In sales and transfers hereafter of restaurants it may become necessary to ascertain whether there is any evidence held or proceedings started by federal authorities. This is, in the opinion of restaurateurs, who see in the present movement by the federal officers in New York to close restaurants, another reason for reducing the asking price for a place. Late last week Joe Panl, of the Knickerbocker Grill, New York, was served with a summons in the United States Court in an action commenced to close the grill for liquor selling violations. Panl has 20 days within which to file an answer and will contest it. The procedure will probably be much as in the Reisenweber case, which was appealed to the United States Circuit Court, but not taken higher up. Other Broadway cabarets so far announced as involved in federal proceedings for the same cause are Shanley's and the Little Club, the latter a Salvin restaurant.

The Club Gallant in Greenwich Village, with a seating capacity of 108, is said to have netted \$16,000 last month. Sam Salvin is reported to have 80 per cent of the cabaret and Barney Gallant the other 20 per cent. The Club Gallant opened but recently and has played to capacity, allowing in the late hours only men accompanied by women to be admitted. There has been but one liquor pinch at the Club Gallant since it started.

Another Salvin restaurant, said to be the dandy money-maker of the entire list of 13, is the Club Royale, on the east side of 5th avenue, away from the Times square inspection district. The Royale, without large capacity either (about 225), is reported having cleared \$200,000 in 1922. Nearly all of the Salvin places have been lucrative, but most are under heavy overhead, which doesn't mean much if business is good all of the while.

A contest for the champion jazz band and the title, "Championship Dance Orchestra of Cook County," will be staged at Arcadia Auditorium, Chicago, April 10, under the auspices of Sidney Erdman. The entries are: Paul H. Biese and his Edgewater Beach Hotel Orchestra; Charles Straight, Rainbo Gardens; Frank Westphal, Green Mill Gardens; Walter Ford, the Tent, George J. Mallen, Arcadia; Husk O'Hare, Drake Hotel broadcasting station; Don Bestor, Benson's Victrola Recording Orchestra; Jules R. Herbeveaux, Guyon's Paradise; Roy F. Barge, Trionan Ballroom; Elmer Schoebel, Midway Gardens; Friar's, Geunett Recording Orchestra; E. K. Sheets' Californians, Ralph Williams and Sol Wagner.

This promises to be the most unique musical event ever staged, and will be conducted on the same plan as the brass band contests which are common in small towns.

The Shipping Board appears to have decided against cabaret entertainment on the United States liners, other than the Whiteman band on the "Leviathan." The board appears to believe that entertainment with the band all together for the first time would be overcrowding the experiment. It may reconsider the entertaining end after watching the effect of the dance music. The musicians are apt to be dressed as petty officials.

(Continued on page 47)

ROYALTY FOR CHURCH AND FUNERAL MUSIC

French Society Negotiating for Payment—"Big" Society Wants to Operate Theatres

Paris, March 28. The French society of authors and composers (known as the Little Society, to distinguish it from the dramatic author's organization for the collection of royalties) is negotiating with the ecclesiastical authorities for the payment of composers' fees on music played in the churches, particularly at funerals and marriages.

If a satisfactory solution is reached, the church will pay annual subscription to the society for the use of its repertoire. The sums paid for music on which the copyright has elapsed, as in the majority of cases for such religious compositions now used, will be divided among the elder members of the said society.

The society of dramatic authors (known as the "big" society), which tightly controls the legitimate theatres in France, has held a special meeting, presided over by Robert de Flers, to approve participation in the creation of a so-called corporation with the object of acquiring leases of all available Paris theatres, in order to place them under the direction of the society. This proposition, raised by Lucien Gleize, who headed a commission appointed to study the question, was carried unanimously.

The society would thus become a theatre owner as well as a playwrights' trust, under the trading name of Societe Theatrale Mobiliere et Immobiliere. Its only grievance now is that so far it has failed to cast its influence over the majority of picture exhibitors.

EAGLE'S RESERVATION

"Rain" in London Vainly Wanted by Gladys Cooper

London, March 28. When the production of New York's dramatic hit, "Rain," is made in London it will have Jeanne Eagels in the star role, if Miss Eagels desires to play it over here.

That is said to have been the answer of Sam H. Harris to Gladys Cooper who wanted the piece for herself in London.

Meanwhile Tallulah Bankhead, appearing in "The Dancers," locally current, states she has second call on the "Rain" role should Miss Eagels reject the London opportunity.

"POLLY" ADS REFUSED

Northcliffe Publications Won't Accept Them—Lord Rothermer Report

London, March 28. The Northcliffe publications have declined to accept the advertisement for "Polly," which opens March 31 at Chelsea. The current production is by the Fosters.

Lord Rothermer, brother of the deceased publisher and who is now at the head of the publications, is reported to have been the financial sponsor for the original production of "Polly" at Kingsway.

AMERICANS IN ACCIDENT

London, March 28. The special boat train from the "Aquitania" when arriving at Waterloo station yesterday rammed the hydraulic buffers.

Several passengers were injured, but none seriously. Jean Bodini was slightly shaken up, also an actress named Miss Garcia.

Bodini had been expected to bring a strengthening for, "You'd Be Surprised" at Covent Garden, but failed to have anyone with him.

"BROTONNEAU" AMUSING

Paris, March 28. "Monsieur Brotonneau," a new comedy at the Comedie Francaise, is revealed as a sparkling entertainment. The authors are De Flers and De Falllevet, with De Frouday and Madeleine Renaud in the principal roles.

"Plus Fours" Reopening

London, March 28. "Plus Fours" will reopen at the St. James Easter Monday.

Dillingham in Paris

Paris, March 28. Charles Dillingham is in Paris.

SENTIMENTAL FAILURE

Curzons in New Piece—Closed Five Days Afterwards

London, March 28. A sentimental failure was "The Inevitable" at the St. James. It opened March 21 and closed March 26.

Written by Isabel Jay, retired actress and wife of Manager Frank Curzon, the piece was produced with the parents in it to launch their daughter's stage debut.

The undertaking was sentimentally received with Mr. Curzon announcing to the company, following its ending the receipts had been insufficient to pay for the lights.

"Plus Fours" is moving to the St. James.

A.A. CARRIES ALIENS' FIGHT TO COMMONS

Employment of Negroes From U. S. Leads to Question in House

London, March 16.

At a meeting of the Council of the Actors' Association, the matter of the employment of a number of colored American artists in a forthcoming Cochran production was discussed, and a resolution was passed opposing the importation of these performers because of the unemployment in this country among members of the profession. It was stated many hundreds of artists were out of an engagement and the problem of unemployment would be rendered still more acute if foreign artists were introduced on a large scale.

The Variety Artists' Federation has also taken up the matter, and a question is to be asked immediately in the House of Commons. Meanwhile the Amalgamated Musicians Union is keeping a wary eye on the importation of musicians and threaten trouble if they play in restaurants and cabarets which, of course, most of them are already doing. The last occasion when the A. A. raised the question of the employment of aliens was when Basil Dean employed Chinese for the production of "East of Suez."

On this occasion resolutions were passed and threats were uttered, but the whole affair fizzled out when, after an interview with Dean, the Association officials declared he was in the rights and the play could not be produced without Chinese.

BILLIE REEVES RETURNS

Beryl Beresford, also on Alhambra Bill, Called Crude

London, March 28. After a year in Paris, Billy Reeves returned to London and Vaudeville, opening at the Alhambra. He was well received, as formerly.

On the same bill is Beryl Beresford, boomed as a new star for the halls. Instead Beresford developed as an incompetent and crude imitation of Nellie Wallace, the comedienne of low comedy methods.

"LA TOSCA" REVIVED

Paris, March 28. The Theatre Sarah Bernhardt, closed when Bernhardt died, is reviving V. Sardou's popular piece "La Tosca," following Edmond Rostand's "Aiglon" and replacing the promised effusion of his son Maurice. Nothing is being heard of "The Sphinx," although announced some weeks ago as ready. Yonnel, Arquilliere, Chameroy, Simone Frevalles and Alice Tissot hold leads in Sardou's revival.

Bravard, director of the Gaité, is making a specialty of operetta revival, and following this policy has given the amusing musical comedy "Le Jour et la Nuit" of Charles Lecocq to the book of Vanloo and Leterrier. This French operetta, with its catch phrase of the Portuguese being a gay lot, was created at the former Nouveautés by Brasseur Senior Nov. 5, 1881.

Rehearsing Music Box Show

London, March 28. Rehearsals for the London production of "The Music Box Revue" have been called for April 10, with the show opening the second week in May.

Ethel Forde in Revue

Paris, March 28. Ethel Forde will open in the Concert Mayol revue, March 29.

NO ENGLISH CLOSINGS DURING HOLY WEEK

Former Custom Abandoned— One Exception—All Theatres Closed Good Friday

London, March 28.

The former custom of closing the legitimate theatres in London during Holy Week has been abandoned this week, all theatres, however, will close Good Friday.

One exception to the full week's playing is the Criterion, that announced its closing for redecoration. However, "Advertising April" is in that house and not doing enough to worry over the temporary lapse.

Seven metropolitan premieres are scheduled for next week.

MOB INSURANCE

Nude Dancer in Vienna Demands Protection

Paris, March 28.

Reports from Vienna relative to the unusual demand of the nude dancer, Villany, at the Komodenhaus, says she held up the show until the management signed an insurance in her favor for two million crowns against attacks by the public. She then appeared, the theatre being crowded, and the performance passed off without incident.

Villany had received private information her act was to be interrupted.

GLADYS COOPER'S "MAGDA"

A Different Characterization and Warmly Received

London, March 28.

The Gladys Cooper production of "Magda" at the Playhouse March 24 was enthusiastically received by the audience and favorably commented upon by the reviewers.

Miss Cooper gave a different characterization from that of Bernhardt, Mrs. Campbell or Duse.

Franklin Dyal received commendation as the father.

MARIE LOHR'S NEW PLAY

"Arnt We?" to Replace "Laughing Lady" at Globe

London, March 28.

"The Laughing Lady" at the Globe will be replaced in about two weeks by another and new production by Marie Lohr, called "Arnt We?"

ARMENIA'S BEST

A. Abelian Coming to New York—Othello Favorite Role

Paris, March 28.

A. Abelian appeared in his favorite role of Othello at a special performance at the Theatre Albert I., given by Armenian students in Paris.

Abelian is reputed to be the greatest Armenian actor and is going to New York, where there are many of his fellow country people. He does not seem to hold an engagement there.

MAURICE CORRESPONDENT

Paris, March 21.

Mouvet, known as Maurice, the American dancer, was in Paris last week on his way to the south of France, after testifying by rogatory commission in the Furness divorce proceedings now before the courts in London.

The dancer has been resting in Switzerland, fearing consumption, and states he has fully recovered his health. He anticipates an engagement at a Paris cabaret in May.

"EXCITING NIGHT" CLOSING

London, March 28.

Griffith's "Exciting Night" closes April 14 at the Oxford, to be followed by an Ideal Film Co. production, pending the opening of "Little Nellie Kelly."

Albert Gray, D. W. Griffith's brother-in-law sails on the "Homeric" April 4.

CARLTON BRINGS PLAYS

Paris, March 28.

Although unsuccessful in his attempt to secure several Parisian stage luminaries, Carle Carlton, who sailed aboard the Majestic for home March 22, had numerous Viennese musical plays included in his traveling paraphernalia.

IN PARIS

Paris, March 18.

The Nice courts have ordered Lucien Muratore to pay 60,000 francs to Bonetti, the impresario, for the tenor's South American tour in 1919. The manager contended he paid Muratore in pesos and claimed the difference in the French rate of exchange amounting to 120,000 francs. Bonetti also asked for 60,000 francs, said to have been lost through the singer failing to appear at five concerts for which he was scheduled, and 4,000 francs for expenses advanced. But the court only granted a refund of the payments made for the concerts at which Muratore did not sing.

A new theatre, to be under the management of Alphonse France, director of the Theatre Edouard VII, is to open in October. It is situated corner of Rue Balzac and Champs Elysees.

A chain supporting the iron curtain at the Gaité snapped during manipulations on Saturday and the performances of "Fille de Madame Angot" were stopped, the theatre being closed three days for repairs.

Blair Fairchild, composer, has returned to his Paris residence, Ralph Lawton, pianist, is giving a series of concerts here, assisted by Dorothy Swainson, Helen Spendiarioff, singer, has taken up her residence in Paris for the season.

Huguette Darcey has sued for damages, claiming 100,000 francs for scars received in an automobile collision in the south of France, which have injured her professional beauty. The claim of the opera star had been filed at Bayonne, where the accident took place, and the case will shortly be tried.

Asta Nielsen, the German picture star, is leaving shortly for Los Angeles. Andre L. Daven, who was to have sailed last week for New York, en route for picture work in California, has been held up by illness and will undergo an operation in a few days.

A new revue signed by H. Verna, Ronvray and Lelievre will be produced April 7 by O. Dufrennes at the Concert Mayol, with Mentel and Paulette Duval as stars.

The forthcoming Rip revue at the Theatre du Vaudeville, which Sylvestre is rushing to fill the flop of the Couturiere de Luneville, will have Signoret as lead, in which he will give a boxing skit on G. Carpenter. There is naturally to be an Egyptian scene about Tut Ank Amen (or the "tooting carman," as they say in London.)

Ellen Sinding, of Copenhagen, and Iril Gadesco, of the Metropolitan, New York, have been giving a satisfactory series of dance matinees at the Theatre Femina. Such performances are now quite fashionable in the French capital.

OLYMPIA.—Gadesco and Sinding, Maria Tubar, Miss Pills, Killy and partner, Manuel et Francois, Lina Berny, Ackerman-Manville et Andree Maryse (Athens troupe); Mongador troupe; Bowler and Garde, Elsie Kirby and Walter Kirby; Akebona family; Les Chatham.

CIRQUE DE PARIS.—Cesario brothers, Lucie Guerre, trapeze equilibrist; Les Cyrellio, Vasseur; Les Damiens, Leonce's ponies; Menn-Rett (human gyroscope); Rowland, comic juggler; Senellis and Dolly; Bob O'Connor and Angelo, clowns.

The last farce of Georges Feydeau, which he left unfinished, but already named "Cent Millions qui tombent," has been completed, with the consent of the heirs, by Yves Mirande and A. Quinson, and will probably be produced at the Palais Royal next season.

Trebor & Brigon, managers of the Michel, have taken over the Ba-Ta-Clan from Mme. Bassini during her absence, for six months in South America.

Florence Walton is booked for the summer revue at the Marigny, which is due for May, and will appear with her new husband, Leon Leitman. Miss Walton was formerly the wife of Maurice, the dancer.

A revival of "La Tosca" is shortly due at the Theatre Sarah Bernhardt, with Yonnel (Mario), Arquilliere (Scarpia) and Mlle. Frevalles (La Tosca). The creation of young Maurice Rostand's Sphinx seems to have been dropped here for the present.

Lucien Brule, brother of the actor Andre, is starting in business as a music publisher in Paris.

Pierre Wolff, author of "L'Ecole des Amants," now on at the Nouveaux, having been asked by G.

Bolssy, a big local critic, whether he had not lifted the subject of his former play, "Les Marionnettes," from Rudyard Kipling, replied: "Certainly not; the story is so simple and common that you have only to look around to find it in every class."

Frank Barlow, a British composer, who has resided in Paris for many years, has written the music of "Sylvie," a musical drama by Pierre Berton from the book by Gerard de Nerval, which was produced at the Trionon. It was well received, the score being conservative in style, while up to date in technique.

Fisher, who managed Fysher's cabaret in New York several years ago, has opened another resort for "tea-dancers" in the Rue Daunou, which is to be known as the Cabane. The present program comprises Yvonne George, who has returned after a New York engagement ("Greenwich Village Folies"); Maurice and Mme. Dora Stroeve, who sings in Russia, accompanying herself on the guitar.

Another version of Voltaire's "Candide," by Clement Vautel and Leo Marches, is to be presented next month at the Odeon, with Pierre Berton in the title role and Suzanne Delahy. Felix Foudrain has written the incidental music.

Now that the operetta, "Ciboullette," will not be produced at the Theatre de Paris, it is probable a revival of Louis Artus' "Coeur de Moineau" will follow. Mere's Vertige, with A. Brule, which he created at the Athenes.

The Lite G. Feydeau's "Occupe toi d'Amelle," is to be revived at the Scala next week, with Manager Marcel Simon and Marcel Parysis.

The Municipal Theatre of Verdun, destroyed during the war, has been rebuilt and was recently inaugurated.

Marguerite Namara, of Chicago opera, has left for Liverpool, England, to sing.

Vera Cooper, American dancer, is appearing at the cabaret established over the Theatre Dounau and known as the Dounou club.

In Paris last week: May Allison, motion picture actress; Miss Vera Cooper, dancer; Jane Burr, authoress.

Victorien Sardou's drama, "La Haine," will be the revival at the Porte St. Martin to follow "Le Vieil Homme," already tottering. The protagonists will be Joubé, Gretilat, Albert Laroche, P. Almette, Mmes. Paule Andral, Briley, Clere Claire.

The don't-care-a-darn sentiment of the average official was again demonstrated on the P. L. M. Railroad company by Sidney Blake, a dancer from Scotland, on his way to Marseilles. Having left Paris in February, he registered his baggage, and then waited four days at Marseilles for its arrival, missing his theatrical engagement. On inquiries being pushed, it was learned the trunk had been attacked against a claim filed by the Union des Artistes, having a lawsuit against an impresario named Sidney. Blake, having a similar name and belonging to the same profession, it was concluded he was the defaulter, Sidney, and his baggage on the railroad was seized. On establishing his identity and having lost his engagement, the trunk was finally restored to its owner, and no other satisfaction was recorded, not even an expression of regret.

It is not often we hear a whistle or protest from the audience at the House of Moliere (Comedie Francaise). The local public has learned to take every item given here as "classical" and with a grain of salt. It was surprising, therefore, to witness several respectable members of the public express disapproval of St. Georges de Bouheller "Le Carnaval des Enfants" last week. It is a new custom in Paris theatres, this frank expression of opinion by a paying public.

Sorrow is felt for the author after his recent flop at the Odeon, and more so when considering "Le Carnaval des Enfants" as his best work. It is often asked here where he has the pull to be played in the subventioned theatres. And there are many talented playwrights who cannot get a showing. This three-act drama was created by Houché at the Arts and Liter by Geyraud at the Odeon in 1916. The story is deeply human, teaching the lesson that we do not understand the innermost thoughts and secret desires of our children, although so many parents imagine they do. The death scene of the mother, who has had a stormy past and been an obstacle to her daughter's happiness, is plain, with the daughter of the carnival masqueraders outside accompanying the poor creature's last moments. Mme. Ventura does her best with the role and was agast when given "the bird."

LONDON

(Continued from page 2)
The depression has led to all sorts of business ventures.

Albert de Courville is hard at work on the new Butt revue for the Palace. Three hundred people are to be employed in the show which is promised to leave anything produced here behind as far as spectacle is concerned. The music is being composed by George Gershwin.

The much boomed American company in "You'd Be Surprised," at Goyett Garden is gradually being discovered. The "Jazzmania" girls were long ago found out to be British and now we find Tom Handers is a native of Liverpool, Arthur Mills of Manchester, and Ethel Rosevere is a Falmouth girl. The basis of the spectacular side of the production was almost immediately found out to be "The Bing Boys" which ran at the Alhambra.

Despite the sudden rush of business which followed the announcement of its closure, "If Winter Comes," will finish its run at the St. James, March 17.

Having entirely recovered from her recent severe illness Julia Neilson has rejoined the Fred Terry company and has reopened in "The Borderers" at the Kings (Hammer-smith). There is a rumor Fred Terry may break away from his allegiance to the provinces (where the money is) and once again run a West End season.

Following the craze for "jazz" and saxophone bands we are to have a novelty guaranteed all British. This is P. S. Robinson's Concertina Band which opens at the Victoria Palace.

"The Bat" and "The Cat and the Canary" set a fashion for mystery plays, all of which have done well in the West End with the exception of "The Nightcap." Now we are to have an English play of thrills, sensation, and mystery. This is "The Lure" which will be produced by the Repertory Players, March 25.

After two months in the provinces Roy E. Mack and Peggy Brantley opened at the Finsbury Park Empire and made a big success in their act, "A Whirl of Grace."

Mr. Justice Herridge, sitting in the Divorce Court March 19, granted Madge Compton a decree nisi against her husband, George Graves. There was no defense to the charges of desertion and misconduct. They were married at the Liverpool Register Office in 1918 and were happy for about 18 months, when she had to complain of his neglect. In 1921 he left her altogether and in April last year she obtained a decree for the restitution of conjugal rights which had not been obeyed. Later he wrote, giving her the name of a hotel in Brighton where proof of misconduct could be obtained. A maid from this hotel, giving evidence, said she identified respondent on account of his strange tastes—he liked to have bones with his fish.

Dancing takes up a great portion of the Coliseum program, being led by the Lole Fuller Troupe, who have only been away for a week and only just across the road at that. Another popular dancing act in a different category is that of Carl Hyson, Peggy Harris and Jack Howard, assisted by the Hotel Metropole Band. Other acts in the bill include Willie Lancet and Co. in a sketch, "Willie Comes Home." This item possesses no originality and cuts little ice. It has no story to speak of. Willie's mother decides to marry the lodger and the boy tries by various mischievous tricks to prevent this, and the dialog consists of gags after the style of Wee Georgie Wood. Nellie and Sara Kouns continue their successful visit. The rest of the program consists of Mutt and Jeff, G. H. Elliott, Rupert Hazell, Scott Sanders and Bert Cootie in the ever popular "A Lamb on Wall Street."

Fred E. Bussey, the organizer of

many exhibitions, has been appointed managing director of Wembley Amusements, Ltd., the concessionaires for all the amusements at the British Empire Exhibition. He will have a free hand with £600,000, but is under an obligation to spend half that sum on amusements novel to this country.

Roy Horniman, whose latest play, "Love in Pawn," is scheduled for production March 31, was an actor before he was a dramatist. Two of his most successful previous plays have been "Bellamy the Magnificent," the dramatization of one of his own novels, and "The Education of Elizabeth." Arthur Wontner, who was Willette Kershaw's leading man in "Woman to Woman," will make his reappearance in "Love in Pawn."

The box office is open at the Empire for the production of Sir Alfred Butt's new revue, "The Rainbow." Albert de Courville, who is producing, guarantees 24 scenes of "originality," some good sketches and 20 minutes' show by one of the colored troupes now here.

"After a brilliant opening, with the usual first-night enthusiasm of a 'packed' audience, 'The Young Idea' has come to an early collapse at the Savoy, so has 'If Winter Comes' at the St. James, after boring London as stiff as it was said to have charmed the provinces. Arthur Boucher is also thinking of taking 'Treasure Island' off after the Easter holiday. His autumn tour will run him nicely up to Christmas, when the adaptation of R. L. Stevenson's story will doubtless be a welcome revival.

A special matinee will shortly be given at the Palladium in aid of the Joe Elvin Tribute Fund. This will be in the form of a pantomime, "Dandy Dick Whittington," with Charles Austin as the principal boy and an all-star cast. "The Veterans of Variety" are also in the bill, the latest additions to which are Nelson Keys and Leslie Stuart.

Josephine Murray, once a well-known actress but a recluse for over 40 years, has died in Brighton. She was discovered in her house suffering from severe burns and never rallied. Since becoming a recluse she had cut herself apart from all her old friends and associations.

Leo de Valery, described as an American theatrical manager, was brought before the magistrates at Haverhill last week, charged with smuggling 5,346 feet of positive kinematograph film of the single value and duty of £122.10.6. He had arrived as a second-class passenger on the S. S. Bruges. He had four pieces of hand luggage and one big trunk. When challenged he declared a few cigarettes and a small bottle of perfume. On the big trunk being examined the film in question was discovered concealed among clothing at the bottom. The magistrates fined defendant £50 or three months' imprisonment.

Another blow has just been struck at the theatres by the official notice that the Strand will shortly be closed to traffic in order to allow of certain big sewerage alterations. Holborn will also be closed and "up" at about the same time.

The Green Room Club intends to have a gambol on behalf of some charity. The Wolves have already had one "howl" with the same object and have announced another.

DEATHS ABROAD

Paris, March 19.
Vincent Cardinal, manager of the Cardinal troupe of acrobats, aged 59, in Paris. His son was killed while performing in the act in France last month, and grief hastened the father's end.

Leon Volterra, father of the manager of the Casino de Paris, died in Paris March 12, aged 57.

A. Tesorone, conductor and soloist at the Opera, Monte Carlo.

Georges Quellien, French journalist, founder of the Paris picture organ, Le Film, died March 13, aged 39. For a time he was manager of the Comedie Montaigne (now Comedie des Champs Elysees).

HAS "DANCERS" OPTION

London, March 28.
The Shuberts, also Sam H. Harris are endeavoring to secure the American rights to "The Dancers" which Gerald DuMaurier is playing at Wyndham's.
David Belasco, however, forstalled them and holds an option.

"ORPHANS" STOP AT LYCEUM

London, March 28.
The revival of "The Two Orphans" at the Lyceum had notice Saturday posted of closing.

Much was expected of this revival by the Melville brothers who have the house and produced it.

TYLER GOES TO MOROCCO

London, March 28.
George Tyler, the American producer, has gone to Morocco, but will return here for the premier of "Merton of the Movies." George Kaufman, one of the play's authors, also will remain on this side for the same event.

TOM WALSH WITH BRIDE

London, March 28.
After making four feature pictures in Austria, Tom Walsh, the director, has returned to London with an Austrian bride who does not speak English.

They sail for New York March 31 on the Aquitania.

"PETER THE GREAT," LONDON

London, March 28.
The German-made picture, "Peter the Great," with Emil Jannings, opened Monday at the Scala.
It is a splendidly played film drama but historically incorrect.

"PEG" CALLED MASTER FILM

London, March 28.
The American-made picture "Peg o' My Heart" with Laurette Taylor, opening Monday at the Palace, is acclaimed as a masterpiece of film comedy.

"BETTER TIMES" IS REVUE

London, March 28.
"Better Times" over here is the title of a revue, produced by Reeves & Lamport. It opened successfully March 26 at Chatham. Jack Haskell staged the show.

MARIE BLANCHE JOINS REVUE

London, March 28.
Through Irene Brown playing Sophie Fulgarny in "The Gay Lord Quex" revival, Marie Blanche replaces her in the "Nine o'Clock Revue."

"KIKI" IN LONDON IN FALL

London, March 28.
The Belasco play "Kiki," now running in New York, will be produced over here in September by Gilbert Miller.

"SWEET NELL OF OLD DRURY"

London, March 28.
At the Lyceum following "The Two Orphans" will be "Sweet Nell of Old Drury," with Fred Terry and Julia Neilson.

EMPIRE REVUE POSTPONED

London, March 28.
The revue at the Empire to have been presented last night (March 27) has been postponed for a week or longer.

Hamilton Reconsiders Resignation

London, March 28.
The hastily tendered resignation by Douglas Hamilton as general publicist for Sir Alfred Butt has been withdrawn by Hamilton.

"Riding School" Act Booked Abroad

London, March 28.
The Bostock "Riding School" American vaudeville act is booked to play in London during the summer.

BERLIN

By C. HOOPER TRASK

Berlin, March 12.

Die toerichte Jungfrau ("The Foolish Virgin")

The Grosses Schauspielhaus has lent off its policy of producing classical and semi-classical plays and operettas and is now giving a musical comedy by Oscar Strauss, writer of "The Chocolate Soldier." The libretto is signed with a pseudonym, Florida. It is not hard to guess the reason why, for it is hardly a masterpiece. The music is on a much higher level, there can be no question of Strauss' talent as a composer, but real originality is unfortunately lacking.

The story of the piece is laid during the Renaissance and revolves about the besieging of the city of Gaeta by General Collisano. This commander has demanded that the city send as a token of its defeat a virgin girl. It appears that there is only one in the city, a girl of the nobility of beauty and distinction, named Vittorina. The idea does not appeal to her and she hides herself in the garden of the city bawdy house, thinking that no one would ever look for her there. Collisano, being of an adventurous nature, masks himself and enters the city, calling himself the Count Straparolo. He arrives at the garden just as Vittorina is being insulted and nearly assaulted by a drunken brute and he saves her. They immediately fall in love. A crowd of important city officials appear and Straparolo vanishes. The officials have been told of Vittorina's whereabouts and come to capture her.

The second act takes place in Collisano's tent. Vittorina is brought to him, but does not recognize the Count Straparolo in him, as he is now unmasked. She resists his advances, telling him that she loves only one man, a certain unknown Count Straparolo. Collisano leaves her and returns, now disguised as the count; she falls into his arms. But for her sake Collisano has left his army leaderless. It is attacked and defeated by a rally from the besieged city. Collisano is captured, but Vittorina asks that his life be spared for three days.

The last act takes place in a restaurant where Vittorina is dancing, disguised, and is hiding Collisano there with her. They are both discovered and things look gloomy for the defeated general; but Vittorina has been promised the granting of any request as a return for her heroic work in saving the city, so she asks for her lover's life.

The dialog given to the two leading figures is not interestingly written; is, in fact, a mere collection of bromides. What humor the libretto has is centered in two minor parts, Beppo and Beppina, who really have nothing to do with the plot but are dragged in somehow and have the best songs of the evening. Anyhow, in its present form, the libretto is far too suggestive for American consumption. As suggested above, Strauss' music is not up to the "Chocolate Soldier" level, but is always well orchestrated and usually holds the interest. It is really unfortunate, however, that the modern German operetta composers seem to be trying to write operas instead of lighter music.

Business has been good, but most of the seats were already sold by subscription, so that does not prove as much as it would seem to.

Katja, die Tanczerin ("Katja, the Dancer")

This latest operetta by Jean Gilbert, the Berlin composer of the world renowned "Lady in Ermine," was produced simultaneously in Vienna and here at the Neues Operettentheater by the director, Herbert Trau. Gilbert is well known and liked here, so that the production was well received by the critics.

Taken by and large, the libretto by Jacobson and Oesterreicher seems to have been the most witless and ridiculous of any seen this season. Its humor is not funny and its melodrama falls with a resounding thud. Gilbert's music, however, has some real quality when he is not trying to imitate American jazz or to write a popular song for German consumption in the proverbial two-four rhythm. He hits a waltz in the first act which is really stunning, but, strangely enough, does not play it up; while the pieces which are forced as the hits of the evening hardly seem to catch on with the audience.

The libretto is almost pure blood and thunder melodrama of the ancient ten-twenty-third variety, the only difference being that it is not effective. Katja, the leading figure,

gives herself out to be a dancer, but is really a Russian noblewoman who has had to leave Russia on account of the machination of another noble family. She is now seeking Prince Sacha, the head of this family, to take her revenge upon him. At a ball given at the American embassy she meets a very attractive young man, is smitten by him, and, of course, it turns out to be Sacha. So she accepts his invitation to have supper with him at his villa that night, planning to drug him during the meal and have him put out of the way. When she gets there, however, she finds he is such a sweet boy she simply can't believe he could have done all those horrid things. So when the time comes for the plot to take its course she warns him and he escapes, whistling to let her know that he is in safety.

The last act is laid at a police court, where everything comes out, and they are to be married and so on. In this act a very pitiful attempt at humor is attempted in the figure of the Chief of Police; the only snickers that the player of this role, an excellent comedian, by the way, could get out of the audience was by doing a fall. Through the whole three acts run two minor figures—the daughter of the American Ambassador and his secretary, who is in love with the daughter. Their dialog was almost feeble as that of the Chief of Police.

The production here was about as good as it deserved to be. It is true that Margit Suchy did not get everything out of the role of Katja, but even had a prima donna been engaged who was able to accomplish this the effect would hardly have been much better. Carl Beckersachs as Sacha played with an ease which one seldom sees off an English-speaking stage. Ilse Muhl, Harald Paulsen and Frans Gross did all that could be expected of them.

Business has been good, but not extraordinary.

"Die Koenigin der Strasse" ("The Queen of the Streets")

The Theater am Nollendorplatz, which produced "Der Vetter aus Dingsda" (Caroline) and "Wenn Liebe Erwacht" (those two charming operettas by Kuehnicke, has now descended to a translation from the Hollandish, book by Dena Spranklin, music by Vada Ennem. And what a come-down, for it surely seems that they could have found four or five operettas wandering around Berlin at the present moment with at least as bad a libretto and as trivial a music.

The scene of the operetta is Paris and the leading figures are Apaches. Odette, however, is not satisfied with this kind of life; she wants to give up picking pockets and go into high society; she is full of aspirations for all the things she has not got. So when her foster father, Luc, tells her that he plans that night to go to a fancy dress ball in a fashionable house where Apache costumes are to be worn, she sees her chance. They arrive at the house and pick up two admittance cards which have been dropped by a rich American and his daughter, to whom the host and hostess hope to marry their son, Marcel. Marcel at once falls in love with Odette and she returns his affection; but she has been followed by Jacques, a young Apache, who is in love with her, but whom she has continually snubbed. He threatens to give the whole game away unless she robs Marcel and gives the money to him. She refuses until he says he will shoot Marcel otherwise. Everything comes out and Odette is turned into the night at the end of the second act.

In the third she turns out to be the long-lost daughter of the American millionaire, and so Marcel marries her and the villainous Jacques is dragged away by a squad of police.

The only figure with any reality is that of Luc, the foster father, deliciously played in Berlin dialect by Curt Lillian. From the rest of the cast one might mention Charlotte Boerner and Hella Guerty. Erick Parenski as Jacques has the most extraordinary vocal production of any singer we know. He seems to sing by screwing up his mouth and gargling his left tonsil against his epiglottis; there are moments when one is sure that he could make a lot of money imitating a sawmill in vaudeville.

Business has been nothing to boast about.

THOMAS

ARTHUR

HANDERS AND MILLISS

3rd Month at COVENT GARDEN OPERA HOUSE, LONDON

in "YOU'D BE SURPRISED"

THEIR USUAL ENORMOUS SUCCESS—THEIR USUAL EXCELLENT PRESS COMMENTS.

"VERY FUNNY," SAYS SIR OSWALD STOLL

NAHAN FRANKO AND ORCHESTRA (13)

36 Mins.; Full Stage Palace

Heavily billed, this aged gentleman of classic renown in opera and concert circles closed the first half, giving vaudeville its first known symphony orchestra as an act. And, though the maestro was heavily applauded, as a vaudeville turn his offering was a woeful flop.

Thirteen dead-looking musicians against a dead-looking black eye, with no move of an eyelash by anybody but Franko, and playing waltzes and extended opera scores and arias, can give vaudeville something new but nothing exciting. Nor is the venerable artist's execution exhilarating no matter how technically superior it probably is, and even though he is said to play a Stradivarius valued at \$15,000.

Franko was for a quarter of a century the concert-master at the Metropolitan Opera House; that means little on Broadway, which may be to the shame of the Big Alley, but, nevertheless, so it is. He has played at the Strand (picture theatre) and at the McAlpin (restaurant) and has a long record of worthy musical accomplishments. He looks like Mark Twain, but has a negative personality when he plays and a less ingratiating one when he talks. He enters, crosses right to a black platform on the right, and goes into his work on the violin, never directing or even glancing at his men, on whom he has his back turned. They all wear black—everything is black except the old man's white hair and a common variety of small Sunday school organ of oak, out of color with the surroundings. He plays on that a while during a Gounod aria.

In his orchestra he has clarinet, flute, cornets, trombones, bass viol, 4 violins, cello and drums. The routine is light opera and heavy works, and after he has played and played and played, he does a Strauss waltz ("Blue Danube") that must run five or six minutes, announcing that he has been often called the "American Strauss."

Mr. Franko does several encores—several too many. One is an endless imitation by the whole orchestra and himself of a cat fight, which reads as though it might be good vaudeville, but isn't. It stands by its art and may be the cat's meow as a composition, but it gets nowhere as a number.

Before Mr. Franko had completed his idea of a program the washroom was overflowing with smokers, the lobby was well sprinkled, and a hundred seat-holders were standing in back, reluctant to deliberately walk out on the aged and respected artist, but frankly bored by the routine. When it seemed an over, after the cat had skidded, there was a speech (revealing the same misfire showmanship all the rest of it evidenced) and into a French ditty went the funeral band again. That was too much—the people trooped out in droves.

The applause was courteous. There were also flowers sent over the foots. It seems cruel to enlighten this beloved star of other and loftier fields that he shouldn't be taken in by the sympathetic outbursts of frivolous vaudeville-goers, and that a great majority did not warm to his lengthy, dreary, lightless and colorless concert. As a trade paper reviewer this reporter must state, however, that those are the unfortunate facts. *Lat.*

ALMA KELLAR

Songs
11 Mins.; One (March 19)

Alma Kellar is a personable blonde girl obviously inexperienced as to vaudeville. She possesses a fair soprano voice with a delivery suitable for classical and semi-classical songs.

As a try-out in the No. 2 spot in this house she did nicely, but her essaying of popular songs was a mistake. Opening in ante bellum costume, her opening song had a neat lyric, but is not suited to her. A quick change to modern dress for a melody of old songs gave the turn much-needed strength. A modern pop. was another song idea that didn't fit. Her patter version went better, being talked rather than sung. A production number was more in her line and should have been her last, but upon slight encouragement she encored with another pop., letting her down again.

Miss Kellar needs direction, exclusive songs fitted to her personality, and considerable additional voice culture before she can hope to compete with the present array of single women in vaudeville. *Con.*

FAIRBANKS TWINS and Co. (1)

Songs, Dances, Talk
22 Mins.; Special Set and Drops Palace

The Fairbanks Twins or "Follies" and "Music Box" renown, one of the most logical potential vaudeville successes in the realm of the profession, upset all probabilities and reversed all past performances by doing a silly turn at the Palace that made them a dismal disappointment. It was almost incredible, seeing these delightful, talented, glorious youngsters who have so often come through in triumph under the most exacting eyes and in the most precarious circumstances, left gaping and helpless on a stage when they could have crowded in all their best dances and crowned their young careers with a sensational vaudeville debut.

Aided by Richard Keene, a youthful artist who has never missed, and by a program of Irving Berlin tunes taken out of the current "Music Box," and a run of incidentals and dances staged by Ned Wayburn, the "look" which has been imposed on these two confections is fatal. The idea is not juvenile, it is childish—a "dream"; the talk is logy, stupid and pointless and doesn't get a giggle. Edgar Allan Woolf is accused of writing it, according to the program matter.

It has been whispered of late, louder than sub rosa, that the sure way into big-time vaudeville is to have an act written by Woolf. The echo has come back, however, that big-time vaudeville is no fool. And if the bookers are sending clients to Woolf, of which there is no shadow of a doubt, the audiences have not been let in on it or have refused to give this author their o. k., slight unseen. Woolf's acts seem to get booked, whether or no, but his pass to immunity doesn't always carry over the footlights, where strangers form their own opinions. In the case of the Fairbanks Twins their behavior was unequivocally rude.

Again and again Keene or the girls and at times the three were left flat, standing and waiting. No laughs came. Even such masterpieces as "the alligator's elbow" failed to convulse the house. The bit about kissing the wrong twin, largely adapted from Woolf's defunct race-track act, "They're Off," failed of even a giggle.

The girls were discovered on in a double chair that revolved later. They did a romper number—light, but charming. Keene entered and told them they must have a beauty nap (for no known reason), and they turned the chair and he recited them to sleep, going into a dance. Lights out and the girls came on in a hoopskirt dance and a little song. Lovely. Into fullstage with a dual kiss-me melange of disconnected and absurd twaddle that was silently and coldly received; then a mirror dance, perfect; then some more gibberish and back to the original scene, with the girls in the chair and back in their rompers and Keene asleep in his chair and the sensational denouement—it was one of those dream things.

Here are the two sweetest kids on the stage. No audience can resist them unless they insist on it. All they had to do was run through their peppy dances, especially with the aid of the pleasant young Keene, and they were over. But somebody had to clutter them up with sets and yards of blowy drops and talk—talk that nobody could handle and that they couldn't handle if it were good. They cannot sing and they are hopeless at reading lines. They are exquisite little creatures and adorable dancers. That lets them out—and beautifully. But gazelles can not do truck-horse assignments and dolls can not be clowns and tinned drivels cannot pass for golden wit.

This "act" is not only a misfortune, it is an imposition, on the audience, on the theatre and on the poor little kiddies. The audience and the theatre will get over it. But the long-awaited vaudeville entrance of the little Fairbanks darlings has been woefully distorted and warped. *Lat.*

THE MANOLIS (2)

Acrobatic
10 Mins.; Three

Two men affecting Oriental dressing that fools no one although the tumbling and hand-to-hand stuff are neat and zippy. Intermittent dual style of simultaneous formations makes for pleasing novelty in between some unusual lifting and tumbling.

Past openers for the best grade houses. *Abel.*

HARRY RICHMAN (1)

Songs and Piano
15 Mins.; One
5th Avenue

Harry Richman has gained some attention in vaudeville as pianist for other acts, among them Mae West and the Dolly Sisters. For-debut on his own he has worked out a routine aiming for a bit of novelty. In aid is a midget in burnt cork.

Richman opens with a lyric which relates he is a salesman. The goods offered are songs to be sung in exchange for applause. Richman, at the piano, asks the midget for sample No. 20 and the midget, doiled up as a bell-hop, opens a suitcase and hands him a sheet of music. Upon completion he counted the hands and jotted down 22 per cent. returns. The next number was a smile song, done straight, then as David Warfield would sing it, then as Al Jolson. The Dollys were mentioned in connection with a little ditty about a fiddle and the strings. With the boy perched on the piano, Richman completed the numbers with a "mammy" song.

He then donned coat and with a little chatter to the boy exited to make Wannamaker's next place on his customer's list. That did not afford a peppy finale, but was logical enough.

Richman makes a good appearance, and his turn is made different. On second he served well enough. The numbers may be new, though they did not impress for melody values. Richman's ability to put "stuff" into their rendition counted. *Ibec.*

SARAFIN (14)

Russian Revue
30 Mins. One and Full
Special Sets and Drops

Sarafin was formerly with another Russian act. He leads this one and does the announcing in "one" between the numbers. Affecting broken English and dialect, Sarafin gathers some laughs with his pronunciation.

A mixed supporting company of 14 people, including two girl dancers and two piano accordionists, are included.

The full stage numbers are all backed or boxed by special drops or sets. The first is a gypsy number, the entire ensemble singing folk songs, with the male dancer and one girl stepping a bit. The dancing throughout is Russian, running to spins and hock steps.

No. 2 is a piano-accordion duet, with one of the men as a Russian ice cream vender. A market scene special drop backs this one. No. 3 was a Cossack Parade, the ensemble in flashy looking uniforms for an ordinary drill song and noise, the latter more pronounced than harmonious voices.

A man and woman in peasant garb, with grotesquely made-up faces, next. The girl sings and dances, using the native tongue, the man accompanying on the piano-accordion. Shaking of the anatomy by both elicited mild laughter.

The ballroom for the next number informed it was a story of the love affair of "Katushka" and a soldier. The latter wins her consent and that of her parents by presenting her a colored handkerchief. A mild dance unravelled the story.

The last number was a singing and dancing ensemble of pretentious costuming, with Sarafin leading the house orchestra from the pit. He prefaces the number by informing it was one from the Moscow Art Players. The latter are Morris Gest's dramatic importations, but at the 23d St. it all went.

The act is a flash for the pop. houses riding in on the local Russian craze started by "Chauve Souris" and given impetus by the Moscow Art Players. Otherwise it's an ordinary group of Russian singers and dancers doing stuff that has been a drug on the local vaudeville market for seasons. *Con.*

GEORGE MACK

Talk and Songs
12 Mins.; One
23d St. (March 26)

George Mack's likable tenor voice and presence should send him through readily in the pop houses. The opening used is a try for novelty, Mack supposedly being the speaker for a drive or something of the sort. It isn't needed. Mack might better get right into his songs, the edge having been taken off the type of opening used by frequent repetition in the pop houses. A short routine of stories, all well told, balance the singing. The last vocal number seemed to be pitched a bit too high.

Act can fill No. 2 nicely as it stands. *Bel.*

EMMA HAIG and Co. (2)

Songs, Dances
15 Mins.; Special Drops
Palace

The best act little Emma Haig ever showed in or out of vaudeville. And vaudeville is where she belongs, for she is great for 15 minutes and in that range can deliver all she has. Miss Haig can't sing and isn't long on "character" portrayal, though she can get over whimsical little portrayals on her winsome personality and the Haig lisp, which is on the level. As a hoofline she is par excellence. And in this turn she reels off her several styles of legmania, ankle bends, trick pirouettes and light acrobatics—and off she whisks to a hit.

Miss Haig shows a dandy production and five costumes. She enters as her own prologue, in a cloak that makes her look like a French doll, and goes right to work. George Griffin, a melting young tenor with diffident stage deportment yet manly ways, sings touching ballads between her dances. A girl who never lifts her eyes from the keyboard accompanies at the piano. The high spot is a pseudo-Spanish number in which Griffin dresses and acts "in the atmosphere," but which goes to a wallop on Miss Haig's twirls of a flimsy skirt weighted at the bottom with stiff material, which whips about her girlish form in most intricate mazes and to great effect.

A Jackie Coogan number goes well as a single on Miss Haig's boyish attributes, and the lisp fits it fine. The finale, with her most difficult steps, gets the tiny lady off heartily liked. There is no straining for recognition and the several bows are healthy and called for. This is a first rate number for any bill and a headliner for the average big-time house, especially west, where Miss Haig is a favorite. *Lat.*

JOE STANLEY and CO. (5.)

Revue.
21 Mins.; Full Stage (Special Set).
Proctor's 125th St.

Joe Stanley and his company are evidently recruits from burlesque. The vehicle sticks out as a first part from the same source. Not that that is an objection. On the contrary, the act has in its favor the speed, comedy bits and specialty arrangements typical of burlesque, with just enough hokum to make it perfect entertainment for the better class of small time theatres.

Stanley is a diminutive, but decidedly clever low comedian, with clean methods and a natural comedy vein and style of his own. He extracts excellent jazz effects from an ordinary tin whistle in a duet with one of the girls who strums the uke. He has a better than average voice, and as an eccentric dancer, can hold his own.

The plot is the usual light and meaningless affair, but enough to string the specialties on. The company comprises a singing straight man, who qualifies, a S and D sou-bret, and a female eccentric dancer worthy of especial mention. Team work is noticeable throughout, and the act as it stands should get all the time it wants, to feature small time bills.

EDDIE KANE

Monologue
18 Mins.; One
Fifth Ave.

Formerly of Kang and Herman, but now appearing alone, and reported to have been doing so for the past few months. Placed in the central portion of the last half bill at the Fifth Avenue, Kane endeavored to deliver himself of mediocre dialogue that included one or two outright puns and revolved around a "typical topical" lyric.

The up-to-date verses were unending in number. Despite the lack of cause Kane insisted on delivering two more as encores upon the least provocation. The bit was overdone and detracted rather than aided.

As a performer Kane is capable of stepping into any vaudeville house for assertive qualities; hence it is but a question of material with him. To that effect his current offering may be said to be shy the necessary requisites to register emphatically for the better class theatres, although if he's satisfied the present routine should take him for a swing through the pop department. *Skig.*

CARL SHAW and BAND

Songs and Dance and Band
15 Mins.; Three (Special Drapes)
23d Street

A five-people jazz band frame-up plus Carl Shaw up front with pop songs. Shaw is a youthful appearing songster, looking no more than 16, although a veteran on delivery of his song and dance stuff. The routine can stand considerable improvement, which adequate coaching should accomplish. The makings of a good act are evident.

The jazz band opens ensemble and then Shaw solos vocally. Then the jazz band again and Shaw solos once more. That's the act idea, an alternate succession of specialties that becomes tiresome after the first five minutes. The jazzers (drums, trombone, cornet, sax and piano) also have a preference for "blues" solos effective in their way, but over the head of the average pop house vaudeville audience, that is not so strong for "hot" indigo walling as a dance crowd would be. The successful jazz bands have solved this by selling only familiar and melodious "blues." The only attempt for novelty is a "Gallagher and Shean" duet between the cornet and clarinet, with a red fez and a walking stick as the props. The idea is familiar and has been done before.

Shaw is given altogether to the shiver style of jazz song and dance delivery and could be made more effective through a change of pace with a slower number. He appears in Elton jacket but minus the collar. He has a fair share of legitimate talent, the hock stuff getting considerable results.

The running time, could not be accurately gauged because of the impromptu clowning, with another member of the bill leading a number. They closed the show and pleased, and should repeat in houses of the 23d Street grade. *Abel.*

OWEN'S MARIONETTES

Ventreoloquial
15 Mins.; Full Stage (Special Set)

A miniature stage set in "three" serves as the background for this turn which was a try out here. Marionettes are used exclusively, no humans appearing.

An easel announces the different specialties, Irene Franklin and Dog; Sunny Boy, and Jackie Coogan and Cop. The first number introduced is a doll in rompers a la Irene Franklin and her dog. The girl talked to the pup who barked his appreciation in realistic fashion. The handling of the wires controlling the animals movements was a faithful imitation.

Sunny Boy was a Pierrot doll juggling a ball to musical accompaniment. Jackie Coogan and Cop was crossfire unfunny between the two, with a song and dance by Jackie, and "Harrigan" sung by the cop.

The act in its present shape wont get anywhere but has possibilities. The talking idea is tip top but should be elaborated and modernized. The female voice supposedly emanating from Jackie Coogan is wrong. The motionless lips of the dolls also dispel the talking illusion. If this can be remedied Owen's Marionettes will find consecutive booking in the intermediate houses. A special drop accompanied each number. The finish is most abrupt and unheralded. *Con.*

SEVEN BROWN GIRLS

Orchestra
13 Mins.; Full Stage (Special)
23d St.

A female band combination, the seven girls playing harp, piano, saxophone, cornet, drums, cello and violin. Each of the seven is a splendid musician, but the team work is just what the average orchestra with a week or two of practice might produce.

The chief difficulty that holds back the ensemble playing, or at least keeps it to an ordinary level, is the arrangements. That all important factor has made many a band. When it comes to solo stuff the Brown girls excel. The cornetist, for instance, can triple tongue in a way to make the best of the old-time band soloists take to the woods. The harpist, saxophonist and all of the others in fact are trained to the highest degree of excellence in their respective instruments.

An attractive lighting system and drape background enhance the music. With reference to the ensemble work—it is far from bad. It's very good, but the solo stuff is so much better that the ensemble work suffers by comparison. Act easily rates as a feature for the pop house—one that should draw business. *Bel.*

**ARTHUR JARRETT and CO. (2).
"Cupid's Closeups" (Comedy).
15 Mins.; One and Four (Parlor).**

Not new, having played around New York a year and a half or so ago. But it must have been elsewhere or in retirement since. The skit should be playing all of the time. It has an idea. Ideas in sketches on the big time are novel in these days.

In this comedy the switch back is doubly worked. It tells of two versions of a young married couple's quarrel, as the wife described it to a mutual friend and as the husband later gave his side. Each recital is broken into to show the quarrel as it occurred per the versions, in the parlor of the couple's little apartment.

That's not a bad idea for vaudeville. It could be put to other stage use and wouldn't be a bad plan to aid the jury system.

As the wife told it, she was humble, gentle and subservient, bullied by her boisterous husband who also ragged about her mother; as the husband told it the wife was a nagging, revengeful, rebellious and threatening.

Later as the husband, wife and mutual friend met together in "one" the married couple turned upon the third party, driving him off while they repaired homeward, reconciled but still squabbling.

In the first incident or episode, Arthur Jarrett was excellent. He's a clean cut natural player of the role. Bessie Burt as the wife did not show as well there as in her own incident when she assumed the aggressive. Dan Jarrett as the mutual was not called upon for any effort.

The playlet runs through with speed, the two scenes and bits in "one" including the finish just hitting 15 minutes.

A sure laugh and we'll played, this turn should be kept working.

Same.

**ANDY AND LOUISE BARLOW
Song, Talk, Dance
15 Mins.; One (Special)
23d St.**

Boy and girl in "tough" characters working before a special drop in "one" with "Gasoline Alley" conspicuous on it. A prop shift serves as the intro, the girl soliloquizing she'll take it off the line and iron it for her brother. The next door neighbor, an aspiring pork and beaner, emerges to claim the brightly hued shirt as the piece de resistance of his regalia for the night's dance. Argumentative cross talk leads into the arrival of a package for the girl, "Dotty Dimple", advising her "David Tabasco" has engaged her and is including the costume, a pink abbreviated affair, which she exits to don.

The boy plugs the wait with an acro dance and she reappears in the short apparel for a neat tap dance, doing "Wild About Harry," to a parody of "Tommy," the boy's character name. "Tosie O'Grady" is similarly lent distinction by a new lyric dubbed "Queen of the Bowery," which cues into a stage Bowery double dance number, a riotous conclusion.

The girl is possessed of a modicum of natural charm, which, coupled with her verve and personality, distinguishes her as "cute." The boy looks the "tough egg" completely.

The general atmosphere may remind one of the McLaughlin and Evans idea, but there is really no similarity. Excluding the same Bowery aura that permeates both turns, each is worked out differently.

Abel.

**HARRY L. COOPER and Co. (3)
Comedy Sketch
17 Mins.; Full Stage
Fifth Ave.**

Rather aimless as to its conception, this vehicle provides sufficient excuse for Cooper to do a "stew" throughout, but, nevertheless, permits a secondary character to equally share in the honors. At that the skit totals not above an ordinary trice daily interlude.

Another as a butler, and a woman assist Cooper with some sort of a mistaken identity theme as an excuse for the playlet. Cooper's staggering, floundering and general physical maneuvers to stay on his feet provide the principal means of gaining laughter, while the exaggerated, broad English accent of the servant is handled well enough to practically parallel the lead's efforts. The woman is decidedly passive in her relations to the script.

Consolidation of much of the material should help, although it is most unlikely that this effort will ever go beyond the intermediate houses.

Skip.

**"COMPLIMENTS OF THE SEASONS" (5)
Dramatic
22 Mins.; Full Stage
5th Ave.**

The title does not hold forth the promise of a dramatic playlet in slang, but that is what Paul Gerard Smith named his latest effort, a sort of change of pace for him. It tells the story of a little incident on Christmas eve, with the hero a slangy youth just sprung from Sing Sing, where he did a bit for picking pockets, but now trying to go straight.

There is an attempt at a cameo scene showing the window of a jewelry shop and in front one of those Salvation Army Santa Claus collectors with an iron pot hung from a tripod. "Fingers," the kid fresh from "stir," wanders onto the scene and after explaining he is flat drops the last two-bit piece he ever made honestly into the pot, with the remark it might change his luck. A "bull" enters advising "Fingers" it is not many steps behind him. The boy ad libs that it looks like the docks are the best place for him.

A scene change pictures a dock and the piling supports. "Fingers" while meditating is interrupted by a girl about to plunge overboard. He prevents that and her explanation for the suicide thought was loneliness and the eve of Christmas. There is a fellow whom she came from Michigan to meet, but somehow his address was lost. "Fingers" admits he was about to take to the briny himself, but instead they'll both hoof it to a cafe. It develops neither has a dime, so he beats it to make a "touch."

A scene change finds the boy holding up another youth, the latter broke buying presents. "Fingers" makes off with his watch. Back on the dock the bell interrupts with the victim, who turns out to be the girl's lost sweetheart. There is intervention with the copper and the glad lover gives the plain clothes man the watch, which is promptly lifted again by "Fingers" and returned to the owner with "compliments of the season."

There is crudeness in several ways. One scene change creaked above the orchestra playing, and while the settings are rather ordinary, there is a human touch to the turn that gives it possibilities. Perhaps it was framed for three-day featuring, and it ought to deliver there.

Garry Owen, the only featured player, surprised the talent. The stage kid has grown up and he is "due." As a pianist and songster some time ago he was fair. If the Smith act does nothing else it serves to put young Owen on the right track, for he is aimed for playing roles. He fell into the slangy character of "Fingers" as naturally as a skilled legit. His playing centered all the interest and he brought out the best of the lines, among them several which gained laughter. If the turn can be tuned to big time standard cast changes are necessary, and it is probable it would have looked better with the support any way near Owen's. Of the other players, the role of the detective was best enacted.

Ibce.

**THOMAS and AKERS
Dancing
13 Mins.; Full Stage
Cyclorama and Drapes
Broadway**

Two beautiful, well-formed girls, blonde and brunette, who can dance. A male pianist is carried to plug in gaps between dances. The act is hack-grounded by a pretty silk eye and hangings.

The curtain rises with the pianist soloing vocally at the instrument. The lyrics were lost, but the turn picked up immediately upon the girls' entrance for a corking, kicking dance.

A pianolog followed while they changed to pretty bare-legged costumes for a double waltz adagio, the blonde girl handling her lighter partner in easy fashion. A toe solo by the brunette was graceful and smooth. It was followed by the other solo, featuring front and back kicks, acrobatic steps and a rolling split.

After a piano solo which landed the girls closed in a pip of a jazz double costumed beautifully, in black skirt and knickers. The duo is there for anywhere. They have grace, appearance, ability and all of the other requisites for the two-day and can follow any of the dancing acts on any of the bills.

They are big time and production calibre on sheer youth, beauty and ability. The piano is ok, but a band would just about set them for man, and lucrative bookings.

Con.

PALACE

Monday night's running order revealed a strange arrangement of a snappy and variegated bill. Long Tack Sam and his Chinese wizards, first billed to open and then programmed to close, open intermission; Gordon Dooley and Martha Morton, a light-comedy act in "one," closed the show, coming on at 11:02 and holding in the mob until 11:20. Nathan Franko and Symphony Orchestra (New Acts) closed the first half and did 36 minutes, most of it wasted. And Four Casting Stars opened the show and stopped it.

There were three brand new acts and several others new to Palace audiences. The Fairbanks Twins and Co. (New Acts) in their vaudeville debut with Richard Keene; Emma Haig and Co. (New Acts), Long Tack Sam, a Palace stranger; Dooley and Morton, ditto, and several others in the same position. The new booking impresario of the Palace, whether by design or fortuitous coincidence, surely put up a run of the unfamiliar as well as the worth-while for this week.

With that the bill was not a complete walkaway. Franko is unfitted for vaudeville entirely, and the Fairbanks girls, past all hazard as dancers, still took up some lengthy spaces meant for laughs that resulted in dead gaps between their and Keene's brisk numbers. With the Fairbankses, Keene and Miss Haig it looked like a Music Box alumnae reunion. Keene and Miss Haig were partners for several seasons, besides.

The Four Casting Stars, working

**ALEXANDER GIRLS and CO. (1)
Piano, Songs, Dancing
18 Mins.; Full Stage (Cyc and Drapes)
American Roof**

Two talented, pretty, youthful girls in their teens. A male pianist does the utility work between numbers, singing introductions for the dances, all of the songs sounding special and well handled. The pianist also solos a well-rendered fingered exhibition.

The girls make four changes, with a song and dance for three of the costume effects, the fourth being a boy and girl Apache acrobatic waltz that was a marvel of grace and ease. The green spot used in this number should be changed to amber or white, as it killed their faces.

The other song and dances were the opening, "We're at Our Best Dancing," followed by a dance that didn't belie the billing; a Russian routine of spins and hoch steps, high class, in pretty costumes, and the finish a wham of a jazz routine in cute knickers. Bare legs prevailed in all but the Apache number. The Alexanders are big league dancers, and with their youthful prettiness and other physical assets should go as far as they wish in vaudeville.

Con.

**MUER and GILLER,
Songs,
13 Mins.; One
58th Street.**

Man, woman and a piano. Six songs, an encore and a change of costume. Too much.

Listening as possibly special material, and anyway, sounding new, a few of the melodies offered by this pair held interest. The manner of delivering is something else again. The feminine member possesses a range that carries to the higher altitudes although just how much actual melody is contained therein remains questionable. Especially was it noticeable at least one note mostly depended upon physical effort as a means of reaching its objective. It grated. The man holds but a secondary position in the mapping out of the routine.

Inclined to be somewhat over-dressed, the woman might aid by toning down as far as the eye is concerned with the same true as to the time this duo consumes. A bit of revamping should see them through the smaller houses. Skip.

**TILYOU and ROGERS
Talk and Dancing,
11 Mins.; One
58th Street.**

Starting off with one of the men announcing the advantages of a new serum that will inject the needed energy into the aged, the partner entrances from the front of the house. It thence develops into an acrobatic dancing competition with both men revealing enough stuff to make an audience like it and proved equal in returns to anything else on the 58th street bill had to offer.

What conversation there is delves into the superfluous, it being the acrobatics the team either stands or falls by. According to the reception accorded the pair look sure-fire for the intermediate houses with an early spot not being entirely out of the question in some of the larger emporiums.

Skip.

on wide-apart horizontal bars and over nets, did some hair-raising double somersaults and floppings in air to difficult and intricate hand-holds, and with about half a house in kept Martha Pryor off the stage during three or four introductory choruses. Miss Pryor, in a cloth of silver dress with lace over the skirt (the costume cost a pretty koepke!) revealed a bodice that was as daring as anything ever seen on any stage, with a decollete V in front and behind that would have shed to bare skin had it slipped from the waist up. Her southern dities went well, but she should avoid the straight ballad verse and chorus, as it gets her out of the Kentucky accent and spoils the illusion, even though she uses the episode to support a wench version. She would also do better if she didn't have Bob Geraghty sing a piffing doggerel about how good she is before she comes on. She is good—better than the song about her. And that dress! A whole libretto could be knocked out about that. Miss Pryor took four bona fide bows, very strong in the early spot and following a surprise opening sensation.

Miss Haig, with George Griffin and a girl pianist, stood up beyond anything she had previously shown in vaudeville, and established herself immediately as having a big-time entry.

Holmes and La Vere knocked the house for a flock of statues in the comedy hall of glory. Their material is an uninterrupted succession of wows, with the droll Holmes slapping in the polits and Miss La Vere loading his artillery. The piano scene was a yell, and the finish left the audience exhausted. Nothing more could be desired in a two-act that Holmes and La Vere delivered.

Franko delayed the intermission, and it was rushed through, with almost no time to stretch, even the Topics being passed up and into Long Tack Sam's dizzy production the show tore. This world-polished Celestial has made good all over the globe. For years he has craved a spot at the Palace. A freak set of "breaks" landed him in the sweetest groove on a bill worthy of his best. His troupe whizzed through a comparatively brief routine. And with about half the stuff that Sam does better than anybody else right now on earth his offering was rousing hit. The finish saw the whole company at it, like a three-ring circus, with his marvelous air spinner in the center and his amazing web-worker and his girl twister holding the ends. His comrade scored and his stunts got cannonades. It was an unusual get-over.

Jack Norworth, with Dorothy Adelphi, the red-haired pianist who accompanied her (Samuelson) almost every song, followed with a hearty reception and a far stronger and tighter routine than he had when he first broke in the combination late last year. The Fairbanks kiddies did not get a round on appearance, nor did Gordon Dooley and Martha Morton.

But the newest alliance of two royal vaudeville families worked up. Entering past 11 o'clock and with nothing to follow them, held their house in solid and got all their laughs and cuttings up generally in poise and ease. Martha has grown to a fine, strapping girl, improving every day in stage sense and beatific appearance. Dooley makes of her a marvelous foil. Sam, Kitty and Clara Morton sat beside this reviewer, unnoticed by the surrounding seat-holders while the youngsters talked of them and got their biggest laughs at them. The sister and parents wiped their eyes as they laughed. And so did many another. It was a marvelous exhibition of personality, concentrating the hundreds without a program fluttering under the circumstances. Martha, single-handed, held that stage and that audience at 11:18 with a song and dance. Surely that was a test of the Morton blood and bone, and, like a Morton, she went over the top. Two names so long beloved in vaudeville will go on, the new generation will carry them along as befits.

Lat.

COLONIAL

The Colonial, for many weeks running 10 acts on each bill, currently has chopped off two of the acts but is prolonging the running time by a riotous clown ensemble for the getaway which should build up business with each succeeding day. As it was business was, but fair Monday, with Trixie Friganza and the California Ramblers as the only names among the eight acts. But that finish was a veritable panic, Jimmy Lucas, a couple of song pluggers and others rambling all over the house and cutting up generally. While one neighboring professional voiced an adverse opinion of Lucas' references to the performers as "back to the cage with the other animals," and found fault with the lifting of the barrier that has always separated the audience from the performers, this ad lib clowning has its good points for the box office. Too much of it may boomerang but, while it's still a novelty, the hoke that would perish otherwise, were it seemingly part of a rehearsed routine, scores houses. It is supposed, spontaneously, although all of it is actually framed during Monday morning rehearsal.

Harry Tsuda, none the worse for

a nasty spill Monday matinee from atop his precarious chair perch on the huge sphere, ran through his routine that evening without mishap. The Jap equilibrist shows some flashy stuff with his chair pyramiding atop the globe and was accordingly recognized.

Lilis and Clark, No. 2, harmonized effectively. The woman has a natural "blues" voice which makes her simple introductory vocalizing sound a bit discordant although she connected later, with the indigo wail. However, why not something newer than the veteran pop song she is doing?

Harry Laughlin and Clara West have a good idea in "The Little Speculator" routine. She is a ticket broker in a hotel and he a prospect. Recommending certain shows, it cues them for scenes from various productions. This could be made doubly effective by actually doing excerpts from Broadway shows. This might have its drawback in that it does away with a good deal of the special material they now feature, but the latter is rather spottily written and does not hold up as well as a truly masterful production song hit might. The idea would be just as effective with past or recently departed Broadway shows as with current productions, if permission for song excerpts from the latter is not obtainable. As is, they were a bright No. 3.

Jimmy Lucas with Francene sapolied. With very little comedy preceding, the clean-up was set-up. The "fairy rose" bit which metamorphoses all males who smell thereof into gentler mould started the clown proceedings. A hard-boiled looking stagehand whiffed it and wanted to kiss Tsuda, who also figured in the hoke. Lucas' stuff was a riot and the first and only to earn the w.k. "Colonial clap." The concerted applause brought him out for a bend after the California Ramblers were announced.

The jazz band turn is a clean cut bunch of appearances and fair entertainers as far as band acts go. Of the band turns seen in the local big time there has been only one Whiteman for musicianly dance music; one Ben Bernie for 100 per cent, vaudeville entertainment that combines genuine comedy with the jazz and one Lopez for straight symphonic syncope. The rest must perforce suffer in comparison. Judging from the manner various audiences have received all kinds and conditions of band acts there's no telling what will appear here or another. The Ramblers took the regulation three encores but no distinctive "kick" is evident although a good try for novelty were the syncopeated operatic excerpts.

The "Topics of the Day" reel disclosed how indiscriminately the gags are selected. One of them, for no good reason, has been blamed on Variety although never appearing in this journal of theatrical enlightenment. Several weeks ago Variety was also accused as publishing a gag "Topics" has been accused of hopping in choice gags, reprinting them and editing some unknown publication like Variety.

Melissa Ten Eyck and Max Welly assisted by a violinist and pianist scored with their artistic dance routine. Trixie Friganza's "little bag o' trix" also clicked. Welly later entered to dance with the comedienne. His success in hoisting her on his shoulder and whirling her around at a brisk pace places Max in the hero's class. One Olson and Chic Johnson closed through their regular routine around which was built the concluding afterpiece. The team's two colored assistants figured prominently in the scoring, that chariotist eliciting applause whenever heard although for some reason held in check.

Abel.

BROADWAY

The Broadway is the closest approach to Hammerstein's among downtown vaudeville houses. The individuality of the "corner," the color and glamor of the bills as put together by Willie Hammerstein in the old days are more closely approached at the Broadway than in any of the other vaudeville houses of the present time.

And the house has an individual clientele known in the lingo as a "wise mob." This week the Firpo Broadway fight pictures are the inevitable "clowning" that winds up all of the Broadway bills stood them back of the rails Monday night.

The fight pictures carried an announcer who will remember the Broadway and its "wise mob" for many a day. This bird tried to tell that Broadway gang that Luis Angel Firpo, the South American heavyweight, was the originator of the "rabbit" blow. The razzing which followed was partially alleviated by addition of "in this fight," but the gang knew the announcer had pegged them for snaps and showed their resentment later when the same individual tried to tell them that Firpo had fought his way up to a bout with Dempsey for the title. Poor old Bill Brennan! Over his aged and creaking pugilistic bones the publicity purveyors are going to boost another sacrificial offering. The mob knew. They told the announcer that "So has Pancho Villa" and a lot of other pugilistic truths.

The picture (reviewed in the picture department) closed the show

following the clowning, incidental to Harry Stoddard's band. Will Mahoney bounced into the band for two songs and a dance that knocked them. At the conclusion of the musical turn the curtain was lowered. This started a stampede of the ones who didn't know about the clowning. Mahoney stopped them with a comedy address in dialect and held them solid thereafter.

The bill ran until well after 11. Opening with the Pantlone Sisters and Co., the show moved speedily. The act is a ring turn with a dreary pantomimic dance opening that doesn't belong. The excellent ring work that followed was solid non-fishiness and picked up after a draggy start.

Arthur Stanley (New Acts) danced nicely, followed by Thomas P. Jackson and Co. in "The New Stenographer," a sketch that was around in 1917 titled "Once a Thief." The act has a double surprise finish. Jackson played interestingly, with the woman an acceptable opposite for this small-time playlet.

Lydell and Macey following took the comedy honors of the evening. The old men character team have several new lines, one of which was a "wow" and will be. Macey takes out a bit of embroidery, and as his needle flies is questioned by Lydell. "Do you know any fairy stories?"

Thomas and Akers (New Acts) were an artistic diversion following. The girls danced themselves into instant favor and can duplicate anywhere.

Merino and Martin, a two-man wop dialect team, argued their way to big returns, then crabbled it by their painful stalling for bows. This pair are the worst offenders in this direction caught in some time. They take three legitimate bows when the larceny begins. An entirely uncalculated and unfunny curtain speech wound up an otherwise excellent comedy turn that is hurting itself by poor showmanship and ego.

Firpo, the Argentine heavyweight, was introduced in person by Merino. Firpo speaks no English, but through his interpreter said he hoped we liked him better and better, showing that he got the vaudeville idea right off the reel. His modesty and refinement are distinct assets and will make the big follow many friends. He witnessed the balance of the bill from a stage box.

Harry Stoddard and Band, back after a seven-week absence, were given a big reception. The musicians did 28 minutes of their own routine, then clowning with members of the bill for another spell. They are a versatile crowd. This is their ninth week at the Broadway this season.

Con.

ALHAMBRA

Tip top vaudeville this week, with Vincent Lopez heavily featured as the "King of Harmony" and "direct from 13 weeks at the Palace," the marquee supporting a replica of the leader regally arrayed with a crown and scepter for a baton. The billing had its effect in excellent business Tuesday night, with equally as good the day preceding. Lopez was spotted to reopen after the stretch period and did 26 minutes to constant attention. The band, to use the Coue bromide, really seems to be getting better and better each time seen. Bill Hamilton, the first saxophonist, still has considerable latitude for comedy, of which he seems capable. What little he essayed connected. Several new production backs up to illustrate the various sketches as "Fate," "Fate" and the "Natchez and Robert E. Lee" boat race particularly.

Walter and Emily Walters, succeeding, hung up a neat score with their comedy ventriloquist offering. The puppets are skillfully manipulated which, coupled with the genuine comedy values of the crossfire, distinguishes the act among others of its type.

Just preceding the siesta was Billie Shaw's Revue, one of the lightest little offerings of its kind. Miss Shaw has tastefully mounted her stuff and wisely not "hogged" it out but has given the shapely danseuse and her two male principals sufficient leeway to scintillate. The act has seemingly undergone considerable revision and building up since last seen, until now it has almost lost its former identity. A stage box play is replaced now for the introduction to a "show" with the female page in rhyme that he would like to see something new. He introduces a "Bomb" and Ann Pennington number, also Miss Shaw before returning to the stage. A satirical Valentino number is a high light with the usual Spanish trimmings, the personator berating the flappers for their attention, concluding that "I'm in love with—myself."

Josephine LaVoie's "hot times stopping and sudden alternations" (referred to as a "show" number) is a novelty and as such was duly acclaimed. Miss LaVoie figured prominently throughout, a contortionist acrobatic dance in abbreviated King Tut costume—standing out. Miss Shaw's South Sea Isles dance solo with pretty head costume in lieu of the usual seaweed was good excuse for some torrid wiggling for extra spice.

Santos and Hayes, No. 4, clicked per usual. Buster and Jackie have stored their former pretentious re-

vue and have some corking dialogue credited to John P. Mulgrew. In prose and in rhyme each "pans" the other for her ample girth or slenderness, making for a merry quarter of an hour.

Grace Huff and Co. in John B. Hume's excellently written playlet, "The Trimmer," almost plays itself on the strength of the situation and lines, although it would be hard to duplicate Miss Huff's not-so-dumb manœuvre role. Without bordering on being artificially biased the lead impresses as knowing a thing or two, at the same time steering clear of unpleasantness. The support is well-nigh perfect.

Emil Boreo, a continental singing comedian, tackled via a side as presented by Gus Edwards, farid but fairly No. 2. His "mugging" annoys him in good stead where the language is unfamiliar. Spoor and Parsons, dancers, opened. Bessie Clifford, with her standard posing turn, closed.

STATE

When it comes to putting together a high class pop vaudeville show the first half bill at the State this week might serve as a standing model. A great show for the money and technically well arranged so that each of the five acts got a look.

Alex Hyde's Band closed. It's pretty hard to say any one of the better grade of jazz orchestras that have hit vaudeville since the craze started is the best—but Hyde's band is as good as the best and better than most, and for obvious reasons. The brass section, for instance, and the reeds are perfectly balanced. That's a condition that more than one of the top line band organizations might well be glad to brag of. The ensemble playing is smooth and exhibits perfect team work. Alex Hyde's violin solo, unlike most instrumental solos in jazz combinations, is an asset of the first water. The band's arrangements are also up to the minute. The harmonists played a flock of pop selections with a classic or two for variety. They could have occupied the platform for two hours had they wanted to.

Marie Drew and Co. opened with hand to hand stuff of an unusual nature through the understander in the turn being a woman. A one-handed lift of her two assistants by Miss Drew compelled sincere applause returns. The dressing is foreign in style and the music used as incidental stuff is about 20 years old for America. With the act's gymnastic ability of such a high order, it makes the old fashioned dressing and music all the more noticeable.

Bobby Higgins and Co., No. 3, with "Oh, Chetney," and the big auditorium didn't bother them half as much as Mr. Higgins probably thought it did. The house got every syllable spoken, the dialogue carrying to the topmost part of the balcony. Every time Higgins murmured "It's getting late," they yelled. The sketch went just as well here as it ever did anywhere. It's exceptional, this sketch, in that it has the kick of spice without the spice. Betty Pierce, a pretty ingenue, figures importantly with Mr. Higgins in putting the sketch over.

Next to closing, with a bunch of standardized jokes—just what they want at the State, incidentally, and capably handled by Mr. Wilson, a monologist who knows his business. He seemed to think they couldn't hear him all over the house also, but they did. He elicited for a speech after a little jockeying and talk about bows that was nicely emulsified through good showmanship.

King and Beatty, a two man piano and singing combination replacing Boyle and Bennett, were No. 2. The turn is a simple arrangement of singer and pianist and entertained pleasantly. Some pantomimic stuff by Beatty, a la Bert Williams was excellent. The vocal suggestion of Williams in a number, evidently intended to be an imitation of the late colored comedian lacked considerable. The team have ability. It's all a question of material. That which they are now using is satisfactory, but lacks anything that constitutes a punch. "Adam's Rib" was the feature picture.

Business very good, considering Holy Week.

Bell.

AMERICAN ROOF

The bill on the roof the first half was as spotty as a measles victim, due to two of the turns letting the show down to unimpaired depths. Both acts after intermission gave a second half a black eye, only saved by Clayton and Lennie, who shouldered a whole of a load in the next to closing spot and following probably the drarest comedy sketch in vaudeville in Jack Hallen and Co. The sketch wouldn't entertain an assemblage of morons, and though the Roof crowds are not fastidious, they are never that. It carries a wisp of a plot about a racing driver injured, so the comic is substituted by his friend and rival. Two songs and dance duets by the unprogrammed members and Hallen's own eccentric dance were the only bright spots, and they shone by contrast to the unfunny strained comedy efforts of the principal and his wrestling with the hackneyed, pointless dialog. It died standing up.

Another act that didn't get anywhere was Nita Johnson, the double-voiced girl, who held the opening

after intermission. Miss Johnson opens with a Chinese song in costume, changes to evening attire for another song, then to the piano for a faked introduction followed by a violin imitation, using a real instrument as a prop. The act ended here to all intent and purpose, but instead of off-stage song tips, the double voice revelation. She returns after another change for an operatic duet in both tones. Miss Johnson's straight singing attempts are so weak nothing short of a miracle could lift the act out of the bog it wanders into before the double-voiced thing. She lacks personality, voice, delivery and enunciation.

Chas. Reeder, an acceptable xylophone player, opened in a familiar routine. Reeder is an overmodest youth, and in one number was noticeably flat, but he passed, nevertheless.

Gordon and Delmar picked things up a bit next in their piano and song routine of singles and doubles. The girl handles the jazz delivery best. Her "wop" comedy song was not a dialect triumph. The man straightly nicely at the piano and holds his end up in the double. The act worked fast, hard and landed.

Barry and Lancaster were third. This team, originally from burlesque, have been with a Shubert unit part of the season. They are a big time act, but not with the present material. The cross-fire in its entirety is more than familiar. The restaurant bit has been picked up by every burlesque show on both sides of the street. Barry is a good eccentric comedian, and a first-class eccentric dancer. Lancaster is a top-notch straight of unusual appearance. He can read lines; in fact, the pair have everything needed for the best of vaudeville but an act. The early spot hurt them a bit on the Roof, but their returns were far from anemic.

Alexander Girls and Co. (New Acts) closed the first half of what started out to be a darn good show, and the Three Antrims wound up and held up what Clayton and Lennie managed to save from the second-half wreckage. The Antrims held nearly all for the picture with novel hand-to-hand risley lifts working atop a table and twin pedestals and doing their lifts from a body bridge mostly two high with the top mounter handstanding.

Con.

FIFTH AVE.

There were new things in this house for the first half of the week and the bill was made up of a rather wide variety. With comedy holding its own the performance rated well as three-a-day show.

A surprise in slang dramatics, entitled "Compliments of the Season" (New Acts), was a No. 3 heater, and helped the going considerably. Harry Richman (New Acts), who was one spot ahead of it, went over well enough. Rome and Dunn came on fourth for fair returns for their song efforts. The team has been appearing in the Little Club. During the winter they teamed with the Original Memphis Five, a live jazz band from Healy's. But the latter elected to stick to their cabaret job instead of playing dates. The songsters went on best with a ballad and that type of number appeared suited to them. They let it go with four numbers but might have encoored.

Lew Dockstader was next to closing, having one other comedy talking act ahead. He keeps his aerial telephone monolog up to date and instead of "ringing" the white house got St. Augustine for his chat with President Harding. There was mention of golf for a laugh when Lew agreed to go to the worst for nine holes. The 1924 Open was in "in the basket," according to whether Dockstader got over the wireless. The talk with the "Ku Klux Klams" is also made funny. So far as wanting 100 per cent. Americans, he advised the clucks they were cuckoo if they thought they could beat the Hebrews in a percentage argument. The score bit is an obituary of John H. Parnell, given in such style that it became a sort of autobiography.

Walter Clinton and Julia Rooney, with Harry MacDonald's Californians, a jazz band, were spotted sixth. The act was recently extended from the three-act tried by the couple. The material principally is out of the Clinton and Rooney two-act, and the high light is not the band but Miss Rooney's excellent dancing. The turn was on too long. A curtain was taken after 16 minutes, but encores thereafter extended the running time to 25 minutes. After Miss Rooney's hooding the balance held little of real value, for the jazzers are not an outstanding crew.

Redmond and Wells with their comedy skit, "The Fortune Teller," held the No. 5 spot well. The laughs came early, the man's "sap business" turning the trick. At the disclosure, when the girl explains she is out for thrills, he pulled a funny line, saying, "It's all how all we crapshooters get together." It was his eccentric dancing that put the stuff into the closing section.

The Mellette Sisters furnished the class of the show, closing, with Lew Pollock at the piano, but when they came on nearly half the lower floor had walked. Pollock might revise the announcements of the numbers

played, there being a bit too much of the personal pronoun. The result was that none of the comedy position bits got a hand. The girls looked peachy as ever. They are using a new finale, toggled out in Russian dress—the result of Morris Gest's importations. But their duds are so much better looking than the "Chauve-Souris" girls there is no comparison. The number put the act over to corking returns.

White, Black and Useless provided a good comedy opening. The routine is a clever disguise and use of a kicking mule, taking it out of the class of just an animal act.

Ibec.

JEFFERSON

The regulation bill of eight acts for Holy Week with the Monday night attendance will use the usual standard for this house. The Five Lelands, with acrobatics started the bill, with the strong woman gaining attention. The work is snappily routine and the act in its general makeup is a good show starter. Marked and Gay, a mixed dancing team in "one," appeared No. 2. Starting with the "girl's" capable buck and wing work, the act moves easily, the male member coming in for his share of the returns with acrobatic stepping. His style is different and worthwhile. The spot did not hinder the couple in securing applause.

Frank Wilcox and Co. in a comedy sketch held forth No. 3. The Jefferson management is not often inclined to play sketches. The Wilcox vehicle appeared to fit the bill. It produced several laughs and although away from the style of comedy relished by the downtowners it appeared to entertain. Paul and Goss took the No. 4 assignment, proving a refreshing bit with their newlywed skit. The couple are neat and artistic workers, their efforts meeting with approval.

Jack "Rube" Clifford with Russell Hird appeared No. 5. Clifford with his rube comedy provided several laughs, with Hird at the piano a capable feeder. The basic idea for the major portion of the comedy is a hard of hearing affectation employed by Clifford. It is well done with Hird, doing straight, bringing out the fine points to nicety. The team entertained creditably. The work, mostly quiet, registered, with the audience attentive from start to finish.

May Wirth and Phil, headlining with their riding turn, appeared No. 5. The top-notch riding by the two featured members brought round after round of applause, with one of the comedy hits of the bill credited to Phil. In the equestrian line this turn tops the list. The knockabout comedy a rare treat. The act was among the applause winners of the evening.

Ernest Ball with his piano work and vocal selections appeared next to closing. The difficult spot for a single man at the Jefferson, unless fortified with slapstick comedy, was held up nicely by the singer-comedian. The Irish numbers came in for their share of attention, with the general layout meeting requirements easily. Laura and Billy Dreyer closed the show with their dance routine. The Dreyers are neat workers and have provided themselves with a vehicle which can keep them going indefinitely. They held the audience with ease.

Hart.

23rd STREET

Six acts and a couple of tryouts, together with a feature picture, "The Fourth Musketeer," did business Monday night. The house filled early, and it was easy to see that it was a comedy audience the way the bunch fell for the old gags in the Topics film.

The Vanderbilts, a hand-to-hand balancing team with a comedy framework, opened. The comedy act laughs and the legitimate tricks registered for full value. The final lift, which has the understander raising the mounter from the floor one banded by the belt, registered solidly.

Three Syncope Misses, second, with harmony singing. The girls use piano, which could better be left backstage. The vocalizing, running to pop songs, is pleasing, and the girls make a nice appearance. They tried the three spot singly.

Johnny Neff next was a comedian that had him threatening to play a riddle, but never getting to it throughout the act. This business is original with Neff, he having done some 20 years or more, back with one of the big minstrel organizations. The idea has had many imitators, but Neff makes it look new. He checked off with his gags, some have been used once or twice, but the 23d St. yell is the oldest. A sketch arrangement, fourth, that had a marked touch of the satirical. It was extremely well played, but a bit above the domes of the Chelsea Villagers.

Welch, Moody and Montrose next to closing and a wop with Scream Welch's gag. The acrobatics goaled and the talk paralyzed 'em. It's a pleasure to watch an experienced combination like this. They don't waste a second, but make everything count for something. Brown Sisters closed.

Bell.

58TH ST.

Normal entertainment doing nicely is explanatory of the first half show. Six acts supplemented with a 65-minute picture were the tempting morsels offered. Not does any special kick the bill ran its course to shape as a proverbial, thrice-daily structure that satisfied a not too exacting audience.

Muer and Giller and Tilyon and Rogers are under New Acts, besides which Downey and Claridge opened. The latter pair, a mixed team, rely mainly on the tramp comic and a breakaway bicycle for returns with the initialing being accomplished through a song delivered by the girl, a bit that evidence has been added and something that should immediately be thrown out. It means nothing and the delivery is minus both voice and a sufficient sense of interpretation. It may be said that through this opening melody, a ballad, it's readily perceived the girl is not a singer. The comedy suffices to lift the act above the banal trap and to the point where it registers as a capable beginner for any of the pop house.

Johnny Murphy held the next to closing spot and frolicked through to goody returns. One line seemed to approach the perilous, although it was not particularly new and has been included in a comedy lyric offered by others. A pleasing appearance and a semblance of personality are of material aid to this youth.

Following, and closing, came "Up-town and Downtown," a full 20 minutes that caused no outstanding enthusiasm outside of an acrobatic dancing effort by one of the boys. The act looks to be a more or less hodge-podge of the standard small time ensemble turn with none of the individuals predominating and all of mediocre calibre. It impressed accordingly.

Henry L. Cooper split the before-mentioned acts and "hooked" it through to appreciation albeit the butler continues to take more than a fair share of attention whenever he is present.

Selig.

LINCOLN SQ.

A good vaudeville show and a better than average picture, "The White Flower," is responsible for capacity business Monday night at this house. The chap who plays on the organ the incidental music for the picture deserves mention. He is far more satisfactory from a musical standpoint than the orchestra, which seemed to lack teamwork, especially in dance numbers. Dancing acts not carrying a special conductor should by all means invest in a metronome, which will obviate 90 per cent. of the troubles incidental to false tempo.

The Duponts, a mixed team of comedy jugglers, opened, with some good tricks of ball manipulation, leading up to a double routine on kettle-drum heads. The woman follows with the devilsticks, handled cleverly, and the act finishes with the pair juggling battle-axes.

No one will deny that Marcelle Fallet and Mother are good musicians. Marcelle on the violin and Mother on the piano. But why at this late day bill themselves as "French refugees who lost all in the war and came here to carve out a career," as also announced on the picture sheet ahead of their act? Judging by Marcelle's flashing diamonds, the refugees are "carving" pretty well, and, in addition to the 57 varieties of bag waving our own artists have shown us, here's a Marcelle wave. The act itself pleased this audience and will please others, but the girl should visit a hair-dresser and both give a good customer an order.

Reed and Bernard, two men and a woman (one man not billed, although important), in a comedy sketch of a familiar brand, involving a country school teacher incurring the enmity of the village Simon Legree, and the fresh traveling salesman, who puts Simon in the clear with a guess and grabs the girl, with her rapturous consent, after an acquaintance of 15 minutes. No wonder George Washington fell off the wall! Abe Lincoln's picture was there also.

George Horton, "The Black Dot," hung up the show with songs, gags and dancing. He did enough dancing to let the audience know he could, but as good a dancer as Morton should make more use of this valuable asset and eliminate a few of his jokes, some of which are older than himself. His songs, with and without the uke, also his dancing, are sure-fire, and he left the big audience ranting. The Skelly-Hell revue closed the vaudeville with a smash. Any vaudeville fan seeing this act will wonder what it is doing on the small time. Skelly is a good comedian, dancer and ad lib clown. His methods are clean and he does not overdo anything. Miss Hell is a stately blonde with a good voice, a capable foil for Skelly's comedy. They are supported by three clever girls, a balladist, a blues singer and a young contortionist who, with practice and a little more experience, will make the best look to their rivals. The singers put their numbers over with gratifying results, and the act is so constructed there is not a draggy moment in it. Skelly clowns all through and does it well. The act is 20 minutes of cleverness and clean comedy, besides being a flash. The picture ended a very creditable show.

FACTIONAL DISPUTES IN M. P. T. O. A. MAY BRING N. Y. STATE BACK IN NATIONAL BODY

Exhibitors Called to Chicago for Meeting on Michigan Plan to Refinance M. P. T. O. Organization—New York Asked but Not Represented—Charles O'Reilly Elected President of T. O. C. C.

The storm and strife of the forthcoming convention of the Motion Picture Theatre Owners of America, scheduled for the Chicago Coliseum May 19-26, is seemingly centering about the New York State organization this year, even though that body no longer holds membership in the national organization. Indications at this early date are there is going to be another terrific fight on in Chicago. At least one faction which seems to be furthering the candidacy of one of the mid-west leaders is after the New York organization to try to bring about its support in the forthcoming fray.

Already the battle line is a far-flung one, from coast to coast, with those favoring either faction pulling wires to achieve the desired end. Unless some factor arises there may be further disruption within the ranks of the national body of exhibitors. In that event, and at this time, it is said, the organization could not endure for another year.

Although in some directions there is reported little possibility of the New York State organization again becoming affiliated with the national, there were signs during the current week that there may be a chance New York State might be in line with the national after the Chicago convention, if not prior to that time.

At present the field of action seems to lie in the Middle West, with Chicago the common meeting ground for those evidently trying to line up a strong opposition toward any candidates the present executives of the national organization might propose to place as their successors, if they should step down. If this opposition develops strength it is probable Sydney S. Cohen, the present president of the M. P. T. O. A., who has held that office for three successive terms, might again be compelled to head a ticket in the field in the interests of harmony. If that happened the New York State organization, could Cohen manage to make his peace with Charles O'Reilly and the other elements of New York State, would be one of the strongest sectors in the front Cohen could present to those opposed to him.

Yesterday (Wednesday) at the Sherman House in Chicago there was a meeting called ostensibly to discuss a plan of financing the national organization, proposed by the Board of Directors of M. P. T. O. of Michigan. The telegram sent out inviting some 25 influential exhibitor members of the various State organizations read:

Chicago convention will be turning point in our National organization and something must be done to assure move in the right direction. Michigan has definite concrete plan for financing the organization and putting it across. You are one of 25 influential exhibitors whose judgment is needed and who will meet at Sherman, Wednesday, March 28, at 9 A. M., to discuss plan.

Board of Directors M. P. T. O. A., Michigan.

Among those to whom this wire was sent are Al Praemer, Nebraska; Charles Whitehurst, Baltimore; Harry Crandall and Julian Brylawski, Washington, D. C.; Seeger, Wisconsin; Smith, Ohio; Gus Schmidt, Indiana; Ed Bingham, Indiana; Al Steffes, Minnesota; Theodore Hayes, Minnesota; Mogler, Missouri; Liggett, Kansas; Blair McElroy, Michigan; Lick, Arkansas and McLaughlin, Cincinnati.

Charles O'Reilly, president of the New York State organization, who on Tuesday was elected president of the M. P. T. O. C. C. of New York City, also attended the wire. O'Reilly said "I'm sure he did not enter the picture of the M. P. T. O. A. on the 25 in Chicago at this time but that he was not going to be present. It was believed the meeting was called to organize a national body in Chicago."

side of the organization. This, however, O'Reilly refused to comment upon.

As against the possibility of the meeting for the purpose of furthering anyone's candidacy or effecting a direct lineup against Cohen, the fact was pointed out that the Michigan State organization had pledged itself to subscribe \$150,000 for stock in the exhibitor distributing organization of which Cohen is one of the principal promoters, the understanding being that the Michigan State organization in return for the subscription was to obtain control of the territorial exchange for distribution.

That Al Steffes is to be very much present at the Chicago gathering has led to the belief that the meeting is for the purpose of furthering his nomination for the office of president against anyone whom Cohen and his regime might place in the field. If this is proven to be the case, the report current in New York this week there are differences inside of the Michigan State organization would be borne out, for it hardly seems probable that a State organization would subscribe to the stock in a promotion of the present head of the organization and then attempt to defeat any plans he might have for the organization by backing the candidacy of someone who might be opposed to his policies.

Chicago, March 28.—The meeting of 25 prominent exhibitors of the country, all members of the M. P. T. O. A., which was called for 9 A. M. today at the Sherman House here, failed to get under way at the appointed hour. Possibly those present here are awaiting those from New York, who are expected to arrive at five o'clock tonight. First conference scheduled to take place this evening.

The annual election of the Motion Picture Theatre Owners' Chamber of Commerce was held Tuesday, with the result that Charles O'Reilly was unanimously elected as president without contest. The fight centered on the election of first vice-president, with Charles Steiner emerging the victor with a vote of 56 against 32 for his opponent, Harmon Yaffa, who had the support of Lee A. Ochs. The latter campaigned rather vigorously for him for the final few days prior to the election, sending out a letter to the effect that "new blood" was needed in the organization.

Also elected without contest were S. A. Moross for secretary; Hyman Rachmil, treasurer, and Al Friedlander, sergeant-at-arms.

There were also several brisk clashes for places on the executive committee. In the fight to represent the Borough of Manhattan, William A. Landau, the retiring president, and Leo Brecher were elected, the latter defeating Dave Weinstein by but one vote. To represent the Borough of Brooklyn, William Brandt and Rudolph Sanders were the winners. Brandt prior to the meeting had withdrawn from the ticket, but those present insisted he run, and A. H. Schwartz, also a candidate, insisted on withdrawing, which made the election of Brandt and Sanders unanimous. For the Borough of Queens, Hy Gainsboro was elected, defeating Samuel Schwartz, while Charles Moses was chosen to represent the Borough of Richmond without a contest.

There were five candidates to represent the portion of New Jersey that is a part of the T. O. C. C., with two to be elected. Tom Blumenthal, one of the candidates, withdrew on Monday and of the remaining four, Leon Brounbaum and Joseph Stern were the victors, with Leon Brounbaum and David Brounbaum.

Out of the 25 exhibitors, 15 are from Michigan and 10 from other States.

DISTRICT SALESMAN'S ALIBIS

Augusta, Me., March 28.
Editor Variety:

I read the "Grief" in last week's paper about the brother exhibitor who was stung by the Western Union Film Co. which just goes to show you that Barnum again was right when he made that wise crack about one a minute. And the pathetic part of it is most of them live. Why I thought that racket passed out when the V.L.S.E. failed. I will tip you to what put me hip to that stunt. Some years ago one day the wife dropped in to Jones drug store and purchased a bottle of Peruna, and a few days after a smart looking chap with a camera called at the house and asked for the wife and made her this proposition: "If she would write a letter (as dictated by this smart chap), telling the folks 'what Peruna did for her,' he would take her picture, publish it in all the big city newspapers, send her six more bottles of the tonic and give her a five dollar note for her trouble. I could see no harm in that proposition so I said 'go ahead Mary and lie a little; stand by and for any thing you sign.' So when I was tempted to fall for one of those wire or letter gags I always thought of the wife and that smart Peruna chap and laid off.

One day just for fun I asked a salesman for Robertson Cole why this fellow Plunkett at the Strand, N. Y., wrote so many nice letters to the different film companies. The salesman said, "Why you poor fish, don't you know the stronger he makes those letters the less he has to pay for his film rental." I always thought there was a catch some where in it. But at that his hope has got me guessing for I do not remember many of the Robertson Cole features playing the Strand. And for the life of me I can't figure out the "hop" some of these salesmen tell me as each one seems to have a different spiel. Some how I can not understand them and they don't seem to get me. They sure are the greatest alibi bunch I ever came in contact with in my whole life.

I too wonder some time what it is all about and a few years ago I thought my troubles were over, for a lot of theatre owners from the big centers got together and formed a film company. When I joined this I heaved a big sigh and felt that from now on I would get a square deal and that all my worries (and I had plenty) were over, for when I went to Boston to book my show, I liked to drop in and talk to those big city fellers, for they were always panning the film men, telling me what robbers and swindlers they were. And the salvation of the business was to deal with an organization that was run by theatre owners, men that had our interest at heart. I was for any thing that would get my films cheaper. DID I GET CHEAPER FILMS? Say those exhibitor for exhibitor film renters talked prices and telephone numbers for their goods that I never knew existed before.

I got disgusted and as I had made a little money during the war days I took the Mrs. and we blew out to Los Angeles. I thought I would like to see how some of the other eggs ran their affairs. And if you fellows in the east think you know any thing about the picture game, take my tip and go to L. A., register at the Alexandria Hotel, just lay around the lobby near the million dollar rug (all who stand on it talk in millions). And you will hear inside stuff for out side men that will make cold chills run down your spine.

While I was on hand one of the film companies had all their salesmen out there for a "conference" I don't know what those fellers did for when I saw them they were just having a good time. I was enjoying myself fairly well but when I learned that the company had 24 men at the "conference" and I had all their expenses (the "conference") paid my head, I knew when the "conference" was over.

Harry Booth, E. H. Boon and Paul Harvey.

The publication of the new edition of the film guide at the Rialto Cinema at a formal dinner which will be held each next month.

manager who covers our "territories" told me what the company was paying for his room "per day" I nearly fainted. Why down home he could stay at the Commercial House (that's the leading hotel in Augusta) for nearly two weeks and get three good meals thrown in every day for what the company paid for his room for one day in L. A. There a nose lot those "district managers." I just received the "reports" from last week's business from my theatre when he asked me how conditions in Augusta were? Once I told him "like a fool" when I played his special "The Ash Man's Daughter" that I packed them in and the funny thing my next feature was billed to me at a 25 per cent. increase over what I paid for his last special, but this time I did not think out loud and I feel sure I "outsold him" for to the condition question I replied "well I would not hiss, but I don't feel like cheering—the less you tell those fellows about your "private" affairs the cheaper you can buy your "goods."

When he "stopped in" at my house he was all ways looking for "information" so I thought it was only fair to ask him a few questions. I asked him what his "conference" and blowout would cost and he answered "as near as I can judge from the way things are breaking now about \$25,000 will cover everything" and much to my surprise he told me this was the "sixth conference" his company had this year and he expected the seventh would be held shortly in Bombay India. I offered him a few "suggestions" and told him this conference thing to me looked "like a crazy way of spending money" cited the case of the "Federation Film Company" who had so many "conferences" in one year that I believed they talked "themselves out of business" as I have not seen or heard any from that "Federation gang" in some time. I told him I thought he should get "one smart bird, send him to L. A., let him see the films and mail out the "bull" about them to the gang and the difference in the "expense money" would reduce the rental prices of films. I pointed out to him that now a days all big business was done by mail told him to check up the business Montgomery & Ward of Chicago did last year by just sending out a "booklet" to this last "crack" the district manager never "peeped."

When I got back home and this company's contract expired I did not renew it. I admit I look "foolish" and act "simple" but will wager a barrel of last year's cider that the expenses of those "conferences" are added on my film rental, before the meeting of the boys was over the only inside dope that district egg told me which was unimportant if true was that this company was going to discontinue its advertising in the Saturday evening post. Well it never did my house any good as for the prices I pay for features it's years after the add appears in the post when they play my town. That other Exhibitor who wrote you last week overlooked a bet or did not pay attention if he was in the hall at Washington. As President Cohen pulled a rough one about advertising in that POST paper he advised us, that a page of advertising in it cost from \$7,500 to \$10,000 for one add run once. (why that's more money than my theatre in Augusta cost.)

One thing I must say our president is a fearless speaker for he shouted right out "that post advertising was no good for exhibitors but good to help the producers sell stock." I would be afraid to make a crack about a paper like that. I bet if there was any of the post men there and those things draw a lot of newspaper men and they heard those cracks he gave their paper they would have gone to Jim Wicks and got the low down on it and my printed in the Post.

I wrote Will Hayes and he never answered my letter. And I met and caught a exhibitor who wrote you are not the only ones that are paying trouble.

Leo Goldberg, Managing director and owner, Capitol Theatre, Augusta, Me.

WHOLESALE PRODUCING OF PROLOGS PLANNED

Impresario Proposes Scheme to Cut Rates—Stanley Co. Interested

A plan for producing prologs for screen features by the wholesale and routing them with the picture has been offered to the big organizations and is said to have received the support of the Stanley Co. of Philadelphia.

Lou Silvers, composer of popular music, is one of the promoters. The plan is to assemble a staff to arrange music, design settings and create effects for pre-release showings of new pictures at the Broadway exploitation houses. Thereafter the miniature productions would be routed through houses taking the service. It was stated 12 weeks had been framed up tentatively. One of Hugo Reisenfeld's stage designers was secured.

The promoters of the scheme declared they could cut the cost of producing effects almost in half by working them for profit after they had served the Broadway purpose. These musical and dance affairs with their special drops, props and other incidentals have been known to run up to \$2,500 and after one or two weeks they are junked for the most part. The Silvers idea was that they could be made into earners and almost made to carry their own original costs.

FAMOUS-GRAUMAN COAST HOUSE SOLD

Famous Liquidates Investment and Will Run Metropolitan Under Lease

Ralph Kohn, counsel for Famous Players, left for Los Angeles Monday to complete the transfer of the new Metropolitan to private owners at a price of \$4,500,000. The film company will lease the house from the new landlord and will continue to operate it, the owner handling the office building.

Famous Players and Sid Grauman were partners in the property, half and half, at the beginning, although it is reported the company subsequently took over a larger interest. The transaction relieves the company of a burden as landlord and puts its former "frozen" investment into liquid capital.

HART'S SETTLEMENT

Places Funds in Trust for Wife and Son

Los Angeles, March 28.

William S. Hart has apparently reached a settlement agreement with his wife through having placed in trust for her \$103,000 with \$19,000 additionally annually allowed for her support. For his son, Hart has deposited \$100,000.

The settlements were made following the notoriety of the claim of an illegitimate child by Hart, made by Elizabeth MacCauley, a former teacher in Girl's College, Boston. That incident is said to date back to about 1918, before Hart's present marriage.

Hart has claimed the publicity regarding the MacCauley allegation was inspired through his wife, Winifred Westover, in the expectation Hart would raise the settlement figure with her to stifle the publicity. Mrs. Hart is reported to demand \$150,000 for herself.

The gun fighter of the films denies he has been paying \$50 monthly for the support of the MacCauley child, and its parentage, alleging a plot to fleece him out of \$60,000.

VON STROHEIM ILL

Los Angeles, March 28.

Taken suddenly ill, Von Stroheim has been obliged to suspend the direction of "Greed" for Goldwyn, with the company remaining in San Francisco.

HUSBAND PUBLISHES ROMANCE

Los Angeles, March 28.

The lapsed romance of Dr. C. A. Rutherford and his wife, Pauline Frederick, now separated, has been told in a book published and written by the doctor.

The two principal characters in the book are strangely alike.

OPEN MARKET SHORTAGE IS HITTING TRADE EARLY

Buyers Eager in Independent Field—No More 60-40 Propositions—Low Production Activity Not Yet Due—Complete Reversal of Situation

Exhibitors report an extreme shortage of independent product in the open market in all important centers of the country and especially in the metropolitan area. Low production activity is not yet due for its seasonal appearance and in the absence of dependable data it is presumed that the reduction of releases by the big national organization has thrown a heavy demand on the outside field for supplies.

One open market operator said this week that numerous cases have come up recently where a producer has screened a picture at 10 in the morning and disposed of the territorial rights for the New York district before noon at the regular rate of 13 1/2 per cent. of the negative cost. Dealers in outside product are said to have scouts regularly employed in California with instructions to keep an eye on everything that comes out and tie up all meritorious offerings where possible.

This is the complete reversal of the situation of six or eight months ago, when independent producers were forced to deal with national distributors on a sharing basis of 60-40 in order to get releasing facilities. There is no pressure of offerings to the distributors of this sort now, the independents finding a market to their own living in the state rights field.

A sample of the independent sit-

uation is illustrated by the booking of "Othello" at the Rivoli several weeks ago; the first time an outside film has been played at that Famous Players house. Famous Players has to supply two Broadway theatres with weekly features, while its own schedule averages only about 1 1/2 features a week. Generally the custom of playing a "smash" feature for the second week at the Rivoli, following its premiere at the Rivoli, takes up this slack, but when there is delay in transit of films from the Coast, or for some other reason, somebody has to scramble for a picture. Several times the Paramount exchange has not known until Friday what the next week's attraction was going to be. Once the booking did not come through until Saturday and once again a last minute switch had to be made.

The "Othello" booking came up under some such circumstances, and the trade assumes that outside material available must be pretty scant when Famous Players has to take on a Broadway date for a picture which it does not regard as sufficiently strong to take on for national distribution. Also the choice must have been narrow when Famous Players would pick a foreign production, the company's experience with importations having been so painful that it has an ingrained objection toward foreign production.

FAMOUS PLAYERS' BOOKING DEPT.

(Continued from page 3)

office to secure added attractions for those houses and has since worked out a chain of theatres that will book in conjunction with the Famous Players with the office enabled to offer anywhere from 10 to 20 weeks to an act according to its suitability to play the theatres.

The theatres at present lined up in the circuit are the Howard, Atlanta; Palace, Dallas; Palace, San Antonio; Missouri, St. Louis; Grauman's Metropolitan, Los Angeles; California and Granada, San Francisco; Newman, Kansas City, and the Jones, Linick & Schaeffer chain in Chicago (including McVicker's) and the Ruben & Pinkenstein theatre in Minneapolis. The Famous Players' houses in Canada operating out of Montreal are also included.

A number of acts already placed under contract to play the circuit including the Flotilla Band, John Steele, Warings' Pennsylvanians, Hippodrome Ice Ballet and the Ben All Haggis tableaux.

While Famous Players is behind the booking office for the attractions for picture theatres, they wish to have it understood they do not contemplate entering vaudeville in competition to regular vaudeville houses and the existent circuits. The material sought is types of acts and individual artists particularly suitable to the picture theatres of the highest class.

Concert artists, grand opera stars, ballets and distinctive novelties that are to be utilized as box office draws for the picture houses.

The regular run of vaudeville turns will not be used although a singing headliner with a jazz band might be an attraction for P. P. Likewise a dancing team of distinctive quality. All of the material that they are seeking is for the deluxe type of houses.

All of these theatres have been utilizing this particular type of attractions for some time past, but it was discovered that houses controlled by Famous Players in various parts of the country were bidding against each other for the services of various artists. To circumvent this in the future and offering the class of artists wanted contracts for a definite number of weeks it is believed would make it possible for the picture circuits certain attractions that could not be approached for individual theatre engagement. Later, after the establishment of

the office and the routine of work as far as the de luxe houses are concerned a department for ballyhoo acts for the second string houses will be added. This will not be done, however, until later in the year.

Famous Players Takes Loew's Canada Houses

Confirming statements made yesterday, announcement is now made that negotiations have been completed by the directors of Loew's Montreal Theatres, Ltd., to the effect that the management and operation of these will be taken over by interests connected with the F. P. Canadian Corp., Ltd. It was known in local circles that these negotiations have been going on for some time past, with a view to improving the position of the big Montreal house, which was the first large movie house to be built in the downtown district. T. P. Birchall, president of Loew's Theatres, in confirming the announcement that arrangements had been completed, stated that the directors of the Montreal Co. had been studying the situation for some time past with a view to getting for the shareholders of the company a proper return for the investment, which could only be obtained by consolidation of some of the competing interests in the Montreal theatrical field.

SAM GOLDWYN AND 1ST NAT'L

Samuel Goldwyn on returning to the picture producing field is to have his productions distributed through the medium of First National.

It was reported this week that a deal had been consummated whereby the George Fitzmaurice productions to be made by that director under his contract with Goldwyn (which becomes active as soon as he completes the present Pola Negri picture for Famous Players), are to be the first of the Goldwyn product First National is to market.

MANAGER IMPRISONED FOR SUNDAY VIOLATION

Rough Treatment for Manager Richards of Findlay, O.—Defied Authorities

Findlay, O., March 28. Walter K. Richards, manager of two picture theatres here, was arrested Monday for opening his place of business on the Sabbath. Richards was summoned on an order from the mayor and held in jail for hours until the executive returned, to approve the bond, from a trip out of the city.

Richards was the only manager to open a theatre Sunday, the others not carrying out their intentions to open.

The police placed Richards in a cell with other prisoners, which marks the first time any local theatre manager in the long drawn out fight against Sunday performances has ever been lodged in jail.

Richards opened his theatre in face of the fact that an indictment is pending in the common pleas court against him and four other managers, charging the violation of the State Sunday amusement law.

MRS. REID'S APPEAL

Pleads That Dope Institutions Not Be Named for Son

Kansas City, March 28. The mother of the late Wallace Reid is imploring her friends and relatives to ask their local press to use all influence possible to prevent any "dope" hospital, or institution, from being named for her son. In a letter to a cousin here she says, "Maude sent me your sweet letter of sympathy in this dark hour for the loss of my dearly loved son, Wallace. How I do wish I had been properly informed of his true condition for I would surely have been at his bed side, and shall ever regret that I was not. I suppose you know that his widow is appearing in a dope picture for dope hospitals to be named for him. The hospitals are all right, but it is horribly unfair to him to name them with his name, both for his sake and for his wife's. I do hope and pray that every friend and admirer he ever had would have given one evening's clean joy by him, will care enough to either write or phone their local press to use their influence to prevent these institutions being named for him."

'COVERED WAGON' DOES \$10,864 AT CRITERION

New Record—Hotel Agencies Selling 300 Tickets a Night

The first week of "The Covered Wagon" at the Criterion, New York, did a gross of \$10,864, a record for the house.

Another precedent was the fact that tickets were on sale at half a dozen hotel agencies, which averaged about 300 seats a night altogether. The advance sale on Tuesday of this week was \$4,000, a new mark for picture attractions.

No plans have been made for handling the picture after the Criterion showing. The decision as to release or road show exploitation will not be made until the return of Adolph Zukor from Europe in April.

"FAVIOLA" RENTING

Western Picture Paying \$5,000 for Shubert-Detroit

Detroit, March 28. The Shubert-Detroit, for two weeks from April 30, has been rented by a picture at \$5,000.

It is reported a western film, called "Faviola," with little else known of it here.

The house is the local stand for the Shubert unit, shows.

SENNETT MOVING STUDIOS

Los Angeles, March 28. Mack Sennett shortly will move his 26-acre studio now located on Glendale Boulevard and valued at millions of dollars to a site as yet unknown. It is possible though that he may decide to build on his 217 acres of land in Hollywood.

TICKER PUBLICITY APPEARS IN BEHALF OF FAMOUS PLAYERS

Old News Worked Over to Attract Attention—Loew Still Under Accumulation—Inside Orpheum Holdings Appearing

The ticker and newspaper financial columns this week suddenly blossomed out in publicity of Famous Players, all of it reworking the facts set forth in the 1922 financial statement and putting new interpretations on its meaning. The assumption was that the ground was being worked over for the purpose of drawing attention to the stock. What the import of this might be was a matter of opinion. However, Famous Players common got out of its old, low ground below 87 presumably as a result. Wednesday it made its best showing since March 15, reaching 89 1/2, although it sagged back to 88 for a few transactions. Generally, it was in better position.

The whole market showed a good deal of strength from the beginning of the week, due to the partial disposal of the rumors that the Federal Reserve Banks would raise the discount rate as a move to discourage credit inflation and market speculation on a big scale. Probably Famous Players movement upward merely represented the carrying along of the amusement stocks by the progress of the whole list.

Loew remained substantially unchanged, with its bottom just above 19 and its top near or at 20, a narrow range which bears out the view of traders generally that it is under accumulation still and will not move up until the campaign is completed. Experience of bull markets tends to prove that low-priced stocks like Loew which have not participated in a big way in the advance generally take on a brisk advance shortly before the bull campaign approaches its culmination and it may be that Loew will follow precedent. Widely varied guesses are heard of the probable duration of the current advance. Some opinions are that the top is close at hand; others that it is still six to eight months away. The setback of last week improved the technical situation in the general opinion.

Of the amusements, Orpheum made the poorest showing. Nobody knows what is working within the company, but it was significant this week that stock certificates began

to appear bearing the names of minor interests connected with the company in Chicago. The certificates were signed by allies of Orpheum rather than actual insiders and may have represented merely sales for needed cash, but when stock belonging to persons presumed to have an insight into the actual situation come into sight, nimble ticker students retire. Some of the certificates were dated within a fortnight. Orpheum touched a new low of 18 twice this week, and although transactions were small, bids at the market appeared to find ready sellers.

The Triangle drive continued, although rather more mildly and with easier prices around 30-34, compared with the top of 36. Griffith did not come out at all.

The summary of transactions March 22 to 28 inclusive:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	8100	88 1/2	87 1/2	88	+1 1/2
Goldwyn	2500	6 1/2	6 1/4	6 1/2	—
Loew, Inc.	2300	20 1/2	20	20 1/2	—
Orpheum	600	18 1/2	18 1/4	18 1/2	— 1/2
Friday					
Fam. Play-L...	5000	88 1/2	87 1/2	88	—
Do. pr.	100	97	97	97	—
Goldwyn	2800	6 1/2	6 1/4	6 1/2	—
Loew, Inc.	2600	20 1/2	20	20 1/2	—
Orpheum	900	18 1/2	18 1/4	18 1/2	—
Saturday					
Fam. Play-L...	1500	88 1/2	87 1/2	87 1/2	— 1/2
Goldwyn	300	6 1/2	6 1/4	6 1/2	—
Loew, Inc.	1000	20 1/2	20	20 1/2	—
Orpheum	200	18 1/2	18 1/4	18 1/2	—
Monday					
Fam. Play-L...	1800	87 1/2	86	86 1/2	— 1/2
Goldwyn	700	6 1/2	6 1/4	6 1/2	—
Loew, Inc.	1700	20 1/2	20	20 1/2	—
Orpheum	300	18 1/2	18 1/4	18 1/2	—
Tuesday					
Fam. Play-L...	5100	88 1/2	88 1/4	88 1/2	+1 1/2
Do. pr.	300	96 1/2	96	96 1/2	—
Goldwyn	1900	6 1/2	6 1/4	6 1/2	+ 1/2
Loew, Inc.	1900	19 1/2	19 1/4	19 1/2	+ 1/2
Orpheum	200	18 1/2	18 1/4	18 1/2	—
Wednesday					
Fam. Play-L...	11800	80 1/2	88	88 1/2	+ 1/2
Do. pr.	300	97	96 1/2	97	+ 1/2
Goldwyn	1200	6 1/2	6 1/4	6 1/2	—
Loew, Inc.	2500	19 1/2	19 1/4	19 1/2	—
Orpheum	500	18 1/2	18 1/4	18 1/2	—

THE CURB					
Thursday	Sales	High	Low	Last	Chg.
Triangle	1000	34	34	34	—
Friday					
Triangle	900	33	34	34	—
Saturday					
Triangle	2000	33	33	33	— 1
Monday					
Triangle	3000	32	31	32	— 1
Tuesday					
Triangle	4000	31	30	30	— 1
Wednesday					
Technicolor, w.l.	100	10	10	10	+ 1
Triangle	7000	33	32	32	+ 2

*Cents a share.

1ST MORTGAGE TROUBLE

Allen Theatre, Winnipeg, Has 250 Holders of Preferred Stock

Montreal, March 28. Confronted with the probability that the first mortgagors of the Allen theatre in Winnipeg will take foreclosure action, the owners of the preferred stock have been asked to take measures to preserve whatever may be left of their equity.

The committee of the preferred shareholders, in a letter sent to more than 250 preferred shareholders, points out that the first mortgage has now principal outstanding of \$141,000, of which \$16,500 is in arrears, and April 1 there will be an additional \$10,000 principal in arrears, together with a half-year's interest of approximately \$5,000. The holders of the first mortgage security intimate that unless the situation is remedied forthwith they purpose taking proceedings under their mortgage.

The auditors state the balance sheet shows that the company has current liabilities amounting to \$89,513.25, while there were current assets of only \$552.05 available to meet them, together with any possible amount which might be realized from the investment in the First National Exhibitors' Exchange of Western Canada, Ltd.

\$1,675,000 FOR T. & D. CIRCUIT

San Francisco, March 28. Formal dissolution of the T. and D. Circuit which has been taken over by the West Coast Theatre of which Sol Lesser is the head, has enriched seven children by more than \$800,000. They are the children of the Turner and Dabken families. The sale price of the Circuit properties is fixed at \$1,675,000.

1ST NAT'L CONVENTION

Franchise Holders Meeting in Atlantic City, April 16

The convention of the Associated First National franchise holders is scheduled for Atlantic City beginning April 16. The parent franchise holders from all over the country are to attend with Sol Lesser and his associates from the coast present.

As the Lesser, Gore Bros., Ramish combination now owns the franchise for both northern as well as southern California, and a portion of the stock in the franchise that covers New York State and Northern New Jersey they are bound to be important factors at this annual meeting of the organization.

SWAP PUNCHES

R. H. Clark and Dave Weinstock Mix It—Cohen Mediates

R. H. Clark, chief of First National, and Dave Weinstock, proprietor of a Bronx house and the City Hall on Park Row, engaged in an exchange of punches in First National headquarters recently. The jam was only smoothed out this week when Sidney S. Cohen offered his services as mediator and fixer to prevent the row getting into court.

Weinstock visited the home office to file a kick on some detail of service and insisted on putting it up to Clark who was the New York exchange manager before he became big boss of the work. Exhibitor and executive got into hot words during the discussion. The record does not specify how the honors went, but when it was over Weinstock insisted that a city magistrate should deal with Clark. Cohen was called in to smooth over the troubled waters.

"COVERED WAGON" SENSATION OF BROADWAY FILMS NOW

Last Week Off, but Ticket Agencies Charge Premiums for Famous Players' Special—Capitol Did \$42,500

Last week was off along Broadway at practically every one of the houses. This week isn't much better, although one or two of the theatres will pull grosses lifting them slightly above what they did last week. The slump was not expected to arrive until the advent of Holy Week, and in arriving a week previous it hit all of the managements as a surprise.

The programs offered did not hold any particular strength as far as the regular fans were concerned. At the Capitol, where the high receipt mark of the street was registered, was "Lost and Found." It wasn't strongly touted in advance, although those seeing the picture spoke highly of its entertainment qualities. At the Strand, where "Mighty Lak" a Rose" was shown, the verdict was likewise. Both good pictures, but not pulling at the box office.

At the two Famous Players houses, Rialto and Rivoli, were "Trail of the Lonesome Pine" and "The Tiger's Claw," and in both theatres business was away below the normal gross.

The advent of "The Covered Wagon" at the Criterion has proven to be the picture event of a decade. Not since the "Birth of a Nation" has there been a screen offering so universally heralded by press and public. The business for the first nine days showed \$14,410. The picture opened on Friday night with the regular press complimentary seats out. The scale is \$1.50 and the Saturday and Sunday business of the house broke the record at that scale. The first seven days, starting with Monday of last week, showed a gross of \$10,900. One of the biggest indications of the draught the picture has is shown in the fact that the theatre ticket speculating agencies are selling between 300 and 350 seats a night for the picture at an advance of 50 cents over the box-office price.

Generally figured along the street that Famous Players will withhold the release of this special from the regular houses for six months at least, meantime starting to play it over the country in all the key centers in the legitimate houses, starting possibly in Chicago late in April. The final decision in the matter of road showing the production will be made by Adolph Zukor when he returns from Europe about April 15.

"The Queen of Sin," a much-heralded production made in Austria and presented in this country by Ben Blumenthal, opened at the Lyric Monday night, replacing the "Hunting Big Game in Africa" picture there after 11 weeks, during which time the wild animal drama did an average business of a little more than \$10,000 a week. "The Queen" was pretty universally panned as far as the daily papers were concerned, but it looks to be a picture that should be an attraction in the regular picture theatres.

At the Cameo "Down to the Sea in Ships" is on view and now in its sixth week, getting \$7,900 last week, and indicating that it will top that figure for the current week.

Estimates for last week: Cameo—"Down to the Sea in Ships" (Hodkinson; seats, 539; scale, 55-75; 6th week). Last week its fifth at Cameo, this production drew \$7,000 at the box office. Engage most profitable Cameo has had since opened and picture certain to remain at house as long as gross continues to top \$5,000 a week. That looks as though it was going to continue into the warm weather. This week even though it is Holy Week finds the day to day business better than last week.

Capitol—"Lost and Found" (R. A. Walsh; seats, 5,300; scale, 55-85-\$1.30). Capitol did its usual last week by topping business of all other houses along street. Tremendous capacity of house plays large part in tremendous grosses pulled. Last week, \$42,500.

Criterion—"The Covered Wagon" (Paramount; seats, 608; scale, mats, \$1.10 top; evens, \$1.65). Greatest motion picture in decade in manner in which this production has been hailed by press and public. Some say it is even greater than "The Birth of a Nation" and in these days of prices at the box office greater than those of the "Birth" days it is certain to top latter in gross eventually. For its first nine days picture did \$14,410, last seven days figuring at \$10,900.

Lyric—"Hunting Big Game in Africa" (J. J. McCarthy-Eugene Roth; seats, 1,400; scale, mats, \$1.10; evens, \$1.65; 11th week). Closed Sunday after 11 weeks on Broadway playing to a business that averaged slightly over \$10,000 a week. Final week brought \$6,700. "The Queen of Sin" opened at Lyric

SMALLEST HOUSE GETS BIGGEST GROSS IN L. A.

"Bella Donna" Center of Attraction—Advertising Helps

Los Angeles, March 23.

In spite of only fair notices, Pola Negri's "Bella Donna" (Rialto) was the center of patronage and the box office of Grauman's smallest house ran up the biggest gross in town, comparatively speaking. Loew's State, with "The World's a Stage," by Elinor Glyn, and Adolphus, imported from the east, was well up in the big draw class, while the Metropolitan, featuring the return Walter Hiers, finished strong after a rather weak start. There is a tendency towards bigger space in the newspapers and this may account for the increased receipts. The newspaper ad solicitors will say so at any rate. The week's takings:

California—"Driven" (Universal). Seats, 2,000; 25-75c. A Hobart Henley production. Wink contest (photographs of citizens taken at random showing them doing Anna Held's stuff with their eyes shown on screen) helped box materially. Took, \$11,165.

Grauman's—"The Ghost Patrol" (Independent). Seats, 2,200; 25-55c. No star Christie comedy. "Hazel from Hollywood," and Sid Grauman Bowery prologue added attractions. Approximately, \$12,500.

Metropolitan—"Mr. Billings Spends His Dime" (Paramount). Seats, 3,700; 35-65c. Walter Hiers starred Fashion Review titled, "Trip Through Lasky Studio," and musical features on supplementary program. Took, \$24,750.

Grauman's Rialto—"Bella Donna" (Paramount). Seats, 800; 35-85c. Pola Negri's first American-made film. George Fitzmaurice directed. Opened like million dollars and no let-up save in early day shows. Grossed, \$10,000.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Seats, 1,800; 50c-\$1.50. No S. R. O. sign but film drawing fair with no indication of withdrawal. Receipts near \$8,000.

Mission—"The Girl in Love" (A. F. N.). Seats, 900; 35c-1.10. (Starting Wednesday) Charles Ray featured. Box office returns for four days, \$7,000.

Loew's State—"The World's a Stage." Seats, 2,400; 25-55c. Elinor Glyn story usually attracts women and this was no exception. Added features—Adolphus, dancer, who received favorable reviews in daily papers, and Max Fisher's orchestra. The latter is through this week. Estimated at \$15,000.

LYRIC AT CINCINNATI SOLD

Cincinnati, March 23.

Following the personal rumor Marcus Loew is trying to do a come-back in Cincinnati, at the Lyric, Ike Libson leased that house for pictures. The Mabley and Carver department store at Fifth and Vine streets, seeking room for enlargement so it can match the new building of its rival, Rollman's, at the opposite corner, has taken an option on the Lyric office building, with the right to purchase, which expires April 15. All preventing the department store from buying the piece, it is said, is the question whether it can put through an ordinance closing an alley dividing the two buildings.

Monday and although panned by daily papers will get money when it comes to regular picture houses. Rialto—"Trail of the Lonesome Pine" (Paramount; seats, 1,960; scale, 55-85-99). Final Mary Miles Minter starring production that Famous Players is to release failed to draw anything like the regular business that this house gets with the gross on the week going to \$16,750. Rivoli—"The Tiger's Claw" (Paramount; seats, 2,200; scale, 55-85-99). Business at Rivoli also below regular done, with figures showing \$19,428 for week. Strand—"Mighty Lak" a Rose" (First National; seats, 2,900; scale, 30-50-85). Strand also off last week even though this First National attraction was generally spoken of along street as mighty good picture. Gross was \$24,700.

HOLY WEEK NOT FEARED BY BOSTON FILM MEN

Last Week's Grosses Encouraging—Loew's Orpheum Prepared

Boston, March 23.

While it was expected grosses throughout the city at the picture houses would touch low ebbs this week because of it being Holy Week, it was not thought there would be any sensational or alarming losses noted. The houses, with one or two exceptions, held up pretty well last week when the going was especially bad in the legitimate.

Loew's big downtown house, the Orpheum, was prepared to cope with the problem by featuring as a star vaudeville act Rose's Midgets, this act having obtained plenty of publicity and being given splash advertising. The house last week traveled along very nicely, grossing \$18,000 for the week.

Loew's uptown house, State, did \$14,000 last week with "Adam's Rib," and for the current week the house is using "Grumpy," with "Mr. Billings Spends His Dime" for an underline.

"Brass" cut its local run at the Park by one week because of the way things tended last week, and this week is using "Down to the Sea in Ships," which several weeks back played the Solwyn at high prices. For the week at the Park the house is scaled at 40 cents top for the afternoon and 50 cents for the evening. In the final week "Brass" grossed \$6,000.

Estimates for last week: Loew's State (Capacity, 2,400. Scale: 25-50.) Did \$14,000 last week; "Grumpy" this week.

Park (Capacity, 1,100. Scale: 40-60). "Down to the Sea in Ships" this week, after "Brass" in the final week had grossed \$6,000.

Modern (Capacity, 800. Scale: 28-40.) Using double feature this week. "While Paris Sleeps" and "The Ex-Kaiser in Exile." "Salome" with Nazimova starred also on bill. Last week house with "The Christian" did \$5,000.

Beacon (Capacity, scale and attraction same as Modern).

BUFFALO'S NEW ONE

Criterion Starts with 2d Run—May Change Policy

Buffalo, March 23.

Local box offices showed little variation in levels of past fortnight during last week. Criterion opened Monday with second run and musical tab policy, which failed to get much attention. The other downtown houses seemed to be only slightly affected by the new entrant into the field.

Last week's estimates: Lafayette Square—"Fools First" and vaudeville. (Capacity, 3,400; scale, nights, 35-55.) Genuine thriller, good for some real business. Around \$15,000.

Loew's State—"Dark Secrets" and vaudeville. (Capacity, 3,400; scale, nights, 30-50.) Business took slight jump with appearance of Webb's Beaux, local orchestra, largely responsible. Picture liked but somewhat overshadowed by vaudeville. Well over \$15,000.

Hippodrome—"Oliver Twist." (Capacity, 2,400; nights, 35-50.) Showed to neat business for fortnight, although originally booked for first half of week only. Got \$15,000.

Criterion—"Knighthood" and vaudeville. (Capacity, 900; nights, 20-40.) Opened Monday with business looking weak. Failed to show any material gains during stay, with rumors about policy would be continued for few weeks only. Policy of high-class second runs combined with mediocre tab is questionable for public taste here at this time and under present conditions. Orchestra sized up last week as leading asset of house under present policy. Estimated under \$2,000.

Olympic—"The Prisoner." (Capacity, 1,500; nights, 20-25.) Showed to consistent business and apparently found favor with regular house fans. Program augmented by a Baby Peggy comedy. Under \$3,000.

CLOSE-UP NEARLY FATAL

Los Angeles, March 23.

All for the sake of a "close-up" before the camera, Nadeen Paul, "extra girl," almost dove to her death. Miss Paul was one of the extras engaged to play society parts in the film "You Can't Fool Your Wife." The girl was called to plunge off a shoot into twelve feet of water. Not knowing how to swim, but for the sake of a "close-up," the one thing that all "extra" girls took for, she made the leap unflinchingly. After a few seconds elapsed and the girl did not come up to the surface, Leatrice Joy, closely followed by two guards, dove into the pool and between them effected a rescue.

BABY PEGGY DISCOVERY CONTEST SWAMPS DENVER "POST'S" OFFICE

Tieup With Picture—Not Enough Candy to Go Around—Saved Last Week at Princess—Otherwise Business Light

Denver, March 23.

HOLDOVER FILMS FLOP IN FRISCO THEATRES

Dorothy Jardon Proves Better Draw Than Film Feature

San Francisco, March 23.

Douglas Fairbanks in "Robin Hood" came to the Curran last week and opened to packed business after a smashing advertising and publicity campaign. The film has caught on judging from the heavy advance sale, one of the largest ever recorded at the Curran for a picture attraction. "Robin Hood" is charging \$1.50 top with all seats reserved. The picture drew \$15,500 on the week.

The outstanding offering among the big first run houses is "Where the Pavement Ends" at Loew's Warfield. It has not been the picture so much as the presence of Dorothy Jardon, who has caused the Warfield to register capacity business. At the Tivoli Charlie Chaplin in "The Pilgrim" was held over for a third week and business flopped to considerably below the second week.

The Portola held "Mad Love" over a second week and also went to pieces. The first week drew well chiefly because of curiosity on the part of theatregoers to get a glimpse of the much publicized Pola Negri. After that there was nothing left to draw them.

Betty Compson in the "White Flower" at the California did but fair. The picture is not regarded as a box office draw at this theatre. "Adam and Eva" did not do as well as it deserved at the Granada for the reason that Marion Davies in "The Young Diana" showed the previous week at the Imperial, which is now closed, undergoing remodeling.

Estimates for last week are:

California—"The White Flower" (Paramount). (Seats, 2,700; scale, 55-90.) Betty Compson. Business showed \$11,000 on the week.

Granada—"Adam and Eva" (Paramount). (Seats, 2,840; scale, 55-90.) Marion Davies. Had a gross of \$13,000.

Portola—"Mad Love" (Goldwyn). (Seats, 1,100; scale, 50-75.) Pola Negri. Second week did not draw. Fell off to \$5,800.

Loew's Warfield—"Where the Pavement Ends" (Metro). (Seats, 2,800; scale, 55-75.) Dorothy Jardon proved an excellent drawing attraction and the big business attributed to her appearance in a fine program that was highly praised by critics. Got \$17,500.

Tivoli—"The Pilgrim" (First National). (Seats, 1,800; scale, 40-75.) The third week of this Chaplin film fell away off. Returns showed \$6,500.

Frolic—"Head Hunters of the South Seas" (Universal). (Seats, 1,000; scale, 10-30.) Got \$3,600.

DETROIT HOLDS UP

Despite Lent, Picture Business Kept Nominal

Detroit, March 23.

Despite this is a strong Catholic city on account of its tremendous foreign population, the picture theatres have not felt any depression during Lent. Business has been normal with the bigger pictures getting the preference. Last week was a profitable one for all the first runs.

Estimates for last week: Adams—"Mad Love." Pulled so big held for second week. "Safety Last" opens April 1.

Broadway-Strand—"The Christian." Very big second week and held for another.

Capitol—"Night Life in Hollywood" and "Toll of the Sea."

Fox-Washington—"Notoriety." \$4,000 first two days and around \$6,500 on week.

Madison—"What a Wife Learned." Touched \$10,000.

DANIELS' DAUGHTER IN FILM

Los Angeles, March 23.

In Goldwyn's "Red Light," unveiled, is Helen Daniels, daughter of the former secretary of the Navy. Miss Daniels took on screen acting as a lark while wintering at Coronado.

Baby Peggy in "The Kid Reporter," playing the Princess last week, was aided materially in her local box office activities by a contest, put on in conjunction with the Denver "Post," having for its ostensible object the discovery of the Denver four-year-old most closely resembling the original Peggy.

The result was the appearance of not less than 3,000 youngsters in the editorial rooms of the "Post." The office was swamped, and the editors and reporters yelled for help. Eleven hundred boxes of candy were given away, and then the promoters quit in despair. The kids were arriving faster than the candy could be delivered from a local confectionery establishment.

But it put the picture over, without doubt. The Princess did capacity business all week. Presumably every mother in town wanted to see this Peggy and costume her own daughter accordingly for the contest.

Pola Negri in "Mad Love" did a fairly good week's business at the America (Bishop-Cass). That the film was German-made with a foreign cast reacted against it here. Publicity agent the Polish actress' engagement to Charlie Chaplin evidently had a lot to do with the picture's success in Denver.

Business generally was not good last week. The first two days were bad from a weather standpoint.

Last week's estimates: Rialto (Paramount). (Seats 1,050. Prices, nights, 40.) Marion Davies in "Adam and Eva." Earl Hurd comedy and Pathe News. Around \$5,000.

Princess (Paramount). (Seats 1,250. Prices, nights, 40.) "June Madness" with Viola Dana; Baby Peggy in "The Kid Reporter." With-out contest week would have been flivver, management acknowledged. Gross exceeded \$8,900.

Colorado (Bishop-Cass). (Seats 2,447. Prices, nights, 40.) Lewis Stone, Cleo Madison and Ruth Clifford in "The Dangerous Age." Comedy, "Dog Sense" and Wolcott Girls, pianists, from local school, rounded out good program. Bad week because of weather. Gross about \$4,800.

America (Bishop-Cass). Seats 1,530. Prices, nights, 40.) Pola Negri in "Mad Love." Also Stan Laurel in "The Handy Man." Fair drawing card, well press-agented. About \$6,200.

Isis (Fox). (Seats 1,776. Prices, nights, 35.) Katherine McDonald in "The Infidel." Snub Pollard in "Hook, Line and Sinker." Starland Revue and Fox News. Good program, which took well with audiences, only the latter were slim, due to bad weather. Crowded, \$3,750 for week, gross.

MIDDLING WEEK

Business Wobbled Up and Down in Washington

Washington, March 23.

Tom Moore spent a lot for extra advertising and may have gotten the edge a little last week on the other three downtown houses with Pola Negri's last German-made picture, "Mad Love." The week started off very well, took quite a slump and toward the end built up again.

None of the houses did much, the other three running on about the same level, the Columbia having held over "Adam's Rib" possibly explaining why this house did not attract more business.

When the season is considered, none and serious complaint.

Estimates for the week: Moore's Rialto (capacity 1,900; scale, 50c, evenings). Pola Negri in "Mad Love" (Goldwyn). Little better than \$11,000.

Loew's Columbia (capacity 1,200; scale 35-50 evenings). "Adam's Rib" (Paramount-De Mille), 2d week. Around \$9,500.

Loew's Palace (capacity 2,500; scale, 35-50 evenings). "The World's Applause." Possibly \$500 under the Columbia; about \$9,000.

Grandall's Metropolitan (capacity 1,700; scale, 35-50 evenings). Douglas MacLean in "Bellboy 13" (Thomas It. In.). A local boy, the son of a minister, this youthful star always gets his share and, although running fourth, must have drawn \$9,000.

Jas. O. Barrows, Film Actor

Los Angeles, March 23.

James O. Barrows, in vaudeville for the past 17 years, is giving up the speaking stage. He is now a confirmed film actor.

A HIT SONG TO BESIDE A BAB

HERE'S THE
LEGITIMATE
SUCCESSOR TO
CAROLINA
IN THE
MORNING—
"A SONG THE WHOLE
WORLD KNOWS ABOUT.
THE SONG THAT
EVERYBODY
WANTS TO SING.

REFRAIN (In rhythmic swing, but not too fast)

I'd be more than sat-is-fied if I could hide a-way be-side a
bab-bling brook Rip-pling wa-ters
call me far a-way to a qui-et shad-y nook
Thru the woods I long to hike to lin-ger where the world is like a

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FALLING

by CAMERON - FIELDS - COLLINS. LOTS OF SNAP AND PEP TO THIS ONE

DO YOU WANT A GREAT COMEDY SONG WITH A DOZEN EXTRA VERSES AND CATCH LINES?

BARNEY GOOGLE

THE CARTOON CRAZE ~ by CON CONRAD AND BILLY ROSE (PERMISSION BILLY DEBECK)

HERE'S THAT GREAT AUDIENCE SONG "YOU CAN'T DO WITHOUT"

SWEET ONE-

by AL JOLSON AND LOUIS SILVERS

AND STILL TOPPING
ALL BILLS
YOU WILL FIND

CAROLINA IN THE MORNING

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HAHNE & CO MUSIC DEPT.

FIT EVERY ACT

BABBLING BROOK

sto - ry book Like a la - zy dai - sy gaz - in'

at the sky— Let me live and love and let the

world go by I'd be more than sat - is - fied if I could hide a - way be - side a

bab - bling brook brook D.S.

D.S.

E & CO., New York & Detroit
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 New York & Detroit. Depositada conforme a la ley.
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BESIDE A
 BABBLING BROOK
 HAS A
 WALTER DONALDSON
 MELODY—
 GUS KAHN
 LYRIC.

A SURE FIRE HIT
 SONG FOR ANY
 KIND OF ACT.

IF YOU WANT AN APPEALING BALLAD, PARTICULARLY ADAPTED FOR HARMONY AND "SPOT" SINGERS—YOU NEED

I'M JUST A LITTLE BLUE FOR YOU

EGBERT VAN ALSTYNE AND H. GILLESPI

REAMER AND LAYTON NEVER WROTE ANOTHER SONG AS GOOD AS THEIR LATEST NOVELTY

DOWN BY THE RIVER

(TO MY EMMALINE)

A HOT "COON SONG" JAZZY MELODY—FUNNY LYRIC.

THE CREOLE FASHION PLATE'S OWN HIT SONG

I'M THROUGH SHEDDING TEARS OVER YOU

by KARYL NORMAN AND EDWIN WEBER

AND MY BUDDY

WALTER DONALDSON
 AND
 GUS KAHN

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 GRAND LEADER MUSIC DEPT. GOLDEN RULE MUSIC DEPT.

WASHINGTON, D. C.
 PALAIS ROYAL MUSIC DEPT.

KANSAS CITY BELIEVES RADIO ACTIVE PICTURE COMPETITOR

Thousands of Houses Equipped—Nightly Wireless Entertainment Heavily Advertised—Theatres Furnish Their Own Opposition

Kansas City, March 23. It's a hard matter to build up a good week's business in pictures, after a poor Sunday opening. That is the best excuse for the far from satisfactory receipts reported by the different box offices here last week. Sunday was cold and stormy, probably the worst day of the season and the business simply did not come. Later in the week the reports were better but nothing like expected.

The big four downtown houses had splurged heavily with their advertising, all had extra features and the Royal was giving Chaplin's "Pilgrim" as an added attraction, in connection with "Broken Chains," but no riot calls were turned in to handle the mobs. The Valentino personal appearance at Convention Hall Tuesday night probably hurt a little, but that was only one night and there were several others just as bad. Only one house, the Linwood, a big suburban managed by the Harding interests, took advantage of the Valentino billing to run a picture in which he appeared. Its feature, that day was "Beyond the Rocks."

There is, however, another angle that may have a great deal to do with the poor business in the picture houses; the stay at home radio-bugs. This city has two of the largest broadcasting stations in the country and they are producing extensive programs nightly. These night entertainments are heavily advertised with the names of the artists given and receiving sets of some kind are to be found in thousands of homes. Many of the artists and acts used by these stations are secured from the big film theatres, and one can stay at home and get it all. So noticeable has this become that it has been mentioned in the local press. The managers may know their business, but to this reporter it looks as though they were furnishing the fireworks for the other fellow's show.

The Royal with its double bill, the "Pilgrim" picture having been held for the second week, by the Newman, on account of the bad weather of the previous week, offered the most for the money. The critics, however, failed to fall for the feature "Broken Chains" advertised as the picture awarded a \$10,000 prize by a Chicago newspaper. One critic said "We would advise every movie fan to see it, if for no other reason than to see what kind of

material some judges think it takes to make a \$10,000 story."

The week's estimates:
Newman—"What a Wife Learned" (First National). Capacity, 1,890; scale, 50-75 nights. Milton Sills and Margaret DeLamonte. Gross around \$11,000.

Royal—"Broken Chains" (Allen Halubar production). Seats, 890; scale, 35-50. Colleen Moore. Picture saved by the strong cast. "The Pilgrim" sent from the Newman, for second week's showing failed to help. Management continues to feature the orchestra.

Liberty—"All the World's a Stage" (Principal Pictures). Seats, 1,000; scale, 35-50. Story supposed to tell some "inside" life of Hollywood and its people. Intensely dramatic. About \$5,000.

Twelfth St.—"Nobody's Money" (Paramount). Seats, 1,100; scale, 30. Jack Holt and Wanda Hawley. Jack Mulhall in "Wolves of the Water Front" added around \$2,000.

Opposition pictures at the vaudeville houses were "The Woman of Bronze," Mainstreet, and "The Four Musketeers," Pantages.

PROLOG INNOVATION AIDS FILMS IN BALTO.

Operatic Scenes Draw Class Business—Good Trade Last Week

Baltimore, March 23. Picture business here last week was good, with Pola Negri in "Mad Love" at the Century leading the field, according to reports. "The Town God Forgot" drew some tears and money from the patrons of the New theatre, while "Pawned" played to fair receipts at the up-town Parkway.

The biggest prolog innovation in the picture houses here has arrived in the form of operatic scenes which Thomas D. Soriero, managing director of the Whitehurst houses, has installed in the Century. Fernando Guarneri and Tomassi Guarneri and a female singer put on the rarely heard Trio from Verdi's "Lombardi" last week. Previously they did "Rigoletto" in four scenes, the first "Questa o quella," "Caro nome" following, then the "La donna e mobile" and finally the "Bella figlia dell'amore" (quartet). This went over well and attracted a good class of patrons. Business at the Century is mounting, incidentally.

Estimates for last week:
Century (capacity 3,800; scale, 35-50-75). Did well with "Mad Love," going to about \$14,000. All this despite the critics, who didn't think much of it. "Adam and Eva," with Marion Davies, got off to good start this week.

New Theatre (capacity 1,500; scale, 25-50). About \$10,000 with "Town God Forgot." Picture received fair word of mouth advertising and benefited materially.

Parkway (capacity 1,200; scale, 25-45). About \$4,000 with "Pawned."

NEW PRESENTATION POLICY ADOPTED BY BALABAN & KATZ

Names Preferred to Home-Made Stage Productions—Latter Proven Costly and Don't Draw—Expense Divided Among Three Houses

Chicago, March 23. A new policy on presentations has been adopted for the Chicago, Riviera and Tivoli, the Balaban & Katz houses. Names will be sought in preference to the stage displays which have characterized the offering of mediocre attractions in the past.

Balaban & Katz have spent much money on stage productions, for lighting, music and so forth, and have retained expensive experts in these lines, which had made their presentations expensive without drawing money.

From now on the building of special acts for artists, the effort to get away from anything the same artists may have done in vaudeville, and other endeavors of this nature will be abandoned in a great degree and instead name acts will be presented. Arnold Johnson's Band was one of the clinching arguments that a policy of playing known attractions was the thing.

The cost of work necessary for the building of scenery and other expense for attractions in the future will be divided 50 per cent. to the Chicago, 20 to the Riviera and 30 per cent. to the Tivoli.

Nora Bayes, the biggest single feature ever offered in connection with pictures in Chicago, drew a record-breaking business to Mc-

EVEN BALANCE IN PHILADELPHIA WITH 'ADAM AND EVA' LEADING

Marion Davies' Latest Film Handed Quakers Last Week's Wallop—Could Have Held Over—"Toll of the Sea" Didn't Hold Up

Philadelphia, March 23. Of the four biggest film houses, two held up to big business last week, two were away off and business in the other downtown houses suffered from the expected pre-Easter slump.

One of the wallpops of the week was the success of "Adam and Eva" at the Kariton. This Marion Davies feature did big evening business, with standees out to the sidewalk (house has big lobby, too) for the first time at the Kariton in a long time. Even Friday, when rain and threatening weather kept down the grosses in picture and legit houses, "Adam and Eva" drew a jammed crowd at the second evening show.

After two weeks, when plans to

hold attractions over for added weeks ("The Flirt" and again "Racing Hearts") the Kariton found in "Adam and Eva" a picture which apparently warranted an extra week. It was taken off, however, probably because of previous bookings which could not be switched. It is not unlikely it will be shown at the Palace, as was "The Flirt," another Kariton success.

Laurette Taylor's "Peg o' My Heart" was the other money maker. It started lightly, but with some fine notices and favorable word-of-mouth advertising began picking up by Wednesday and went through the week to an above-average gross. It is impossible to tell just how much credit for its success was due to the presence of Buster Keaton in "The Balloonatic." For a year bills with this comedian on them have been popular at the downtown houses, and this one was especially praised. Leo Ornstein, pianist, was also on the bill. After several off weeks, the Stanley has come back and has been riding through the Lenten slumps with grosses not far below the regular average of the house.

"Robin Hood" at the Stanton suffered as much as any feature in town despite extensive advertising of its last few weeks. Although this feature wins the distinction of the city's long-run record in a regular movie house, it cannot be said that the last three weeks of the eight have been very successful financially. However, the prestige may boost the film in its subsequent showings here.

"Adam's Rib" comes in for what is advertised as strictly a "limited engagement" next week. It is not generally believed that this DeMille picture will stay longer than three weeks despite the success of "Manslaughter" in winter. Many claim this house will have to be content with two and three-week runs for the spring season. "It is not unlikely that, unless business is phenomenal, it will again close for the hot summer weeks. This is the most likely house of the Stanley chain for such a move."

"The Toll of the Sea," the Technicolor film, while highly praised, did not hold up at the Aldine. It opened on the previous Saturday owing to the flop of "Who Are My Parents?" and quite well, but by Wednesday the demand for it had evidently been exhausted. The latter part of the week half houses were reported at all matinee and evening performances. Some claimed that the picture chosen to share the bill with it—"The Ex-Kaiser in Exile"—was a poor one.

This week's attractions include "Jazzmania" at the Stanley. On the bill here also are the Gimbel Brothers' Fashion Show, annually displayed at the Stanley, pictures showing the Delaware river bridge as it will look when completed and several soloists and dancers. Chaplin's "Pilgrim" is announced for the following week (as main feature this time and without any other film advertised on the bill), showing that it must have finally slipped by the Pennsylvania censors.

The Aldine this week has "Bell-boy 13," the first time a Douglas MacLean picture has been shown at this house. The Kariton has "A Front Page Story" and the Acadia "The Ninth Commandment." The Kariton is featuring its next week attraction, "Poor Men's Wives," quite extensively.

Estimates for last week:
Stanley—"Peg o' My Heart" (Metro) and "Balloonatic" (Metro). Combination hit popular fancy and fine week's business resulted, with crowds at end of week pulling gross up to around \$26,000. Capacity, 4,000; scale, 50-75, evenings.

Stanton—"Robin Hood" (United Artists). Dropped badly last week and gross failed to touch \$10,000, but remains until March 31, making way for "Adam's Rib," getting big advertising play. Capacity, 1,700; scale, 50-75, evenings.

Kariton—"Adam and Eva" (Cosmopolitan). Showed surprising strength, especially in last part of week, and proved star popularity boom with appearance in "Knight-hood." Grossed \$9,500. Capacity, 1,100; scale, 50, straight.

Aldine—"Toll of the Sea" (Technicolor). Highly praised by critics, but unhappy ending evidently didn't please fans, as picture dropped after promising start. Gross only \$5,500.

Moore (Paramount). Over \$31,000.
Roosevelt—"The Pilgrim" (Metro). About \$20,000.

Randolph—"Driven" (Universal). A little over \$5,500.

SHE was the most beautiful woman in New York's richest and most exclusive society set. She became the most brilliant hostess in the gayest and most fashionable court of all Europe. Young bloods, men of affairs, great statesmen sought her, rivals for her favor. She chose her loves from the thousands. Vital, magnetic, erotic, she drained the cup of life—and love—to the lees.

Time passed. Beauty faded. Lovers deserted. She was old.

A Viennese biologist made a wonderful discovery, a scientific revitalization of the glands of life.

She was rejuvenated—young again, as young as the flapper granddaughters of her old-time friends. She returned to New York—a sophisticated brain in a young body. Her adventures astounded the world. You will marvel at her experiences. They will astonish you.

Have you read this remarkable book by Gertrude Atherton?

All the Women Are Reading

"BLACK OXEN"



BROADCASTED TO THE WORLD



What the New York Newspapers Said About "THE COVERED WAGON"



JAMES CRUZE'S MIGHTY SCREEN EPIC PRODUCED FROM EMERSON HOUGH'S NOVEL

It is here at last! The film that tells a great American story in a great way was unfolded last night in the Criterion Theatre. In "The Covered Wagon" is found the American screen epic. Yes, "The Covered Wagon" eclipses even "The Birth of a Nation."

It is a far better story with a far more wholesome atmosphere pervading it. The tale told in "The Covered Wagon" is as big as a Walt Whitman poem, as superb in its homespun dignity and courage as a speech by Abe Lincoln.

Screen dramas frankly seek to supply thrills. Well, just think of the film which has given you the biggest thrill you ever had. No matter which one it may happen to have been, "The Covered Wagon" eclipses it completely. In this picture dealing with pioneers and the frontier a new frontier has been reached and a new standard set up in motion pictures.

—N. Y. TELEGRAM

"The Covered Wagon" is an enthralling spectacle, a tense and moving drama of picturesque human interest that takes its place among the modern masterpieces of screen art.

—ED. E. PIDGEON in
JOURNAL OF COMMERCE

"The Covered Wagon" appears to be one of the best efforts that the art of cinematography—a yet very young art—has given a suffering world. This may sound extravagant, but when a really excellent film shows its head above the dead sea of mediocrity it is hard for a reviewer to restrain his praise.

—LANDON ROBINSON
in N. Y. GLOBE

The men, women and children of 1848-49 lived an epic—and it is the spirit of this epic, the magnitude and meaning and vivid reality of it, that James Cruze and his associates have caught and preserved in "The Covered Wagon," which opened at the Criterion Theatre last night. It is a tremendous picture.

And the best part about the photoplay is that it is a motion picture. Its scenes speak to you. Many of them have the quality of greatness. They are unforgettable. "The Covered Wagon" is a big picture done, as is not often the case, in a big way.

—N. Y. TIMES

We hear a great deal about the charm of illusion—that subtle essence that transforms the imaginary into the real. It is this essence, this quintessence that makes "The Covered Wagon" at the Criterion Theatre not a mere "movie" at which you can laugh, and titter, and, perhaps, spear an occasional "thrill," but a genuine experience.

By some magic you are carried back to the days when the cry of "Westward Ho!" was hurled through the land, when the brave "pioneers" in their covered wagons went over the dolorous trail. To miss "The Covered Wagon" would be to miss a film that absolutely removes the industry from its much vaunted and over-advertised "infancy."

—ALAN DALE in
N. Y. AMERICAN

It has been the boast from the first of champions of the movies that the screen is the only true medium for the reproduction of vast perspective in theatrical entertainment. Perhaps this contention never has been exemplified to such effect as it is in "The Covered Wagon," which had its premiere last night in the Criterion.

The picture in many of its scenes is breath-taking. Imagine miles upon miles of white-topped prairie schooners starting off at the wave of a hand and moving majestically over limitless wastes, fording mile-wide rivers with their hundreds of head of live stock, of fighting off whole tribes of Indians and of the leaders holding their little forces together by sheer will power. And all with the stoicism of the American pioneer that gives a tug to the heart of every lover of his country.

—DON ALLEN in EVENING WORLD

It is doubtful if even the officials of the Paramount company, who voted for this one the largest advertising appropriation ever spent on any of their pictures, knew what a tremendous impression the picture would make. It is the first real American epic of the screen. Other pictures have made us see parts of American history; but this one makes us feel the great, dauntless courage of the stock from which we sprang. It gives us the dimensions of the rock whence we are hewn.

The picture is genuinely thrilling from start to finish, and though it has no creaky plot, it has a generous lot of thrills and climaxes. When Emerson Hough wrote the book on which this picture was founded he laid two splendid foundations for the photoplay. He reproduced the spirit of the times in his characters, and he wrote such vivid descriptions of certain seemingly undramatic events, such as the jump-off at Westport Landing, that he impressed their importance on James Cruze, who directed the picture.

—BEAUVAIS FOX in N. Y. TRIBUNE

That much overexercised adjective, "stupendous," may quite properly be employed to describe "The Covered Wagon," the new Paramount spectacle produced by James Cruze and adapted from Emerson Hough's novel of the same title by Jack Cunningham, which began an indefinite run at the Criterion last night.

We have heard a lot about "bigger and better" pictures—"The Covered Wagon" is both.

—HELEN POLLOCK in
N. Y. MORNING TELEGRAPH

"The Covered Wagon" represents, in the opinion of this reviewer, the finest picture of America by Americans. It is a magnificent and thrilling spectacle of days in the West when American civilization was young, when women as well as men—must have been—brave and courageous. To have started out in "covered wagons" across trackless deserts, facing all manner of hardships, running the risk of hostile Indians—to have done this

sets them apart as a race which deserves all honor.

This picture at the Criterion, then, taken from a fairly good novel by Emerson Hough, is a memorial, a thrilling one, to those who first opened up this Western country of ours.

We recommend the picture unqualifiedly to every one whatever their taste in the theatre or in movies. The melodrama is done so cleverly that it cannot fail to appeal. The landscapes that the camera has captured look like exquisite paintings, and the acting and direction are superb.

—N. Y. SUN

In spite of the fact that the Governors of thirty-three States while in convention a few weeks ago saw "The Covered Wagon" and were unanimous in pronouncing it good, it is good. We take great pleasure in throwing back our head on this occasion and uttering a piercing "Bravo!" in recognition of the arrival from one of our own cinema camps of a picture play which is as good as gold with no reservations of importance to tack upon it. "The Covered Wagon" is a stirring romantic document of the struggles of our then adolescent Republic, and we feel no hesitancy in adding that it takes its place as a joint work of historic and artistic importance far in the lead of anything that ever has been filmed.

This sounds as if we had been carried away in our enthusiasm over a motion picture. That is no dream. We have been.

—QUINN MARTIN in
N. Y. WORLD

All of the Senators and Governors who sent congratulatory telegrams to Jesse L. Lasky because of "The Covered Wagon" were justified in their eulogies, in the opinion of this humble seeker after cinematic truths. Praise is due for two reasons; first, because "The Covered Wagon" is about the best lesson in Americanization that the screen has produced since the Great War, and secondly, because it is wonderfully good drama.

—N. Y. JOURNAL

Perhaps it is because the blood of pioneers is in our veins that we unhesitatingly acclaim "The Covered Wagon," which had its premiere at the Criterion Theatre last evening, as America's greatest motion picture.

It was all there, last evening, at the Criterion, the great adventure! All the courage and endurance, the fortitude and the heroism of the pioneers who wrestled from the elements and the wilderness the great territory and the golden west, are graphically depicted in "The Covered Wagon."

"The Covered Wagon" is not only an epochal American film; it is an enduring record of the greatness of our American heritage. It should be shown to every citizen of this Republic, that all may see the heroism and the sufferings with which our forefathers colonized this land—the land which is now become the happy hunting ground for foreign-born agitators and destructionists.

—H. Z. TORRES in
N. Y. COMMERCIAL

Vibrant with the spirit of the men and women of the 1840's, who pushed on through the wilderness into the West and Northwest, "The Covered Wagon" is a motion picture that thrills one with the greatness of its theme as well as the artistry of its execution. It is an enthralling historical romance. For American audiences it is even more interesting—it is certainly more significant—because of its dramatization of a colorful chapter in the history of the United States.

—N. Y. CALL

As a motion picture spectacle "The Covered Wagon," which opened last night at the Criterion, will be remembered for a long time.

The undaunted spirit of Americans who left comfortable homes in the East and answered the call "Westward Ho!" in the early forties is recorded in a masterly fashion in it. The picture is based on the book of the same name by Emerson Hough, and although we have not read the latter's novel, we feel certain that it cannot be better than the pictured version.

—N. Y. EVENING MAIL

"The Covered Wagon" is an epic of stubbornness and courage. Also it is one of the most thrilling moving pictures we have ever seen. It is more than thrilling—it is stirring. But to us the thrill did not lie in the sweep of the prairie fire or the attack of the advertised two thousand Indians. It was the slow onward movement of the long line of prairie schooners that gave us that strange feeling of exultation over the indomitable spirit of the pioneer.

—P. W. GALlico in
DAILY NEWS

"The Covered Wagon" is therefore a remarkable tribute from one generation of gold getters to another; what is more to the point, it is a remarkable picture.

There is one adjective one thinks of first in forming an appraisal of "The Covered Wagon." That adjective is "honest." The picture is honest in its simplicity, in its fidelity, in its sincerity and in its regard for the importance of its theme. It could doubtless have been photographed in Hollywood—but it wasn't. All save an insignificant minority of its scenes were made in the depths of the desert, on the actual grounds covered by the original covered wagons. We imagine that less than half of 1 per cent. of the entire picture was recorded within the walls of a movie studio.

"The Covered Wagon" has been extensively advertised and exploited. We have been led to expect a motion picture of extraordinary merit. Well, for once, the advertisements don't lie. "The Covered Wagon" is worthy of the best in the way of superlatives that its press agents have to offer.

—ROBERT G. SHERWOOD, N. Y. HERALD

Adapted to the Screen
by Jack Cunningham



A Paramount Picture

STANTON DIRECTING

One of Films' Pioneers—Engaged by Universal

Los Angeles, March 28. Richard Stanton, one of the pioneer film directors who helped make Los Angeles famed as the "capital of the film world," was signed by Universal this week to do a special with William Desmond starred.

Stanton was with Ince in the days before Famous Players-Lasky, Goldwyn, R.-C. and a lot of the others.

VAN LOAN RECONCILED

Los Angeles, March 28.

H. H. Van Loan, screen author, and his wife, long separated, have been reconciled. A week ago Van Loan was reported engaged to Virginia Browne-Paire, screen actress. As a film author and for the first time, Van Loan is touring the country lecturing on writing for the screen. He made his first appearance last week at Santa Barbara. Reports say the Potter Theatre held a big audience.

B. & K. STAND STILL

Chicago, March 28.

Balaban & Katz have abandoned the building program which had been considered, and the interests of the firm will be confined for the immediate future to the operation of the theatres which are now under that banner.

INSIDE STUFF

ON PICTURES

If the Keith-Stanley Company reach a picture agreement it will be in the future. Nothing has been settled about that end of their friendly business relations as yet, the relations having grown more friendly through the Philadelphia merger of the two concerns' local theatre for vaudeville over there, other than Keith's big time vaudeville house.

The Stanley Company, also including the Sablosky and McGuirk houses, has about 350 days for pictures; Keith's, New York, with its affiliations about 1,500 days. In addition might be included the time booked through the Western Vaudeville Association and Keith's Western office in Chicago, besides the Orpheum Circuit. That would run the total to easily over 4,000 days if not much more.

With all of this time available if a juncture on the picture end should be effected, it's questionable whether Keith's-Stanley will want to be their own distributor and possibly take on producing units or align with an established distributor. In the latter connection First National might figure, since Stanley's just now through its officers is close to Famous Players. The First National is now feeding about 2,700 theatres, having cut down about 500 houses recently. It's the best situated for service for Keith's and Stanley's but for anything material at present the whole thing is in the air.

One producing concern has found a method of greatly reducing the risk. It makes a practice to shoot 30,000 feet on every five or six-reeler. The footage selected from the mass for the release is first assembled and then the picture is put out for two weeks in a group of Canadian houses. On the basis of this showing, it is re-edited and put out for another fortnight and then the big distributors are approached. If the record has been promising. If the first trial indicates a flop, they take the picture apart and reassemble it from the mass of surplus. This new version is then put through the test and may be reassembled a third time. If the third attempt indicates it is still a bloomer, they bury it or sell it to a speculator so that if it ever does go out it will be under another trade mark and the original producer won't have to stand for a piece of junk. In this way the concern has built up a stable

reputation with the distributors for a high average of commercially profitable output.

Indications are that the market is shortly to be flooded with a number of "wild animal" pictures following hard on the heels of the success that the H. A. Snow "Hunting Big Game in Africa" feature attained during its run at the Lyric. The Eustance wild animal picture shown at the Tremont, Boston, last September, have been re-edited and are to be offered in the State Right market under the title of "Big Game Hunting in Africa," getting the title about as close as possible to that the Snow picture bears. Martin Johnson who has just returned from Africa also has some animal pictures which were screened at the American Museum of Natural History, New York, under the title of "Safari," which will be available shortly. In addition, the Lady McKenzie big game hunting pictures shown in New York a couple of years ago are being revamped, while Universal, reported as having secured the Snow pictures, also has one made on the California lot which it has just finished titling.

A new method of checking up on bookings of pictures was worked out by a producer releasing through an independent distributing organization. This producer subscribed to a clipping bureau and asked it to send him all stories and advertisements on one of his pictures that appeared. In return he received more than 2,000 clippings with about 200 dates shown. With this in hand he had his auditor go over the books of his distributing organization and not a single one of the dates was shown. The head of the distributing organization, who has a reputation, as a square shooter, was as much surprised as the producer when the fact was called to his attention, and a check up of his organization showed that the "boys in the field" were just neglectful and forgot to send in on contracts or payments, and the money was remaining in the local exchanges for a cut between the "boys" there.

That the western picture theatres are returning to the higher grade of musical entertainment, at the time the east is just commencing to go in for it, seems to be evidenced by the policy to be installed in a Kansas City film auditorium located in the high rental district. The policy will be to include a special number at each of the "de luxe" performances besides a violin solo to be rendered by the conductor of the orchestra. It is planned to move the musicians from the pit to the stage for the feature overture where they will remain during the solo. It is the opinion of the management the picture house patrons are tiring of the intricate dance music orchestrations which have been the vogue for quite some time, and desire a return to the playing of that type of melodies which were previously offered when augmented orchestras first came into popularity.

Bert Lytell has been placed under contract by Cosmopolitan for at least two pictures. Contrary to the rumors that he was to appear in several costume productions it is stated two "Lone Wolf" stories that have appeared in Cosmopolitan Magazine, by Louis Joseph Vance, are to be the vehicles in which the leading man is to appear in the principal role. No director has been selected as yet for the productions.

The deal between Sol Lesser, the Gore Bros., Adolph Ramish and the Turner & Dahnken interests, whereby the former combination were to take over the latter's theatres, is reported as hanging fire for the time being, with the chances that the final closing will be several months distant.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

FRED BERRENS and MONYA
Violin, Apollo Piano Player and
Dancers
15 Min.; Full Stage
Chicago theatre, Chicago.

Chicago, March 28.

Fred Berrens, a violinist who has the assistance of Monya, a dancer, and works with an Apollo piano player in what is billed as "a musical mystery," is in a new act constructed with his former vaudeville act as its basis.

Possessed of many new points which enhance its value, Fred Berrens appears as a violinist and announces he is embarrassed as his piano player failed to reach the theatre, and asks for some one to come from the audience.

Instead of the plant expected actually going on the stage, Berrens pretends that some one is doing so and indicates a seat at the Apollo piano. The violin solo is rendered to an accompaniment made the subject of favorable comment by Berrens, who carries on conversation with the imaginary person seated at piano.

A dancer is disclosed by parting curtains during the number and Monya offers a short number, again concealed by curtains. Berrens again chats with the imaginary pianist and comments, getting replies played on the piano in perfect timing. Some get big laughs. Most are understood.

The dancer returns for a classical number and this time with a male associate. The violinist follows in a heavy selection with orchestral accompaniment; the dancer appears at the finish and the two exit together.

There is a constant surprise element in the offering—nothing in the act is expected.

Berrens is a good looking fellow, talks well and plays nicely. The dancer, who comes from the Pacific coast, is pleasing. Nathaniel Finston, musical director of the Chicago theatre, arranged the music, and Frank Cambria, who is connected with that theatre, supervised the building of the scenery.

The Apollo Piano Player people ran a full page advertisement in ever, Chicago daily newspaper calling attention to the new act.

"AN EVENING IN OLD DIXIE"
Misses Campbell and assistant
Harmony singing
9 Min.; Full stage
Chicago theatre, Chicago.

Chicago, March 28.

The full stage scene shows the parlor of a Southern home with door and windows through which can be seen a river. Two girls are seated at rise of curtain, one at piano and the other near. Both wear hoopskirts. They sing a harmony number, such as would be expected from Campbell Sisters. At the conclusion of this song, a maid enters, blackface, and the three converse in Southern dialect. It is made plain that this is the day of the steamboat race between the "Robert E. Lee," and the "Natchez" on the Mississippi river.

The girls, while up, sing a song about the "Virginia Reel" and do a few steps suggestive of dancing. The song has orchestra accompaniment. For a third, the girl who had not been at piano in the first number takes that position and touches a few notes now and then, faking. The other sister recites a number about a Negro sermon. There is another song and the scenic climax, the steamboat race, concludes the offering.

The act is rather disappointing to those who have seen the Misses Campbell in picture houses with their own act or in vaudeville, but it was applauded liberally.

Loop.

THE ACORDS OUT OF TUNE

Los Angeles, March 28.

Art Acord of the films and his wife have separated, with divorce proceedings contemplated.

All Exhibitors in Michigan

Read our magazine published every

Thursday
If you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher
415 Free Press Bldg. DETROIT

Coming to the RIVOLI on April 1

JESSE L. LASKY PRESENTS AN
ALLAN DWAN
PRODUCTION

THE GLIMPSES OF THE MOON

WITH

BEBE DANIELS
AND NITA NALDI

A DRAMA of marriage and morals within the social whirl. With the gorgeous playgrounds of society as settings. Produced by the director of "Robin Hood." Rubye de Remer, Maurice Costello, David Powell also in the cast.

Adapted by Lloyd Sheldon from the novel by Edith Wharton

A
Paramount
Picture

Above is the 3-column newspaper advertisement Paramount is offering to exhibitors to help them exploit "The Glimpses of the Moon."

It appears in the Press Sheet on this production, along with other ads of all styles and sizes. Paramount exchanges carry the mats and electros.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



THE QUEEN OF SIN

Presented by Ben Blumenthal, with the program announcement, "Europe's Greatest Screen Gesture," with an added line, "The Spectacle of Sodom and Gomorrah," Produced by Sascha in Austria. Directed by Michael Kertesz. Lucy Doraine featured. Shown at the Lyric, N. Y., for an indefinite run March 23, 1923. Time, 92 minutes.

Jackson Harbor.....George Reimers
Edward Harbor.....Walter Slezak
A Goldsmith from Galilee.....Walter Slezak
Miss Mary Conway.....Lucy Doraine
The Wife of Lot.....Lucy Doraine
The Queen of Sin.....Lucy Doraine
Mrs. Agathe Conway, her mother.....Erika Wagner
A Priest Tutor at Cam.....Michael Varkonyi
The Unknown Wanderer.....Harry Lighton, a sculptor
Lot.....Kurt Ehrle

Ben Blumenthal took over the Lyric, New York, on a rental and, beginning Monday night, presented a European film spectacle entitled "The Queen of Sin," founded on the Biblical tale of Sodom and Gomorrah, the latter its German title. The film was preceded by an elaborate masque and pantomime offering, entitled "The Green Song," presented by Ned Waburn, the program crediting its conception to Ben All Haggin. The combination of the masque and the film spectacle made an interesting evening's entertainment, even though the modern angle of the story which is utilized to bring about the exposition of the Biblical tale, failed to hold anything for the American public. However, the destruction of the ancient city and the scenes of revelry leading up to it were magnificently done and the settings were tremendous in the magnitude. This feature alone is enough to make the picture worth while for any house, especially when one takes into consideration the terrific wallow that the title "The Queen of Sin" should be at the box office.

The principal fault with this picture, as with the majority of foreign-made productions, is the fact that the film fans of the continent must have a lot of beef as far as the leading women are concerned, and Lucy Doraine fills that requirement fully. And as far as their leading men are concerned, the foreigners have a queer conception when measured with American standards in this respect. Their leading men are all heavy, pouchy individuals of over 50, while their juvenile leads, it seems, must have been recruited from the cradle, so immature do they appear, both in stature and in histrionic ability.

"The Queen of Sin" has all these faults, yet with them it is a picture that as a spectacle ranks with any of the bigger foreign-made productions that have been brought to this

country. The titling that was done on this side of the ocean evolved a story that in its language is entirely American, to say the least. Originally the production was in 18 reels and the current picture is in eight. That the original must have been decidedly interesting from an erotic standpoint is indicated by that portion of the film utilized in the American presentation.

The story opens in the studio of a young sculptor who is in love with a society girl, posing for a masterpiece he is at work on. They are in love with each other, but the sculptor isn't wealthy and the girl has been groomed by her mother for a marriage which will rehabilitate the family fortune. A financial power desires the girl, and as he holds the mother in his clutches through her having forged his name to a check, the proceeds of which she utilized to keep up the family position, the girl is to be sacrificed to his lustful desires.

The engagement is to be announced at a fete which as it proceeds rivals in its excesses and abandon the wild orgies of the ancients. The father has caused his son to be brought from his school to be present.

The son, of about 18, arrives with his father, confessor and teacher. The latter views the scenes that occur before him with alarm and tries to have the boy leave. The gifted sculptor puts in an appearance, and when the girl that he loves refuses his advances, although refusing to disclose she has consented to be sacrificed to shield her mother, he tries to commit suicide.

The young priest is called to administer to him spiritually, and the supposed to be dying man exacts a promise from the holy man he will use his influence to save the girl. The latter meanwhile has conceived a revenge that will in its scope embrace the man who is compelling her to marry him and his son. She lures the younger into making love with her and makes a rendezvous with him in a pavilion where she is to meet the father at an appointed hour. She figures to arouse jealousy in both and set father against son and vice versa.

But the young priest, who has discovered the son and the girl in an embrace, takes the boy aside and relates to him the tale of the Biblical queen of sin of Sodom and Gomorrah. This gives leave for the introduction of the first portion of the ancient Biblical lore and shows how a wicked queen ground her own people under her power in the desire to achieve tremendous riches in gold and silver, and ending with the turning of the people against the queen,

their uprising and the sacrifice of a young man of the country who would believe no ill of her, and finally when he has been instrumental in saving her from the infuriated mob, she turns on him and through her accusation has him thrown to death from the tower heights.

This portion of the picture is finely done, but as magnificent as it is it serves but as a forerunner for what is to follow in the second half.

The second half finds the dream theme used in order to utilize the story of Lot and his wife and the destruction of Sodom and Gomorrah. The heroine of the tale when she has arranged her rendezvous with father and son retires to her chamber to rest prior to the ordeal and the working out of her revengeful plans. She falls asleep and dreams the father is slain by the son and she is arrested as guilty of the crime, condemned to be punished with death. On the eve of her execution she calls for the priest, and the young priest of the story enters. Her plea is that she cannot die and leave the world and its pleasures. He turns and utters a prayer that his lips may be empowered to tell the tale of Lot, so that this girl can visualize it.

Then follows the second period of Biblical material, ending in the destruction of the cities and the turning of Lot's wife into a pillar of salt. If the earlier portion of ancient history was magnificent, this is tremendous. The destruction of the Temple of Astarte beggars description.

Through both the modern and the ancient themes the same players appear in the characters. Thus the leading woman plays three roles—the young society girl, the queen of sin and the wife of Lot. The men likewise double in their roles.

In face, form and dramatic ability it would seem that Miss Doraine might prove a strong runner up to Pola Negri, providing she was brought to this country and given the same opportunity and training the Polish star is now having. In this production she does not appear to advantage in the matter of dress, according to the American idea. In the undraped, or, rather, slightly draped character, she is far more pleasing to the American eye, even though inclined to weight.

Of the men, Michael Varkonyi as the priest is far and away the outstanding figure. The others practically mean nothing.

"The Queen of Sin" is not going to prove a screen sensation, nor is it going to prove tremendously successful as a "road show" in the event the idea to send it out as an attraction is gone through with, but

in the regular picture theatres it should pull big business.

A special score was provided by Sigmund Romberg, who directed the opening night. Mr. Romberg seemingly has not the knowledge of the requirements of the screen musically and failed to accentuate the big scenes when a huge musical punch was called for.

SOULS FOR SALE

Goldwyn special production, written and directed by Rupert Hughes. Shown at a special preview, Capitol, New York, March 27. Time, 50 minutes.

Reminder Sheldon.....Kleanor Boardman
Robina Tennyson.....Mae Bush
Leva Lorraine.....Barbara La Marr
Frank Caproni.....Richard Dix
Tom Holby.....Frank Mayo
Owen Soudier.....Lew Cody
Jimmy Ireland.....Arthur Hoyt
Gail Tennyson.....David Hobbes
Arthur Tennyson.....Roy Atwell
Lord Fryingham.....Wm. Ormond
Rev. John Sheldon.....Forest Robinson
Mrs. Sheldon.....Edith Yorke
Pinkie.....William Haines
Shedford.....George Morgan
Abigail Tennyson.....Dale Fuller
Hank Kates.....Nitz Edwards
Assistant Chaplain.....Aud Thomas
Company Electrician.....Leo Willis
Company Long Man.....Yak Ross
Company Grip.....Walter Perry
Company Vice in Player.....Sam Darnen
Abigail Tennyson Player.....R. H. Johnson
Milton Picture Henry.....Jack Richardson
Second Chaplain.....Rush Hughes
Lady Jane.....Allen Pringle
Verna Steele.....Rev. Southern
Mrs. Sturges.....Milly Miloy
Mrs. Kates.....Sylvia Ashton
Quinn.....J. J. O'Connor
Doyce.....J. J. O'Connor
Magnus.....Jed Prouty
Boss Convisman.....Charlie Murphy
Leva Lorraine's Mother.....Margaret Bourne

A big picture. It is big in a great many ways and certain to be big at the box office. It is going to have an unusual attraction for the average film fan.

Really "inside stuff" of life in the big studios in Hollywood, where they grind out the film fodder that the millions of fans the country over eat up every day. It is at once what "Merton of the Movies" is to the speaking stage and all of the fan magazines rolled into one, but whereas "Merton" deals with the Hollywood life in a comedy sense, with its romance as an underlying motive, "Souls for Sale" shows the romance of the workers of the screen and of the making of screen's reflections.

It is the biggest thing Rupert Hughes has done, either as author or director, since identified with the picture industry.

It is also a remarkable piece of propaganda for Hollywood, the picture industry as a whole and its clean-living acting people as well.

There is a cast as long as your arm and there are a score or more stars of the screen shown, whose

names are not mentioned. They fill in as bits here and there, some sitting around the cafeteria on the lot, others working on their own sets, etc.

This is a picture Goldwyn could have taken and shown for a run in some legitimate house on Broadway during the coming summer, and put it over for three months at least. It is a picture every visitor to New York from every part of the country where a picture was ever shown would want to see, just as sure as all interested in films and screen players are certain to want to see "Merton." It is a fan picture that combines as much fan food as all of the fan magazines rolled into one.

When Mr. Hughes started working on "Souls for Sale" he went to work with the intention of evolving something that would give the picture-going public something to look at; give them an insight into the workings on a big production lot and help to wash out the bad taste in the mouths left by the string of scandals the industry has had. He has succeeded in applying a real coat of whitewash, and in such a manner no one will realize it is propaganda for the industry.

The story is simple, compelling, full of romance and abounds with thrills and touches of comedy.

The heroine is a small-town girl, daughter of a minister, who marries an affable stranger in the little town. The couple are on a train carrying them on their honeymoon journey when the girl realizes she has made a mistake and leaps from the observation car as the train stops at a watering tank in the midst of the desert. Her husband continues on his way and finally hops off the train at a town, where a couple of cops recognize him as "wanted," but after they get the cuffs on him he makes an escape. He is described in the circular asking for his arrest as a bluebeard, who marries, insures and then kills off his wives.

The girl, wandering in the desert, is found by a picture company working on location. They care for her and give her a few days' work as well as an offer to return to Los Angeles with them. But pictures and the theatre spell Satan to her, according to her teachings, and she instead takes a position as a waitress in a small hotel on the desert. When that resort closes for the season she decides to go to Los Angeles and look up her picture friends.

On arrival, after being buffeted about from one studio to another, she finally meets with her friends, gets a test and a job, and from that time on her rise to stardom comes rapidly. The leading man and her director are both in love with her,

(Continued on page 36)

THE BIGGEST SENSATION IN THE HISTORY OF THE BALABAN & KATZ THEATRES

CHICAGO TIVOLI RIVIERA



IRVING and JACK KAUFMAN
"THE FAMOUS PHONOGRAPH STARS"

THE ONLY TWO MEN APPEARING BEFORE THE PUBLIC WHO HAVE MADE PHONOGRAPH RECORDS FOR EVERY COMPANY IN AMERICA

HERE IS WHAT BALABAN & KATZ THINK OF

IRVING AND JACK KAUFMAN

BOOKED IMMEDIATELY AFTER THE FIRST PERFORMANCE FOR A RETURN ENGAGEMENT OF SIX WEEKS AS HEADLINERS. THE ONLY ACT THAT WAS GIVEN A RETURN ENGAGEMENT ON THE "SYNCOPE WEEK" PROGRAM

PERMANENT ADDRESS: 11 FERDINAND PLACE, NEW ROCHELLE, N. Y.

Valentine & Bell
Cannon & Klein
Anderson & Graves
Innis Bros
Denny Dugan Co
NEW BEDFORD
Olympia
Worden Bros
Ann Suler
When Love Is T'ng
Al Shyne
Bewell Sisters
2d half
Grace Dore
Dancing Shoes
2d half

CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
Al Moore's Band
Holt & Leonard
Lynn & Lockwood

E. HEMMENDINGER, Inc.
JEWELERS
New York
Telephone Bryant 1543

Big City Four
Black & O'Donnell
Stranded
Judge Baggott
Kent & Allen
KALAMAZOO
Regent
Raymond & Wilbert
Barry & Whitledge
Harmeny Band
Williams & Clark
Teddy

CLINTON, IND.
Capitol
(1-2)
Hayes & Lloyd
(3-4)
Minstrel Monarchs
2d half
Quinn & Caverly
(Others to fill)

DAYTON
B. F. Keith's
Mack & LaRue
Flanders & Butler
Barnum Was Right
Joe Cook
Alexander & Smith
2d half
Black Eyed Susans
Clawson
Ward & Van
(Others to fill)

DETROIT
LaSalle Garden
Adams & Morin
Shannon & Gordon
Master Gabriel
Hart Wagner Eldis

LANSEING, MICH.
Regent
Bender & Armstrong
Marie Kell Co
Green & Barrett
Caul Sisters
2d half
J. H. Shields
Williams & Clark
Favorites of Past

DR. JULIAN SIEGEL
4403 B'way (Putnam Bldg.) N. Y.

HAUNTED VIOLIN
2d half
Mack & LaRue
Kingston & Ebner
Barnum Was Right
Joe Reed
Klass Man'ng & K
EVANSVILLE, IND.
Victory
Peronne & Oliver
W. Newman Co
Maxon & Brown
Hazel Green Band
(One to fill)
2d half
Bird Cabaret
Hayes & Lloyd
Al Fields Co
Mabel Harper Co
Hazel Green Band

FLINT, MICH.
Palace
Fulton & Mack
Inez Hanley
Dave Ferguson Co
Christy & Bennett
Dance Lites
2d half
Raymond & Wilbert
Barry & Whitledge
Marie Kell Co
Green & Barrett
Caul Sisters

FT. WAYNE, IND.
Kingston & Ebner
Hall & Chaplin
Klass Man'ng & K

LOMA, O.
Parrot O. M.
Girl from Toyland
Jessie Reed
Stanley Wilson Sis
Carney & Rose
(Three to fill)

PADUCAH, KY.
Orpheum
Irene Trevetta
Wild & Sedalla
Nine O'Clock
Bird Cabaret
Green & Barrett
Caul Sisters

RICHMOND, IND.
Murray
Hickman Bros

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

Orpheum
Houdini
Yarmark
Charlie Wilson
Russell & Dunigan
Low Bros
Mignonne Kakin
The Caninos
Gibson & Connell
MEMPHIS
Orpheum
Joseph K. Watson
Conlin & Glass
Regan & Carlin
Zeida Bros
Crown & Santora
Frank Farmum Co
Ramsdell & Deyo

MILWAUKEE
Palace
(Sunday opening)
Stars of Years Ago
Craig Campbell
Walter C. Kelly
Morris Campbell
Yost & Clady
Piller & Douglas
Moseon Bros

MINNEAPOLIS
Hennepin
(Sunday opening)
Gordon & Rice
Hurst & Vort
Circusdantial Ev
Swift & Kelly
Al Herman
O'Donnell & Blair
Renée Roberts Co

NEW ORLEANS
Lou Tellegen
Dooley & Sales
Maxfield & Goulson
Collins & Hart
Belle Montrose
Mantell's Manikins
Dancing Kennedys

OAKLAND, CAL.
Orpheum
Jean Adair Co
Wylie & Hartman
Fred Hughes
Rainbows End
La Mont Trio
Frances Kennedy

OMAHA, NEB.
Orpheum
(Sunday opening)
Frank Whitman
Love Sisters
Tony & Norman
Dr. Thompson
Billy Dale Co
Emily Lea Co
Mrs. Sidney Drew Co

PORTLAND, ORE.
Orpheum
Four Camerons
Carl & Emma's Pets
Gene Greene
Vera Gordon Co
Sargent & Marvin
Cummins & White

SACRAMENTO
Orpheum
(Same bill plays
Fresno 5-7)
Royal Sidneys
Richard Keane
Steppe & O'Neill
Jack Benny

WINNIPEG
Orpheum
Aunt Jennie Co
Walton & Brant
Ernest Hatt
Goddell & Pryor
Snell & Vernon
Leon Varvara

LOEW CIRCUIT
NEW YORK CITY
State
Ling & Long
Fisher & Sheppard
Marion Weeks

HUGH HERBERT
223 LEFFERTS AVENUE,
Kew Gardens, L. I.
Phone Richmond 11 9683

Frank Gaby
Night in Spain
2d half
Three Antrims
A & L Sheldon
Will Stanton Co
Eddie Nelson
Night in Spain
American
The Newmans
Amoros & Jeanette
Naomi & Nuts
Herman & Briscoe
A & L Barlow
McCoys & Walton
McGlynn & Sully
(Two to fill)
Pederson Bros
Hinkel & Mae
Emerald Revue
Cowan & Thompson
Harry Rose
(Four to fill)

Victoria
F. J. Sidney Co
Criterion Four
Toomer & Day
Morley Sisters
W. Mantelley Co
(2d half)
Ford & Price
Marion Weeks
M. Montgomery
Sully & Kennedy
Lincoln Sq.
Bohy & Bohm
Fletcher & Torre
Tom Martin Co

Boulevard
Pederson Bros
Cowan & Thompson
M. Montgomery
Ethel Davis Co
L & L
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Taftin & Newell
A & L Sheldon
Jos E. Bernard Co
Moss & Frye
Futuristic Revue
2d half
Hashi & Osei
Boland & Knight
Moss & Frye
Boulevard

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Taftin & Newell
A & L Sheldon
Jos E. Bernard Co
Moss & Frye
Futuristic Revue
2d half
Hashi & Osei
Boland & Knight
Moss & Frye
Boulevard

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Orpheum
Kara
Phil Davis
Herbert Ashley Co
Quinn Bros & Sm'h
Hite Revue Co
2d half
Taftin & Newell
Herman & Briscoe
Jos Kennedy Co
Morley Sisters
L & G Archer

Harvard W & B
Four of Us
Ford Dancers
SAN FRANCISCO
Golden Gate
(Sunday opening)
Jessie Busley
Max & Morita
Bert Howard
Josephine Amoros
Harris & Kendall
Coogan & Casey
Orpheum
(Sunday opening)
Land of Fantasie
Wright & Dietrich
F & T Robin
White Bros
Smith & Barker
Duncan Sisters
Hath Bros

SEATTLE
Orpheum
(Sunday opening)
Dance Creations
Harris & Kendall
Hal Skelley
Don Valerio Trio
The Sheik
Thurber & Madison
Rolley & Laird

SIOUX CITY, IA.
Orpheum
Tuscano Bros
M & P Miller
Marc McDermott
Clayton & Edwards
(Two to fill)
2d half
The Sheik
Stuart Girls
Clayton & Edwards
Charles Irwin
(Two to fill)

ST. LOUIS
Orpheum
(Sunday opening)
William Faversham
McKay & Ardine
Neal Abel
Juggling Nelsons
Powers & Wallace
Green & Parker
The Herberts
Harry Watson Co

ST. PAUL
Orpheum
(Sunday opening)
Visser Trio
Sylvia Duval & K
Frenier & Klais
Frank McIntyre
Signor Frisco
McDonald Trio
Frels Williams & V

VANCOUVER, B.C.
Orpheum
(4-7)
Henry Walhall
Fin'ng & Morrison
DeMarcos & S Band
Granville & Sanders
Bronson & Baldwin
Althea Lasans
Clara Howard

Warwick
Wilson & Kepple
Boland & Knight
Race & Edge
Russ LeVan & P
(One to fill)
2d half
Aerial Kestons
Reed & Seiman
Albert Rickard
Old Timers
(One to fill)

ASTORIA, L. I.
Astoria
Ford & Price
Boyle & Bennett
Conroy & Howard
Hawley & Moss
Harris & Ross
Bohn & Bohn
Fisher & Sheppard
Ed Dondell Co
Amoros & Jeanette

ATLANTA
Strand
Victoria & Danre
C & C McNaughton
Jean Granece
Brown G'dner & B
2d half
Capman & Capm'n
Keeffe & Lillian
Mr & Mrs W Hill Co
Carlton & Ward
Sterling Rigo Trio

BALTIMORE
Hippodrome
Manlin
McIntyre & Hal's
Bob Ferns Co
Mumford & St'ny
Indian Revue

BIRMINGHAM
Bijou
Prevost & Zarrow
Fred Roland Co
Harry Brooks Co
Copeland & Brayn
Genevieve May Co
2d half
Victoria & Dupre
C & C McNaughton
L. Wang
Jean Granece
Brown G'dner & B

BOSTON
Orpheum
Duponts
Caledonia Four

Sensational Head-Balancing Equilibrist
THE ORIGINAL
FOUR PHILLIPS
Next week (April 5)
EMPRESS, GRAND RAPIDS
Management: MAX PHILLIP

Mammy & Gold D
Wilcox & Jerome
Here There & E

Buffalo
State
Reck & Reck
Dawson L'ing'n & C
Archer & Belford
Phil Baker
Dolly's Dream

CHICAGO
Kialto
Bell & Eva
Thorton & Wilson
Nancy Boyer Co
Thos P. Dunne
E. Stanislav Co

CLEVELAND
State
Alvarez Duo
Jean Boydell
Mr & Mrs Phillips
Clark & O'Neill
Dance Dreams

DAYTON
Dayton
Prevost & Gulet

GUS SUN CIRCUIT
BUFFALO
Lafayette
Clare & Atwood
Harris & Arnold
Jarvis Revue
Kramer & Bost
Whipple Histon Co

CORTLAND, N.Y.
Cortland
Filippo Band
Lamey & Pleson
Larry Reilly
Sully Rogers & S

Reed & Seiman
Laurie Ordway Co
Alex Hyde's Orch
2d half
Day at Coney
Boyle & Bennett
Casey & Warren
Alex Hyde's Orch

Hamilton, Can.
Ed Gingers
Helen Davis Co
Boys of Long Ago
HOBOKEN, N. J.
Lyrie
Obala & Adrienne
Fletcher & Pasque
Columbia & Victor
Kelly & Wise
Old Timers

ENDICOTT, N. Y.
Lyrie
Zaza & Adele Trio
(Others to fill)
FULTON, N. Y.
Quirk
Cadeux
Violet Goulet
Wilson & Wilson
Memories of France
(One to fill)
GENEVA, N. Y.
Empire
Sam Lee
Archells & Nevus
Kelly & Wise
Old Timers

GL'NS FLIS, N.Y.
Empire
Cadeux
Violet Goulet
Wilson & Wilson
Memories of France
(One to fill)
Four Comedy Chufs
(Others to fill)

NIAGARA FALLS
Cataract
Kola Jackson Co
Transfield Sis & R
Gots & Duffy
Sims & Winnie
2d half
Edna Dron
Roch & McCurdy
Jerry & Piano Girls
(One to fill)

ROCHESTER
Victoria
King & Irwin

WESTERN VAUDEVILLE
CHICAGO, ILL.
American
Kath'nn Arnold Co
Chamberlain & Earl
Hill & Cameron
(Three to fill)
2d half
Fairman & Wayne
Bergman & McK
(Four to fill)

Englewood
Page & Green
Great Lester
Adelaide Bell Co
(Three to fill)
2d half
Three Taketas
Johnny's New Car
Spencer & Williams
(Three to fill)

Kedzie
Dave & Tressie
(Five to fill)
2d half
Savoy & Williams
(Five to fill)

Lincoln
1st half
Gaffney & Walton
Rodero & Brown
Spencer & Williams
Four Songsters
(One to fill)

Majestic
Elly
Thelma
Billy Miller Co
Frank Farron
A Pair of Deuces
La Traciosa
(Two to fill)

NEWARK, N. J.
State
Francis & Wilson
C. T. Harvey
Burt & Rosedale
Al H. Wilson
LaPetite Revue

NEW ORLEANS
Crescent
Jack Duncan
J & S Morrison
Will Morrissey
Movie Stars

BL'MING'TN, ILL.
Majestic
Ward & Symphon's
(Two to fill)
2d half
Four Rubini Sisters
(Two to fill)

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mime
Third Season with
Gus Edwards Revue

C'DR RAPIDS, IA.
Majestic
1st half
Grindell & Eather
Lambert & Fish
(Three to fill)

CHAMPAIGN, ILL.
Orpheum
Wilson Aubrey Trio
(Five to fill)
2d half
Page & Green
Walman & Berry
C & P Hickman
Jarvis Revue
Les Gelle
Gladys Delmar End

DAVENPORT, IA.
Columbia
Dainty Marie
Three White Kuhns
Lambert & Fish
(Three to fill)

DUBUQUE, IA.
Majestic
Marguerite Padula
Wlad & Jerome
(Three to fill)

FARGO, N. D.
Grand
Delmore & Moore
Blaise & Blaise
2d half
Armstrong & Phelps

6 DANCING MADCAPS
PLAYING KEITH CIRCUIT
Produced by Cissy Madcap
Direction: JIMMY DUNEDIN

FT. MADISON, WIS.
Columbia
Collins & Hill
Daly & Beach
Sylvia Dayne Co
GALESBURG, ILL.
Orpheum
Edith Clifford
Jim He's a Bear
(One to fill)
2d half
Lawton
Mabel Harper Co
Annabelle

G'D ISLAND, NEB.
Majestic
(Sunday)
Freddie Walker

Jerry & Piano Girls
2d half
Lella Shaw Co
Transfield Sis & R
SHARON, FA.
Columbia
Abbot & White
Northlane & Ward
Harry Hlaw Co
Six Stellas
2d half
The Lamplins
Rogers & Coleman
Jane O'Rourke Co
(One to fill)

SPRINGFIELD, O.
Regent
Newport Strik & P
Newport Strik & P
Paul Hill Co
Jack Conway Co
2d half
Manning Sisters
Paper Paradise
(Two to fill)
WARREN, FA.
Liberty
Northlane & Ward
Abbot & White
Mintel & Sidel
W'TOWN, N.Y.
Aven
Archella & Venus
Larry Reilly
Differnt Revue
Lamey & Pleson
Sully Rogers & S
2d half
Georgellis Trio
Kuter & King
King & Irwin
Jack Walsh Co

Monte & Lyons
Foch Four
PEORIA, ILL.
Orpheum
Earle & Rial Rev
Stanley Chapman
Dainty Marie
(Three to fill)
2d half
Frank De Voe Co
Raymond Bond Co
Warr's Symphats
(Three to fill)
QUINCY, ILL.
Orpheum
Lawton
Mabel Harper Co
Annabelle
2d half
Edith Clifford
Jim He's a Bear
(One to fill)

OTTO & Hammer
Henry Margo Co
Aeroplane Girls
(Two to fill)
Blaine
Page Hark & Mack
G Delmar & Band
Schiller's Manikins
Frank DeVoe Co
(Two to fill)
2d half
Perrone & Oliver
Three Melvins
(Four to fill)
SO. BEND, IND.
Palace
Three Taketas
Walman & Berry
Leona Hall's Revue
Raymond Bond Co
(One to fill)
2d half
Edith Clifford
Jim He's a Bear
(One to fill)

BOI-GERTRUDE
EARLE and RIAL REVUE
HEADLINING
W. V. M. A., B. F. Keith (Western)

RACINE, WIS.
Rialto
Ray & Edna Tracy
Smith & Strong
Mack & Veimar
York & King
(One to fill)
ROCKFORD, ILL.
Palace
Revue Resplendent
(Five to fill)
2d half
H & A Seymour
H. Santrey & Band
Santrey & Seym'r
Trennell Trio
(Two to fill)

ST. JOE, MO.
Electric
Gehan & Garretson
Al Borde Co
Seym'r & Jeanette
(One to fill)
2d half
Early & Early
Whiting & Dunn
Weir & Crest
Broadway to Bow'y

ST. LOUIS
Columbia
Denise Don & E
Jason & Harrigan
Current of Fun
Brady & Mahoney
(One to fill)

TERRE HAUTE
Hippodrome
The Earls
Evans Mero & E
Australian Axmen
Carter & Royce
Jarvis Revue
(One to fill)
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

DENTIST
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance at W. Randolph St. CHICAGO

TOPEKA, KAN.
Newell
Lester & Boyd
Whiting & Dunn
Bridgely Wynn Co
Whiting & Boyd
2d half
Moore & Scholl
McKay & Earle
2d half
Pierce & Ryan
Leona Hall's Revue
Pace Hack & Mack
(Three to fill)

PANTAGES CIRCUIT
Lewie & Norton
Bob La Balla
Jae Jackson

TACOMA
Pantages
Schep's Circus
Hope Vernon
Dewey & Rogers
Cavale Ann Love
Davis & McCoy
Harvard Holt & K

PORTLAND, ORE.
Pantages
Foxwh' & Frances
Aida Earl & Lewis
Tony & George
Chas. Ann Howard
Merlin Sisters
Five Janstays
Travel
(Open Week)
Sheik's Favorite
SAN FRANCISCO
Pantages
Rial & Lindstrom
Rogers Roy & R

EDMONTON, CAN.
Pantages
Whirl of World

MADISON, WIS.
Orpheum
H & A Seymour
H. Santrey & Band
Santrey & Seym'r
Trennell Trio
(Two to fill)
2d half
Revue Resplendent
(Five to fill)

MILWAUKEE
Majestic
The Florentia
Jerome & France
Ben Ene One
Jack George Duo
Tango Shoes

MINNEAPOLIS
Seventh Street
J & J Gibson
Olive & Mack
Fagg & White
Gaffney & Walton
Henry Catalano Co
Miller Parker & S
Jewell's Manikins

NORFOLK, NEB.
Auditorium
(1-4)
Stuart Girls
Early & Early
(6-7)
Sinclair & Gray

LOS ANGELES
Pantages
Pat & Julie Lavello
Ford & Truly
Thos & Crowd
Stevens & Hill's
Vardion & Perry
Delclair Bros

SAN DIEGO, CAL.
Pantages
Santigo Trio
White & Barry
Maude Leons Co
Harry Hark
Hannaford Family
L/G Beach, CAL.

THE LAMARS
Utah Masterman
Ruth Budd
Sherman Van & H
Valletta's Leop'ds
SALT LAKE
Pantages
Rollins

SEATTLE
Pantages
De Lyons Duo
Jin & Jack
Ned Norton
Regal & Moore
Hori Trio

VANCOUVER, B.C.
Pantages
Sensational Togo
Five Chapins
La Pine & Emery
Marge & Val Dvorac
Finley & Hill
White Bros

BELLINGHAM
Pantages
Equill Bros
Chick Supreme
Rosa & Roma

SOULS FOR SALE

(Continued from page 23)

but she refuses them both because the husband whom she deserted is hanging over her head, and she has heard a scandal is fatal to the career of a screen favorite, man or woman. Finally the husband shows, and after causing her some uneasiness is most conveniently bumped off by backing into a wind-making machine. It leaves the little star free to choose which of her two admirers she would prefer, and she, wise girl, takes the director instead of the handsome leading man.

The half-dozen outstanding characters are played by Eleanor Boardman, Mae Busch, Barbara La Marr, Richard Dix, Frank Mayo and Lew Cody. The first may not mean very much to the average fan or exhibitor, but after this picture the name of Eleanor Boardman is going to mean a whole lot, on the screen and in the box office, for if there ever was a screen find she is one. Miss Boardman plays the lead, and Mr. Dix, opposite, is the director. Mr. Mayo is the good-looking leading man of the company, Miss Busch his leading lady when Miss Boardman replaces when forced out of the production through an accident, and Mr. Cody is the heavy who marries 'em and knocks 'em off for what they will bring in insurance.

In production the picture has everything that could be asked for. Its final big punch is the wrecking by fire and storm of a big top in which a picture of circus life is being enacted. That furnishes about as much thrill as anyone would want.

Rupert Hughes as a director has topped everything he ever did, even as an author, in this picture.

Fred.

CHURCH AROUND THE CORNER

Warner Bros. production adapted from the Charles E. Blaney play by Olga Printzlau, directed by William Selzer. Shown at the Strand, New York, week March 25. Running time, 25 minutes.

Jella Morton.....Claire Windsor
David Graham.....Kenneth Harlan
Marion.....Robert Brown
Helen.....Walter Long
Helly.....Pauline Stark
Rev. Bradley.....Alec
Mrs. Graham.....Francis Seddon
Jude.....George Cooper
Doc Graham.....Winter Hall

The showing of "The Little Church Around the Corner" as presented at the Strand, New York, showed that the picture ran 55 minutes, although the feature is supposed to be 6,300 odd feet in length. That seems to indicate that considerable footage was clipped for this house. However, it is a fair type of melodrama of the ten-twenty-third school and as such will have a certain appeal, but hardly in the bigger first run houses like the Strand.

In making the screen adaptation certain liberties were taken with the original play, perhaps in an effort to make it stronger. The adapter evidently did not care where the strengthening ideas came from so long as they helped the picture. It is possible that an author or two of some Broadway's current plays (one in particular "The Fool") might look at the picture and find that some of their thoughts have found the way to the screen in perhaps a slightly different guise.

As "The Little Church" now stands it is a parchment in behalf of faith. Faith in the works of God and the power of cure; faith in mankind to the end that aims may be achieved without needless strife and violence. That is all set forth in a story that begins in a coal mining town where an orphaned youth has been adopted by the local physician. The boy's father lost his life in a mine accident. The boy on Sunday's holds a church of his own with a soap box as a pulpit.

At this period the owner of the mine steps in and decides to give the boy an education for the ministry, then the story jumps to a time when the boy has been ordained. He returns to his benefactor's home and falls in love with the daughter. His affection is returned and the two are to be wed. The miners appear and make a demand that the mines be safeguarded against the possibility of a cave in. When their request is refused in the presence of the young minister, he sees that after all he has to go to the picture with them to their town instead of taking over the wealthy church he is to be assigned to.

There is a mine disaster on the day of his arrival. He leads the rescue crew and finally saves the mine owner and his daughter from attack. The attack is ward off through the medium of giving the angry mob a concrete example of the power of faith in making a dumb girl speak.

Therewith the story practically ends, without one grasping which either the two girls the minister finally wed. It is shown in the earlier portion of the story he was engaged to the mine owner's daughter. Still there is something of a doubt at the conclusion of the picture following the miracle of the return of speech to the dumb girl whether or not he favors her.

In the matter of production the Warners did not limit William Selzer the director. Some of the scenes, as a matter of fact, are overdone, as an instance the fully fifty

foot deep bedroom of the young society girl. Yet there seems to be but little about the picture that would enable one to pick it as a picture above the usual run of high grade program productions. Fred.

GRUMPY

Adolph Zukor presents this Famous Players (Paramount) production by William Selzer. Adapted from the play by Horace Hodge and T. Wigney Percival. Screen version by Clara Beranger. Theodore Roberts featured in multi-star cast. Running time, 70 minutes. At the Rialto March 25.

Grumpy.....Theodore Roberts
Virginia.....May McAvoy
Ernest Heron.....Conrad Nagel
Chamberlain Jarvis.....Casson Ferguson
Kobbe.....Bertram Johns
Ruddock.....Charles Ogle
Dawson.....Robert Bolder
Wolfe.....Charles French
Susan.....Bernice Frank

"Grumpy" makes splendid screen entertainment and furnishes the best vehicle up to date for Theodore Roberts' talent in character portraiture. In return for the opportunity Roberts makes the new play a valuable piece of property for Famous Players. The cases where a picture makes a star are plentiful, but this instance is unique in reversing the process.

Not that it isn't a strong story, for "Grumpy" is all that, but Roberts by sheer force of interpretation stands out and throws the story interest into the background, in a summing up of the elements of entertainment value. No better piece of pantomimic delineation has come on the screen in many a day. It's a triumph of high comedy that fits in with the atmosphere of the play to perfection. This happy conjunction of actor and story makes an offering conspicuously well worth a clean, intelligent screen entertainment.

The picture is singularly free from all the familiar tricks of the trade. It is guiltless of cheap sex appeal, melodramatic bunk and comedy lorum, and De Mille has preserved all the human interest appeal of the original stage presentation. For once a stage play has been translated to the screen without being mangled.

The appeal of the stage "Grumpy" was that it was a straight detective story done in a spirit of smooth natural comedy, while at the same time preserving all the suspense of a thief chase and the dramatic kick of solving a mystery. The film version in a remarkable degree retains the same balance of comedy and drama, and the success of the scheme is largely dependent upon the playing of the main character by Roberts, who for once is permitted to express moods and tenets without a prop cigar.

De Mille has given the piece a splendid production. The whole background is appropriately simple and unobtrusive, including the other players. The rest of the cast fits in smoothly, achieving nice balance for the whole without exploiting any one detail. May McAvoy is pretty and graceful, and Conrad Nagel is manly and wholesome looking, but the romance of their courtship merely gives a touch of color to the background without intruding directly upon the absorbing story of Grumpy himself.

In short, one "Grumpy" and one Roberts are worth a dozen "Shelks" and "Adam's Ribs."

SUZANNA

Max Sennett production, starring Mabel Normand, with the producer the author. Rehearsed by the Alhambra and Distributors Corp., directed by F. Richard Jones, with Ray Grey assisting. Time, 60 minutes. At the Capitol, New York, week March 25.

Suzanna.....Mabel Normand
Don Fernando.....George Nichols
Ramon.....Walter McGrath
Dona.....Patricia
Pancho.....Leon Barry
Don Diego.....Eric Mayne
Dolores.....Winifred Bryson

A likely feature to signalize the more or less return of Mabel Normand to the screen. The film will never cause a stampede, although it is a light comedy vehicle, capably handled as to its technicalities and revealing Miss Normand in a distinct "cut" classification. It amused and satisfied a capacity Sunday afternoon gathering at the Capitol.

The picture is entirely in costume, with the locale and period set in an old Spanish colony of California. The illusion has been nicely carried out by settings, with a few of the exteriors gaining particular attention because of their appeal to the eye. To wit, the cameraman has turned in a notable piece of work in the handling of the entire footage, an appropriate cast has been chosen that screens as a worthy combination in support of the star.

Of Miss Normand, it may be said that she is a much more refined dancer during this episode than she oft has been in her previous pictures. And not eliminating all the tomboy mannerisms, either. But the general trend in the direction seems to have been under the motto, "Don't do it," and such procedure sums up as far from detrimental Miss Normand's personal performance as a worthy feature of this release, as is the placing of the title of the picture over the star's name whence introducing her in the role by means of a caption.

The story is lightly weaved around Suzanna, a peon girl, beloved by and in love with Ramon, the son of the ranch owner. Their

marriage is considered impossible because of their different stations in life and the boy forcibly becomes betrothed to Dolores, the daughter of Don Diego. Ramon is resigned to his fate until from the church where his ceremony is to take place he sees Suzanna marching to another altar with Pancho, the tesorero. Whence follows a flying pick-up from a horse and the ensuing chase.

Meanwhile there is the revelation made that Suzanna, and not Dolores, is the true daughter of Don Diego, which permits of the happy ending. As a comedy minus any potential strength this Sennett production will undoubtedly please. It's simply a matter of a few chuckles, every so often, picturesquely presented. If nothing else, it brings Miss Normand before the limelight, and is a good reason that will be beneficial for anything that is scheduled to follow with her.

BELL BOY 13

Thos. H. Ince production, starring Douglas MacLean. Written by Austin Gill and directed by William Ayres. Rehearsed by First National. Shown at the Strand, New York, week March 25, together with "Little Church Around the Corner." Time, 44 minutes.

Harry Hird.....Douglas MacLean
Kitty Clyde.....Margaret Loomis
Cecile Eirad.....John Stepping

Straight comedy picture in short four reels. For that reason it was evidently picked for the Strand's bill for the current week in order to bolster up the showing there of "The Little Church Around the Corner."

As a comedy it is just fair, especially after MacLean in "The Hotentot." This picture, however, may have been made before the "Hotentot" and therefore is being used to gather patronage on the strength of the racing comedy. This is a mistake, at least, if one was working for the best interests of MacLean in the first run houses. It makes it appear as though "The Hotentot" was an accident, and this one or more of the regular type of comedy that MacLean was apt to do. It may break down the impression he created for himself in the longer picture.

The story in this tale is a simple one. MacLean plays the role of a non-working nephew of a wealthy uncle. He is in love with an actress and is trying to obtain uncle's consent to the marriage. Uncle refuses and the boy plans to elope with the girl. Uncle overhears the plan and tries to prevent the runaway match. The boy finally gets out and follows the girl to another town where she turns him down because he failed to obtain uncle's consent, and the boy, broke, goes to work as a bell hop. Uncle comes on the scene and there is some farcical horseplay which eventually brings about the desired "bless you" speech.

The one bit that really gets laughs is the automobile ride through town by the boy with a fire chief's hat on his head and the entire fire department following him. MacLean's work personally is good but the story isn't there.

Fred.

THE LEOPARDESS

Paramount picture, presented by Adolph Zukor and starring Alice Brady. Adapted from the story of Katherine Tegen by Clarkson Miller, with Henry Kolker directing and Gilbert Warrenton at camera. Time, 66 minutes. At the Rialto, New York, week March 25.

Tiara.....Alice Brady
Tina.....Edna Langford
Scott Quigley.....Montagu Love

Whether or not the story lost anything in its adaptation for screen usage, the fact is outstanding this picture neither carries weight as entertainment nor will it change the popularity of its chief characters, although various passages, the continuity actually is boring. So deplorably weak is this feature it would hardly cause attention in any intermediate class house. The tale is a dead open and shut proposition after the initial reel.

Miss Brady does not convince in her role of a girl of the South Pacific Islands whom an American millionaire attempts to tame. Other than presenting a pleasing appearance, after the return of civilization and running around in tight and scanty garments previous to that, there is little for the star to do beyond registering fear every time her would-be boss threatens.

The burden passes on to Montagu Love as the purely outdoor specimen of American manhood, interested mainly in hunting wild game and taming women. The only variation from former similar situation for him is that he has to marry this girl to use his system.

Mr. Love, with his playing of the "heavy," could not lift the release from out of the ordinary class. It doesn't seem possible for any one to have saved this screen effort. Edward Langford failed to gain any rosters as the sympathetic captain of the millionaire's yacht, who finally gets the girl. Beyond those characters the playing was divided into bits, mediocrity handed.

Technically the film is "pretty" with some of its exteriors with a framed storm at sea being included. The interiors are average with the main source of action based upon a captured leopard whom the hunter turns loose in his home. Narrating of Tiara, the Island

belle, who is a daughter of a renegade Scotchman and brought up under the influence of all the islanders' superstitions the theme jumps to the arrival of Quigley's yacht. He sees the girl, she defies him; he forces her into marriage and begins the process of taming through taking advantage of her superstitious fear. The captain of the craft takes an opposing view and tries to convince the girl of her foolishness but gets into a fight with Quigley and is thrown overboard before he can accomplish his purpose.

Back at Quigley's home on the Hudson the return from a hunting trip is signaled by the girl having overcome her moral submission but still antagonistic to her husband. Having already by mistake shot her friend and benefactor, Croft, who has returned from the sea and preceded the owner into the house, it gums things up further when the savage instincts lets loose the leopard with the intent the animal shall kill his wife. The spotted cat turns on its captor and all ends with Tiara and the captain back on the islands.

It's probably the longest 56 minutes in any of the Broadway houses for months.

Skig.

FIRPO-BRENNAN FIGHT

Picture taken at Madison Square Garden March 12 of Firpo-Brennan heavyweight boxing bout promoted by Tex Rickard. At Madison Square, New York, week March 25. Running time, 25 minutes.

The picture of the Firpo-Brennan bout fought March 12 at Madison Square Garden is unquestionably genuine of the actual fight. Numerous inconsequential details which a technical director would overlook, the entire fight itself, with Firpo ever using the "rabbit" punch and the knockout, in addition to the ring-side spectators and the scenes following the knockout, stamp the picture as genuine.

The promoters have themselves to blame for the stories circulated to the effect the picture was taken after the fight. The delay between the time of taking and exhibiting to the public, the secrecy with which the cameras worked from the exit of the box, the long-distance photography and the lack of any comment in the dailies about pictures being taken gave wide circulation to the reports.

The writer saw the fight and the picture, and will stake his reputation on the genuineness of both. A few points of proof are the reproductions of round 10, when the referee walked over to Firpo's corner and ordered Jimmy De Forest to leave the ring. De Forest had been violating the 10-second warning, or "seconds out," until the crowd got after him. After Brennan was dropped as the count proceeded, Brennan raised himself to his knees and began to crawl toward the ropes. One of the spectators, frightened at the glassy stare in Bill's be-fogged eyes, half-raised out of a ringside seat to get out of his way. The picture reproduces this perfectly. Numerous other details prove its genuineness.

No one who saw the 12th round and Brennan beaten to the floor from a volley of "rabbit" or "occipital" punches could be hornsogged by any picture reproduction, any more than a trained observer would fail to detect minute difference of movement in a picture "cut back."

The picture will appeal to fight followers through the interest in Firpo, who is being groomed by Tex Rickard for a killing in South America. Firpo will be carefully nursed, with a Dempsey bout in view.

The photography is very bad throughout, the features of the men being at times so blurred as to be almost unrecognizable. In the actual encounter Firpo was as slow as a truck horse. The speed of the camera makes him appear as fast as a bantam.

Firpo's overhand right hook, which has been called the "rabbit" punch, and which was in use by ringsters before Firpo was born, is very much in evidence. This punch has been ballyhooed as a Firpo creation, but the announcer who accompanied the pictures at the Broadway was roundly raspberryed when he said, "In the next round you will see the knockout from the 'rabbit blow,' which Firpo first introduced. After the razzing had subsided he added, "In this fight." Even then he was wrong, for Brennan used it throughout.

On its merits as a piece of photography the Firpo-Brennan fight picture is mediocre. Firpo's personality and the legion of boxing fans created during and since the war by national recognition of a wonderful sport will give it considerable value at the box offices of New York state picture houses.

Con.

SPECIAL LOCAL SHOWING

Worcester, Mass., March 28. The premiere showing of "Darkness and Daylight," a Bancroft Production, Inc. feature, will take place in the New York next week (April 1). The story was written by Charles W. Henry back in the '70s. Worcester is the locale for the plot and all of the scenes were filmed in the city. Local capital is interested.

QUICKSANDS

Howard Hawks production, directed by Jack Conway. Story by Howard Hawks. Helene Chadwick and Richard Dix starred. Distributed by American Releasing Corp. Reviewed in projection room. Time, 70 minutes.

The Girl.....Helene Chadwick
The Boy.....Richard Dix
Farrago.....Alan Hale
Silent.....Noah Berry
Clint Patterson.....J. Farrell McDonald
Matt Patterson.....George Cooper
Sergeant Johnson.....Tom Wilson
Rapid.....Lester Luckinbill
Farrell.....Harold Kirkland
Barry.....Lou King

A border story, timely, inasmuch as it deals with the smuggling of narcotics into this country across the Mexican line. Its cast of 19 names means something to the regulars. This, together with some real thrills and a couple of corking fights, as well as a wild ride to rescue by a regiment of United States cavalry, should put the picture over with a wallop with almost any type of audience, from the bigger first run houses to the little daily change theatres.

The story is strong in its romance and adventure and still has sufficient comedy relief.

Helene Chadwick is the daughter of one of the investigators of the U. S. Customs Service. She is assisting her father in uncovering the organized band which is bringing drugs in. Richard Dix is a young officer at a border army post. He falls in love with the girl. Later when he is sent into Mexico accompanied by two Mexican officers on a mission of investigation of a canteen, suspected of being the headquarters of the dope smugglers, he is puzzled by the resemblance of a girl that he sees there to his sweetheart. Especially when on his way home he makes an investigation of an old smithy and discovers a girl's clothes and wig, as well as his croix de guerre, which he presented to the girl. That lends him to the conclusion the girl that he is betrothed to is in league with the smugglers. He is about to resign his commission when word comes that the girl's father is held a prisoner by the gang and that the girl is trying to effect a rescue. The boy obtains leave to go to their assistance, unofficially.

At the finish the trio—father, daughter and lover—are all in the hands of the gang with the U. S. troopers riding to the rescue and arriving just in the nick of time.

The picture is well done in production and direction, as well as the cast, and should give general satisfaction.

Fred.

THE GIRL I LOVED

Chicago, March 28.

Charles Ray production, presented by the United Artists, from the poem of James Whitcomb Riley and dedicated to Riley's memory. At the Barbee Loop, Chicago, March 18, 1923.

John Middleton.....Charles Ray
Mary.....Patry Ruth Miller
Willie Brown.....Ramsey Wallace
Mother.....Edith Engham
Silly Gregg.....William Courtwright
Betty Short.....Charlotte Wood
Minister.....Lou Ross

A typical Charles Ray production with Ray doing the country lad, which is his best. It is quite as good as anything he has done from a standpoint of sentiment and the only thing that would make previous productions more attractive to the exhibitor is the comedy—there is a little comedy early in this photoplay when Ray is pictured as a boy, but little to bring laughs when he attains manhood. The subtitles are mostly lines from the poem.

It makes an interesting story, gripping, tear-bringing to those who cry easily. Charles Ray has no superior in pictures when it comes to portraying the unassuming, gawky, country lad.

In this picture he fails to get the girl of his choice. There are scenes where it looks for the time like he had told the girl (his adopted sister) that he loved her more than a brother and had fought the successful rival in her affections, but both turn out to be dreams. These two injected ideas bring sensation into the film. This quality is strengthened by a storm which the crowd fears will be a cyclone and a runaway team with Ray and his adopted sister in the spring wagon.

The scenes are all in the country. The costuming is in line with the period the poem was written. Ray's mother had the only organ in three counties. It is employed at a husking bee, interesting and entertaining, without given major comedy value.

Patry Ruth Miller plays the girl charmingly. Ramsey Wallace is satisfactory as the successful rival. Edith Chapman is excellent as the mother.

Loop.

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MARION

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"TWO LITTLE GIRLS IN BLUE"

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CHICAGO

**VARIETY'S
'CHICAGO
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Four or five of the acts at the Palace this week have been touring the Orpheum circuit on the same bill and have worked up a revue, announced as an extra feature in connection with the usual nine-act program. For a rehearsed stunt it was disappointing. George McKay was master of ceremonies, doing impersonations, running behind the back drop and starting to remove his coat and having it rise to display Joe Morris for a recitation, a fellow from the Harry Watson, Jr., act singing a ballad, which was well done, two of the Juggling Nelsons in a comedy stunt, Neal Abel and Otis Ardine in a dance which was a burlesque of the one George McKay does with her in the show proper. Harry Watson, Jr., for an individual stunt, Flo Campbell and one of the Nelsons in a song and the entire lineup in a closing ensemble.

William Faversham is the headliner with Helen Daube in Alfred Sutro's "A Marriage Has Been Arranged." While not just what would be naturally expected of this star it is an interesting playlet, well done, and thoroughly satisfactory both to his established admirers and those attracted by his name. He headlines a bill rich in comedy with Harry Watson, Jr., and his company on third; Neal Abel, fourth; McKay and Ardine, fifth; Glenn and Jenkins, sixth, and Morris and Campbell, eighth, with

Faversham holding seventh place. This is a grouping of comedy acts not possible on every bill and as a result it is another remarkably entertaining program.

The Herberts open with a combination of casting and trampoline and Flanders and Butler had second position at the opening matinee (substituting for Greene and Parker—another comedy act), and coming direct from the Majestic, Miss Butler's singing and Mr. Flanders' piano playing made a combination which won exceptionally big applause for an early position on the bill. The Juggling Nelsons closed the show proper and were followed by the revue, which is to be included as another comedy feature.

McKay took occasion in his act to remark that Dan J. Russo, Palace leader, is the best musical director on the circuit and the vaudeville fans applauded liberally. "I see you carry your own audience," he remarked to Dan. McKay and Ardine scored big at the Sunday matinee and so did Morris and Campbell while Glenn and Jenkins touched their usual gait. Joe Morris sprang jests and did his song from the box. Flo Campbell sang two new songs from those she used at the Garrick and Englewood when in Chicago with Shubert vaudeville. McKay again appeared while the Juggling Nelsons was on and contributed bits of comedy to that act which is one of the best of the hoop juggling displays.

Holy Week opened with the usual capacity business. The advance in prices for Saturdays and Sundays has not lessened the demand for seats and the house continues to do a remarkable business.

The Chateau bill for the "last half" of last week was disappointing when compared to previous bills this season at the only Pantages house in Chicago. The bill lacked a big feature and a good "next-to-closing" act. There was no dancing excepting one girl in a minstrel revue.

Alexander Brothers and Evelyn opened with ball bouncing, which is perhaps the "greatest" in this line, as is claimed in the program billing. The Alexanders do some astonishing tricks with balls and use the juggling merely as incidental to the other tricks. Evelyn does little and detracts from the offering rather than improves it for big time, where the flash of another woman on a bill counts but little. Ridiculous Recco, opening in one, with burlesque acrobatics, is laughable. His clowning is good and he takes some rough falls. For one thing he employs tables and chairs differently from others. Maude Earle and a pianist occupied the middle of the bill.

She sang several songs, selecting numbers by the stopping of a roulette wheel. Her billing claims that she is the "highest-voiced soprano" in vaudeville, and in line with this she does vocal pyrotechnics at the conclusion of nearly every number. Lloyd and Grew, with the Avery and Lloyd material in part, talked without singing or dancing, and failed to do much in "next-to-closing." The material needs polishing. These boys got

some laughs, but not enough to come to anything like success. The Fashion Plate Minstrels closed the show with a girl minstrel revue, which is evidently framed with the idea of being able to replace a girl with ten minutes' rehearsal. Excepting at the finish there is no ensemble work, and then five girls do just a suggestion of a minuet dance. The act is composed entirely of singles, with one vocal duet. There is a girl blackface, who em-

five acts which are booked out of Chicago. Eight of these acts appear at each show on the opening day of the week, with a last show at night composed of the two acts which have been left out of the preceding shows. The performance witnessed was the first night show Monday, next to the last show of the day. In it there was a combination of road show and Chicago-booked acts which made a performance strong at the start from a vaudeville standpoint and weakening toward the close.

The five acts of the road show are Prevost and Golet, Stevens and Laurel, Overholt and Young, Jarrow and "Greenwich Villagers." The five acts booked locally are Nadji, Ross, Wise and Wyser, Roth and Slater, Jones and King and the Musical Friedlanders, billed here as

due to the coming annual frolic of the Theatrical Treasurers, the coming annual benefit of the American hospital, the coming N. V. A. benefit and the Actors' Fund benefit.

The Theatrical Treasurers' Club will hold its annual frolic and dance at the Tiger room of the Hotel Sherman Wednesday night, April 4.

Thirty men and seven women, spectators of an alleged immoral show at the Trocadero theatre, 518 South State street, were arrested and booked on a charge of disorderly conduct. The Trocadero has been raided often lately and both performers and spectators have now been arrested.

The Grand theater building in the business section of Blue Island was burned entailing a loss estimated at \$125,000. The flames broke out at 2:30 a. m. and are believed to have originated with a cigarette tossed away following a party in a lodge hall in the building.

Mrs. J. C. Matthews, wife of the booker, fell in the bathroom while cleaning, which necessitated climbing, and broke her ankle. She was confined to her bed all last week.

"Shubert vaudeville" is being exploited as coming to the Victoria in Chicago, starting April 1, with the bookings from George H. Webster, a local small time agent. "Shubert vaudeville" has also been announced as appearing at the Capitol in Jackson, Mich., where Webster recently booked an anniversary bill.

The Orpheum, Grand Rapids, wrecked by fire Dec. 30, reopened Saturday with musical comedy. The company includes Ruth Albright, Vonelle Elliott, Walter Mc-

CORRESPONDENCE

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plays different girls for interlocutory purposes, but she is not very funny. One of the girls does a bit of comedy in connection with a song and seems to have comic possibilities.

Willard Jarvis' revue is the headline feature at the Majestic for Holy Week. The pleasure afforded by the unique comedy methods of Reaves makes this offering particularly enjoyable. The Leona Hall Minstrel revue, with a girl singer who yields a bit when engaged strongly and thus scores the individual hit, is another act which gives the show body. "Jim," the wrestling bear, with a couple of fellows coming from the audience in response to an invitation by the trainer, made the biggest comedy Sunday evening. The bill is strong on comedy, having these three acts and Herbert Lloyd and company, and others having comedy in a measure.

The Jarvis revue gets away from the ordinary singing revue inasmuch as it is rather pretentious musically and at the same time has sufficient comedy to appeal. One girl does a high class singing number and there is a semi-operative sextet enlivened by fooling of Jarvis and Reaves. Reaves' comedy is irresistible; he is a very likable chap.

The Leona Hall Minstrel revue is framed in such a way as to score strongly and the singing of one girl, with yodeling trimming, is applause compelling. Jim, the wrestling bear, makes a good act through the rough comedy of the two fellows who are persuaded on stage to attempt to put the animal on its back. Lloyd and company are doing the act with which he has been identified for years. The display of muslin signs won big laughter as did his other comedy stunts, while the quick changes of the girls at the finish awakened interest. Lawton, Juggler, does some clever tricks, working in "one." O'Malley and Maxfield sing the way to favor.

Bud and Jack Pearson, of Doc Baker's "Flashes" company, are doing their double while the big act is laying off, and dance entertainingly. Lambert plays well. The Weber Girls please with an acrobatic routine following a singing and dancing introduction in "one." Carter and Royce, who carry the burlesque tinge, were liked.

"The Musical Three." The show witnessed had these eight acts: Nadji, Ross, Wise and Wyser, Jarrow, Roth and Slater, "Greenwich Villagers," Jones and King and Musical Three.

Nadji opens in one with a song and dance and then turns to full stage for a display of her physical culture routine, making an interesting display, to which her shapely form adds much. Ross, Wise and Wyser combine various forms of vaudeville entertainment in a way that permits Little Honey to stand out. He is a very clever youngster and performs some acrobatic tricks which are unusual. Prevost and Golet follow with the comedy of one fellow scoring very big. While these three acts all have an acrobatic character, they are widely varied in form.

Jarrow came along fourth and kidded with the audience as only Jarrow can do, but held himself in so that no one could be offended. His lemon trick closed his act to splendid advantage. He found no trouble in borrowing a twenty, ten, two fives and a one dollar bill at this performance. Roth and Slater followed, with Roth singing, doing monolog and making fun, in which the girl partner gave him important assistance. He has compelling personality, good dialect, and does the "Wop" type of comedian to perfection. Greenwich Villagers, headlined, has three men and one girl principals and four chorus girls. The costume number is a good flash. Otherwise the offering is very tame. Jones and King were "next to closing" at this show, with a well-dressed straight playing to the comedy of an English dude with fair success. The Musical Three closed the show and the comedy of the blackface was a very big hit. It is a perpetuation of the old-time musical act.

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Dowell, Maude Dayton, Drane Walters, Bert Evans, Andy McLaughton, Mattie Burke, Vivian Roth, Billy Evalne, Janet Payton, Babe Wayne, Very Payne, Mary Payne, Ruth Payne, Kewpie Robbins and Jack Warkett, producer. Scotty Welsh and the Madison Sisters were an extra added vaudeville attraction at the opening.

Among building projects announced is a 3,500 seat theatre in the Wilson avenue district which will be erected in connection with a 12-story hotel.

Marcus Helman, president of the Orpheum Circuit, is expected to

reach Chicago late this week after a rest at Hot Springs, Ark. After a week in Chicago he is expected to go to New York for a three weeks' stay.

William Zimmerman, booker, and Charles Wolf, pianist, were among those fined by Judge Robert E. Genzel Monday as a result of a recent raid on the Eagle Oriental Club at Bjorgvine hall, 1639 Artesian avenue, where it is alleged that four women were doing a disturbing dance. Zimmerman drew a fine of \$100, Wolf of \$50 and girls \$25 each.

The Cort theater had a special midnight performance of Taylor Holmes in "The Bear Car" Saturday attended by members of the Railway Terminal Employees Association of Chicago.

The Orpheum, Detroit, playing vaudeville, giving midnight shows Saturdays.

SAN FRANCISCO
VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

The Pantages theatre building was sold last week, but the deal will not affect the lease of the house. The sellers were Meyer, Hamburger & Weinstein, and the purchasers Wobber Brothers.

Will King is moving out of the Hippodrome and going back to the Casino. There aren't enough seats in the Hip to hold the crowds Saturday and Sunday. The vaudeville

and picture shows now housed in the Casino are to be transferred to the Hippodrome. The new arrangement starts this week. King and his musical comedy company presented "Potash & Perlmutter" last week, and for the first time since their association Lew Dunbar, who plays opposite King, essayed a Hebrew character.

Eddie Cox, who is with Frisco, the jazz dancer, during a recent appearance in Sacramento met up with his former partner in vaudeville, Jack Coogan, father of the celebrated Jackie Coogan, of picture fame. The two, just for the sake of old time, joined and did their former act for one performance. It was a hit.

Roy Claire has closed a 20 weeks' engagement at the State, Sacramento, with tabloid musical comedies. The Claire company will open in Modesto for a brief engagement.

The Duncan sisters were unable to give their act at the Orpheum Sunday because of an attack of laryngitis suffered by Vivian. The girls, however, appeared in street clothes. Rosetta, in a neat speech, explained the situation and offered one song with her silent sister at the piano. This single bit evidently satisfied, for they were accorded a splendid reception.

Otherwise the show dragged along, minus sufficient comedy to pick it up. "The Cake Eaters" attained satisfactory results mainly through Miss Adair and Laura Lee. Wylie and Hartman were successful with their comedy talk although a replenishing of material would help. Fred Hughes obtained the applause hit of the performance with his tenor voice and was moved from second to next to closing after the Sunday matinee. The Rath Bros., receiving featured billing, won handsomely, but a special setting would add considerably to the appearance of the turn. The Caninos, held over, repeated their previous successes and the "Rainbow's End," an artistic and pretentious posing offering, easily held them when closing. The La Mont Trio opened. Milt Collins is scheduled to

double from the Golden Gate to replace the Duncan Sisters.

The Pantages house was but half filled for the second Sunday show and the acts were rather indifferently received. The "Virginia Belles and Beaux," topping, closed, while Grace and Eddie Parks took away the supreme honors. Bert Walton went over with the assistance of two "plants" in the front of the house and the Oklahoma Four, mixed couples, danced their way to favor. Jack Doran made a nice impression, and La Dora and Beckman opened niftily.

The Golden Gate housed a current fast, well balanced bill. Amongst the biggest applause winners were the Ford Dancers, Richard Keane won tremendous favor for his character impersonations, while Milt Collins, splitting the headline billing, accomplished his customary results.

Lucas and Inez made an excellent closer and Farrel Taylor and Co., provoked considerable laughter. Morse and Clark, two men accompanied by a piano, opened satisfactorily.

Harry Fiddler, recently of Fiddler and Perry, has split with his partner and is now doing a single. Perry left the act in Portland.

The Casino has been holding up

well with a five act vaudeville bill and pictures at 30 cents top. The program last week was exceptionally good with one act outstanding as a real hit.

Richard Burton in his "Capt. Kiddier" single proved such a big favorite he was moved from third to closing. Burton has a great comedy make-up, tells good stories and this combined with his powerful singing voice makes a highly satisfactory turn.

The Plantation Four, a colored quartet, made things hum with their singing offering. They finished with a "meow" number, an applause hit. Mr. and Mrs. Walter Siegfried have a domestic sketch with the usual family quarrel. The lines are bright and funny and this couple manage to put them over in effective style.

Russell and Held, a mixed couple with talk and songs, pleased in second position, while Paul and Ophelia opened the show in satisfactory style with acrobatics. "Outlaws of the Sea" was the picture.

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IT WAS FATE WHEN I FIRST MET YOU

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BYRON GAY
WRITER OF
"THE VAMP"



ORIENTAL FOX TROT SONG

By BYRON GAY

my life I've sighed,
I shall never for - get

I've cried, I've tried to find the cas - tles that I build up in the air
The day we met, and I first looked in - to your two dear smil - ing, eyes

Now my hopes, my schemes,
All my soul a - woke
My fond - est dreams have all come
When first you spoke and changed this

True since I met you, my life to share!
Dear - y world of mine to Par - a - die!

What Fate brought love so

And send me a heart so

great? REFRAIN
I prayed that Fate would be kind
And that they say love is blind,
true, Now we will go through the years, dear, Shar - ing the
glance 'twas you
Fate has been kind to us two, And I knew it was
smiles and the tears, dear, you.

Fate when I first met you.

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MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Dark.
GAYETY—"Radio Girls," burlesque.

PICTURES—Capitol, "The White Flower"; Allen, "Vanity Fair"; Midway, "Arabia"; System, "Hearts of the World"; Strand, "The Face in the Fog"; Maisonneuve, "The Power of a Lie"; Mount Royal,

"One Week of Love"; Napoleon, "The Challenge"; Regent, "The Eternal Light"; Papineau, "Hearts Aflame"; Belmont, "The Love Letter"; Plaza, "Dr. Jack"; Orpheum, "The Christian," second week.

An enlargement for a week was granted in police court in the hearing of a charge against J. F. Myers, manager of the Imperial of Sarnia, Ont., of permitting the aisles, passageways or stairs to be obstructed by persons or chairs during a performance on the night of March 17, contrary to the theatre and cinematograph act.

F. P. Dawson of Hanna, Lesueur & McKinley, defense counsel, contended that there was no such clause in the act and that the charge should have been preferred under the egress from public building act.

PITTSBURGH

By GEORGE R. MILLER

NIXON—"Lightnin'"; ALVIN—Dark.
PITT—Stock, "Able's Irish Rose." LYCEUM—Dark.
ALDINE—Closest.
GAYETY—Burlesque, Columbia wheel.
ACADEMY—Stock burlesque.
GRAND—"Daddy."
DUQUESNE—"Passion Play."
OLYMPIC—"Bella Donna."

The total receipts of the Davis from the performance Friday afternoon, April 6, will be donated to the sick and death fund of the National Vaudeville Artists.

The effects of Holy Week are felt in Pittsburgh this week, with two

theatres dark and a third closed for the season. Next week, Chauncey Olcott in "The Heart of Paddy Whack," at the Alvin, and "Follow Me," at the Lyceum, return engagement. The Aldine, home of Shubert vaudeville, is closed for the season.

The Manor, a small picture house, was entered by robbers Sunday night and the safe rifled, the thieves escaping with about \$300.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark. Next week, first half, "Steve," with Eugene O'Brien.

B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.

STRAND—First half, "The Leopardess."

EMPIRE—First half, "What Fools Men Are."

ROBINS-ECKEL—First half, "Making a Man."

CRESCENT—First half, "The World's Applause."

Left high and dry financially when his show went broke in Prescott, Ont., "Delmont the Great," a ventriloquist, was given one night's work in both Ogdensburg and Carthage to earn money for him to reach New York. Delmont's trunks were held across the international line, and the only things he possessed were his dummy dolls.

Sidney, N. Y., at the annual town election, rejected a Sunday movie resolution.

A sort of explosive sigh, introduced by Mme. Olga Petrova in "Hurricane" caught the attention of Syracuse critics. Mme. Petrova explained later that she acquired it when she broke a rib and it cut into her. She sighed that way when she became tired, she said, and then determined to use it for her new character.

With the co-operation of local merchants the Strand, at Carthage, N. Y., will stage a fashion show next Tuesday and Wednesday. It

will supplement the regular film bill. Local girls will be the models and local stores will furnish the gowns.

William Hughes, pianist, of Utica, with Marburger's Entertainers, which played Keith's here last week, was removed to St. Joseph's hospital late in the week, ill with pneumonia.

Stephen Bastable, manager of the Bastable estate, which owned the Bastable block and theatre recently destroyed by a \$2,000,000 blaze here, denies reports current here that the estate will sell the property to Marcus Loew, who is again said to be dickering with local interests for a theatre site.

While other houses here are apparently hit by a business slump, playing pop vaudeville, is playing to capacity.

Syracuse this week saw the announcement of its first fall season date, "The Fool" is scheduled to open at the Wieting on Oct. 15.

Indictment of three theatre owners in this part of the State for failure to keep proper records in the collection of admission taxes will be asked of the April federal grand jury here by Collector of Internal revenue Jesse Clarke. Field

deputies under Charles H. Lynch, chief of the field force, have been collecting the evidence during the past several weeks.

Oswego places of amusement have been closed to all children under 16 in an effort to check the spread of scarlet fever.

W. H. Linton of Little Falls has disposed of the Hippodrome and Linton theatres in that burg. W. H. Wagner of Utica, former Carthage theatrical man, is the new operator of the Little Falls houses.



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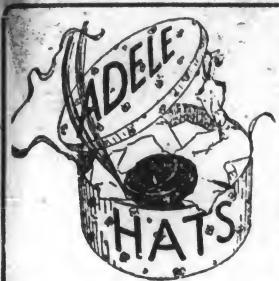
Direction ROSE & CURTIS

BALTIMORE

By ROBERT F. SISK

FORD'S—"Molly Darling."
AUDITORIUM—Dark.
ACADEMY—"East Is West," stock.
LYCEUM—Dark.
MARYLAND—Keith vaudeville.
PALACE—Dan Coleman and His Girls.
FOLLY—Mutual Burlesque.
RIVOLI—"Bell Boy 13."
CENTURY—"Adam and Eva."
NEW—"Racing Hearts."
CENTURY ROOF—Cabaret.

"The Exile," at Ford's last week, and which had Eleanor Painter and



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Jose Ruben as the co-stars, did a light business, but sent most away satisfied. The explanation came in the fact that it takes a name draw of real power to pull people into a theatre on a new show here. The reviews on "The Exile" were not entirely enthusiastic, but all the local critics admitted the third act was excellent in its way, for whatever is said of the rest of the show, there is a thrill and a punch in the finish that even a seasoned theatre-goer will remember. It may be hokum—but it packs a powerful punch that could make itself felt in the right kind of a show.

"Getting Gertie's Garter," in its last week of its recent revival at the Lyceum, got between \$1,000 and \$5,000, while "East Is West," the initial offering of the Smith-Duffy Players at the Academy, did about the same business. The latter attraction is being held over merely to keep the house lighted and figures to make little money on the week.

Notwithstanding gloomy talk about Holy Week business, however, "Molly Darling" opened at Ford's Monday night to one of the largest and most fashionable audiences of the season. Prospects for the week are excellent, although there will be two dull days, Thursday and Friday, but with good Saturday business, the engagement will probably go over expectations. The Maryland did not suffer much at the beginning of the week and figures to slide through easily.

Big advance sales are reported for both the "Music Box Revue" and "Bombo," arriving in this city of deserted streets (at 1 a. m.) for an Easter Week engagement. It looks well for both shows next week.

DETROIT

By JACOB SMITH

SHUBERT—DETROIT—Second week of "Gaieties."
SHUBERT—MICHIGAN—Bon-stelle Stock, "Daddies." Next, "Mr. Pim."
NEW DETROIT—"Bringing Up Father." Next, "Shuffle Along."
GARRICK—"Monster." Next, "Kempy."
ORPHEUM—Ambassador Band, with Charlotte Meyers; Thompson's Horses; Lillian Steele Trio; Wallace Galvin; Page and Page; Turner Brothers; Ardele Blevins; Menitti and Sedilli.

Photoplays: "Mad Love," Adams; "Christian," Broadway—Strand; "Daddy," Capitol; "Little Church," Madison; "Wildness of Youth," Washington; "Rosary," Colonial.

MAJESTIC—Stock, "A Full House." Next, "Oh, Boy."

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Dark.
GARDEN—"U Oughta See Phil," Bridge Stock Co.
GAYETY—"Temptations of 1922."
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAIN STREET—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"Racing Hearts," picture and vaudeville.

Business was of the spotted variety again last week at the play-houses. The Shubert offered "Tangerine," but for unknown reasons the opening was extremely light and did not build up until after Wednesday. The Orpheum held up fairly well, and the Mainstreet enjoyed a flash of above \$3,000 over the preceding week, while the Pantages held around its average of the past few weeks.

The Shubert is dark Holy Week, but counts on a big rush at the box office for Eddie Cantor, who comes in, starting Easter Sunday, at a \$2.50 top. Advance publicity for Leo Ditrichstein in "The Purple Mask," week of April 8, calls attention that no more than \$2.50 will be charged. The advertising also specifies that St. Louis and Kansas City will be the only Missouri towns played.

At the conclusion of the week's engagement of the Walter Hampden company here last Saturday Mr. Hampden and his leading woman, Mary White Hall, were presented with honorary memberships in the Central High School's Shakespeare Club. Miss Hall, who is a local girl, was formerly a student at Central and a member of the Literary Club, the predecessor of the present Shakespearean organization.

As an example of the publicity the Orpheum is giving the engagement of Fannie Brice, who heads the bill here this week, the house ran six slides announcing her coming.

Easter Week will see two dark theatres opened. The Empress will take a whirl at stock again with the Warfield Stock Co., formerly the Drama Players, offering "Pollyanna," and the Grand will house "Shuffle Along."

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April 16—Empire, Newcastle, England.	June 11—Empire, Leeds, England.
April 23—Empire, Nottingham, England.	June 18—Open.
April 30—Empire, New Cross, England.	June 25—Empire, Stratford, England.
May 7—Empire, Finsbury Park, England.	July 2—Alhambra, Barnsley, England.
May 14—Empire, Birmingham, England.	July 9—Empire, Dublin, Ireland.
May 21—Alhambra, Bradford, England.	July 16—Empire, Belfast, Ireland.
May 28—Empire, Glasgow, Scotland.	July 23—Empire, Birkenhead, England.

I wish to thank Messrs. Sam Kahl, Harry Singer and Frank Vincent for the many courtesies shown me while playing the Orpheum Circuit; also that live wire agent of the West, Bill Jacobs, who arranged my route this past season. Au Revoir,

BOBBY "UKE" HENSHAW

HARRY WEBER, Ranch Foreman

'MONTANA'

THE WHITE COWBOY

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CHORUS GIRLS, CHORUS MEN, etc.

Performers apply to casting department

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SYNDICATE ATTRACTIONS CIRCUIT, Inc.

ROBERT LEVY, President

225 West 46th Street, New York City

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BOSTON

By **LEN LIBBEY**

People familiar with vaudeville in this city and in other cities have always maintained that there is no way of doing out the local Keith house as far as attendance goes. It is perhaps one of the strongest vaudeville houses in the country on the subscription list sale, the same faces being in attendance from one end of the year to the other with standing orders always on file in the box office. Coupled with this it gets quite a play from visitors, being one of the best known playhouses in New England. The "paper" list is most conservative the attendance never being padded

by this means, and only the accredited critics get on the list.

Therefore, when Monday of Holy Week in a city that is admittedly one of the strongest Irish Catholic towns in the country a reporter at the Monday matinee found the house about 90 per cent. capacity, with some of the upper boxes filled, the shock wasn't as great as it might have been if the history of the house was not understood. There was nothing on the bill to warrant this draw, an exceptional one for this week, and the patrons came at a time when the legitimate houses were facing one of the leanest weeks of the season, just after a week of a big slump.

There are names on the bill this week, but no stars. Franklyn Ardell, Mr. and Mrs. Jimmy Barry and Maryon Vadie and Ota Gygi are known to followers of vaudeville, and they are the supporters of the bill. It is not as strong as the one of the week before, and as it ran the greatest credit went to Paul Specht and his orchestra in a position too far up on the bill for the kind of act they are putting

over. It appeared that positions should be reversed between them and the Vadie-Gygi dancing act. The orchestra is announced for next week, one of the few acts that have been held over for a second week this season. This is good showmanship, for they can draw better the second week than they did this, and sent out of the house many rooters for their turn.

Maxine and his dog open, the act being a familiar one here, with the dog the big attraction. In second position came Moody and Duncan, a couple of girls who have rigged up an act bound to attract. One is doing straight singing along semi-classical lines and the second girl jazzing things up. The crude burlesquing of the comedy member of the team at the finale was just a little bit too strained and could be put over equally as well if trained down some.

Specht and his orchestra, which includes "The Georgians," is in third position. They remind one of the "Crimson Ramblers" that played the house a few weeks back, in that the boys remain in their places

throughout the act, depending on their work and not on action for their appeal and muting the music on every possible chance. They went over big at the Monday matinee, doing three extras that were on the cards as encores and stopped the show for a short time. It was necessary to douse the house lights to stop the applause and let the next act come on and the audience was strong for more. Orchestra acts, if they are any good at all, get a big pull at this house, and are sure bets to play for the management.

Murry and Maddox in their comedy patter act followed, and they

got all the chuckles the house had on hand to give, the wise ones in the house going big for their stuff.

The Vadie-Gygi act is unchanged in its construction since it played the house here before. The four ballet dancers carried are worthy of mention because they display exceptional grace and all make a good appearance, appearing from out front to be very wholesome, and all certainly good to look upon. They are given quite a lot of solo work to do, having as much stuff alone as the stars with the act, and seem to be coming stronger all the time. The girls themselves could start out now in an act of their own and get a good position on a big-time bill.

Mr. and Mrs. Jimmy Barry, perennial performers at this house, with a strong local following because both belong in this city, were next. Their act is new in construction—that is, it has a new title and a different scenic set-up, and the lines are new to some extent. But the spinal column of their old act, which proved to be very much of a success these years past, has been retained by them, and in the new setting goes over with a bang. As a depicter of the "rube" wise guy Jimmy Barry is without a peer on the vaudeville stage, and he comes pretty near being one of the pioneers of this sort of comedy. Mrs. Barry provides the usual strong support to his comedy stuff. The house was giggling all the way through. They are in safe again.

Franklyn Ardell has quite a different sort of act than when he was last seen here in vaudeville before he quit it for the legitimate. Instead of the bevy of girls he carried before he uses but one now, and where before he depended greatly on the presence of the girls, his present sketch is built along pure comedy with a punch. It was a riot from the start, especially down front, some of the boys taking great enjoyment out of his running comedy lines.

Winsor McCay, with his animated cartoons, and Paul and Walter La Varre finish out the bill.

Spencer Clark, negro, who was on his way from Bridgeport, Conn., to New York, where he was to become an employe of Ringling's Circus, was found dead on the top of a coach of a Boston train at the New Rochelle, N. Y., station Monday morning. Clark had been electrocuted. The engineer and firemen stopped the train after they had noticed the flare of a short circuit as the train passed under a bridge at Mt. Vernon.

YOUNG MAN

Formerly working with club jangle would like to join act. Can do light comedy and eccentric dancing. Would like to hear from reliable people.

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Write or wire Jimmie Hodges, Park Theatre, Miami, Fla., until April 1. Then Tulane Theatre, New Orleans, Louisiana.

CHORUS GIRLS WRITE

ARTHUR STANLEY

"MONOPEDIC VARIETY"

THIS WEEK (MARCH 26)—B. S. MOSS' BROADWAY, NEW YORK

Direction ALF. T. WILTON

Another Open Letter

Despite Our Experiences Of Two Seasons Ago In "Shubert Vaudeville," It Is Barely Possible That There Are Some Who Don't Realize The Value Of A Contract From A Circuit That Lives Up To Its Obligations.

The First Year Of Shubert Advanced Vaudeville Found Us Among The Entries With A 20-Week Contract. We Worked 16 Weeks And Were Laid Off. When We Tried To Collect The \$1,800 Due Us For The Four Weeks We Were Forced To Place The Matter With Our Attorney.

Another \$100 Was Due Us From A Week That We Were Farmed Out And For Which We Received \$350. Our Contract With Shubert Advanced Vaudeville Was For \$450 Weekly. When We Tried To Collect This \$100 We Were Told That It Would Be Made Up To Us At Some Future Time. The Inference Was That We Would Be Booked For Some Sunday Concert At A Shubert House And The \$100 Added To Our Salary For That Booking. We Still Have That \$100 Coming.

Last Season When The Units Were Organized We Were Told That If We Dropped Our Suit Against Shubert Advanced Vaudeville We Would Be Placed In A Unit At A Salary Agreeable To Us. This Offer At The Time Found Us In A Position Where We Thought It Was The Best Obtainable, For We Had Walked Out Of Big Time Vaudeville To Cast Our Lot With The Opposition.

We Dropped The Suit, But Never Accepted The Unit Offer Because In The Meantime Mr. Lew Cantor Signed Us For A Loew Vaudeville Unit, With Which We Played 30 Weeks The Past Season.

We Are Still Working For The Loew Circuit (Not Cantor). The Season Before The Birth Of Shubert Advanced Vaudeville We Were A Next To Closing Act On the Orpheum Circuit.

Since Then We Haven't Played A Big Time Week. Do You Get The Idea, Brother Artists? We Want You To, Hence This Ad, Which Was Not Inspired By Any One Connected With Any Vaudeville Circuit. We Have Not Been Booked Or Offered Bookings By Either The Keith Or Orpheum Circuit.

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INCORPORATIONS

Goodstrauss Amusement Co., Minn-
neapolis; pictures; capital, \$100,000; di-
rectors, M. Goodman, D. Goodman
and S. Strausberg.

Sylvia Playhouse, Brooklyn; pic-
tures; capital, \$4,000; directors, B.
L. Price, M. Grossman and M. F.
Berman.

Dutchess Amusement Corporation,
Recon; theatrical; capital, \$25,000;
directors, T. Gutman, H. D. H.
O'Connor and M. Singer.

State Symphony Orchestra of New

York, Manhattan; concerts; capital,
\$500; directors, J. Altschuler, P. P.
Berthoud and H. C. Corduan.

H. B. Productions, Manhattan;
amusement; capital, \$10,000; direc-
tors, G. De Wolf, C. De Wolf and D.
Kalafa.

Rex Amusement and Improvement
Co., Manhattan; capital, \$50,000;
directors, James L. Carey, John
Matthews and J. J. Hecht.

Campro Corporation, Manhattan;
Knorr and Harry Ruggie.

motion picture equipment; capital
\$500,000; directors, J. L. Pell, Wil-
liam Matthews and J. J. Hecht.

American Sphere Co., Manhattan;
theatrical and printing; capital,
\$140,000; directors, E. Greenfield, M.
Singer and L. Kaye.

Gramercy Park Photoplay Cor-
poration, Manhattan; capital, \$50,-
000; directors, A. Maslow, E. Mas-
soni and J. Stern.

Scott Lecture Bureau, Manhattan;
capital, \$10,000; directors, S. E.
Grey, V. E. Scott and E. Leffingwell.

Wollen & Oberstein, Brooklyn;
pictures; capital, \$15,000; directors,
F. S. Wollen, S. Oberstein and H.
Vogel.

Boston Theatrical Specialties,
Brooklyn; pictures; capital, \$125,-
000; directors, Peter Minakaki, A. P.
Minakaki and J. S. List.

Hendrick-Clemson, Manhattan;
theatre; capital, \$10,000; directors,
John Hendrick, J. O. Clemson and
A. Rosenfeld.

Biltmore Society Orchestra, Man-
hattan; musical shows and pictures;
capital, \$5,000; directors, E. Sher-
man, M. H. Cousins and G. Lilienfeld.

Village Club Restaurant Co., Inc.,
Manhattan; capital, \$5,000; direc-
tors, Eva Pollack, Aaron Funk and
Edward L. Irving.

City Symphony Orchestra, Inc.,

Manhattan. Capital, \$1,000; direc-
tors, L. H. Healy, M. J. Wohl and
Sol Katz.

Harold Dellon, Inc., New York.
Music publishing; capital, \$5,000;
directors, Abner Greenberg, G.
Greenberg and H. Dellon.

Coast Holding Co., Inc., Manhat-
tan. Realty, manage theatres, res-
taurants, etc.; capital, \$500; direc-
tors, H. W. Paprocki, F. H. But-
horn and F. C. Taylor.

Foots Studios, Inc., Newark,
Wayne county. Theatrical furnish-
ings; capital, \$10,000; directors, A.
T. Gilbert, George N. Foote and L.
A. Gilbert.

Westchester Avenue Baths, Inc.,
Manhattan. Operate baths, amuse-
ment grounds, etc.; capital, \$75,000;
directors, M. E. Kaplan, J. P. Kos-
man and I. Streusand.

Redhead Restaurant Co., Inc.,
Manhattan. Hotels, restaurants,
theatres; capital, \$5,000; directors,
Eva Pollack, A. Funk and E. Win-
ston.

Lynbrook Hotel Corp., Lynbrook.
Hotel keepers, theatre managers,
etc.; capital, \$5,000; directors,
Charles Ull, Ira Smith and Charles
Smith.

Alfred E. Aarons, Inc., Manhattan.
Capital, \$100,000; directors, A. E.
Aarons, L. E. Dresser and A. M.
Wattenberg.

Paramount Amusement Co., Inc.,
Brooklyn. Capital, \$100,000; direc-
tors, J. H. Halback, H. L. Haight
and D. Scholz.

Ogden Operating Corp., Manhat-
tan. Pictures; capital, \$20,000; di-
rectors, Emanuel Glick, L. J. Glick
and Max Berger.

Victoria Amusement Co., 3147
Sheffield, \$10,000; H. E. Relfield, G.
F. Hurley.

Van & Bohler Amusement and Or-
chestra, 54 W. Randolph, \$10,000; C.
Bohler.

Chicago, March 28.
Vendome Theatre Co., 3145 South
State st.; \$15,000; O. C. Hammond,
J. C. & F. B. Hammond.

Theatre Advertising Service, 1221
E. 63d st.; \$2,000; G. J. Flemming,
E. J. Ryan.

Chicago Jockey Club (W. A. Jgn-
nings), 69 W. Washington; G. E.
Kanary, W. H. Nay.

United Scenic Studios, 190 North

State st.; \$25,000; H. A. Muir, A.
Holmes, R. S. Muir.

Madfield Amusement Co., 6254
Stewart; \$10,000; C. R. Plough, H.
D. Koffman.

Great Northern Producing Co. (M.
Haleff), 208 South La Salle; \$40,000;
M. Haleff, L. L. Lozy.

St. Louis, March 28.
General Film Co., capital \$600,000.
Romaine Fielding, president.

JUDGMENTS

(First name is judgment debtor;
creditor and amount follows.)

Russian Soviet Republic; J. R.
Cibbario; costs, \$134.75.

B. R. B. Photoplay Corp., Inc.;
N. Y. Tel. Co.; \$77.59.

Atlantic Garden Realty Corp.;
New Atlantic Garden, Inc.; costs,
\$140.41.

J. J. Shubert; M. Fokine; \$1,681.35.

Alex. Sobel; Travelers Ins. Co.;
\$44.52.

Guido and Betty Ciccolini;
Bloomingdale Bros., Inc.; \$267.71.

Select Picts. Corp.; Graphic Photo
Engraving Co., Inc.; \$507.20.

John E. Coultts, et al.; L. Weiss,
et al.; costs, \$23.70.

Alexander Film Corp.; E. A. Leo-
poldt; \$3,783.83.

Max R. Wilner, Sigmund Rom-
berg et al.; New Netherland Bank
of New York; \$1,885.60.

Same; same; \$1,985.50.

Felix Bernard; Fred Fischer, Inc.;
costs, \$118.95.

Milton B. Sleeper; Albany Road
Apt., Inc.; \$299.02.

Affiliated Theatres Corp.; D. J.
Plum; \$379.20.

Same; Eldridge Co.; \$1,531.23.

Jack Allen; General Motors Ac-
ceptance Corp.; \$363.18.

Alan Crosland; Auto Brokerage
Co., Inc.; \$939.49.

Edith Day; R. Wanamaker et al.
ex'rs.; \$7,790.54.

Travers Vale; L. Barbier; \$960.59.

Marsons Amus. Corp.; N. Y. Tel.
Co.; \$166.11.

Martin Sampter; Eldredge Co.
Inc.; \$107.65.

Arthur L. Lyons; L. Ross; \$267.15.

Henry Clive; Chalmers Realty
Corp.; \$223.57.

Bide Dudley; E. Van Ackerman et
al.; \$707.12.

Thomas F. Lynch; Astoria The-
atre Corp.; \$630.24.

Ballard McDonald; E. Taber;
\$215.20.

Arthur J. Horwitz; A. L. Libman;
\$41.20.

Riverside Amuse. Co. and Sam
Sperling; F. R. Bartlette; \$17,037.27.

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SPORTS

Frank Craven may be one of the heavyweight surprises in pugilistic circles, according to present plans — not the Frank Craven, playwright, although the new contender will be named after the actor-author. The contender who will assume the stage writer's cognomen is Jack Damave, a Jersey City, N. J., electrical engineer, who is touted locally as a sensation. Damave is of French extraction and the pronunciation of the final "e" gives his name a similarity to Jack Dempsey, partially responsible for the change in professional moniker. Damave is heavyweight champ of the 71st Division. The Frank Craven angle is arrived at through the medium of Tom McKay, stage manager of the Majestic, Jersey City, but formerly associated with the John Golden office as stage manager of Mr. Craven's show, "The First Year," when it ran at the Little, New York. McKay is an admirer of Craven's and with his decision to become Damave's sports' manager he has decided the change of nom-de-rips.

"Kid" Lewis made an appearance as a judgment debtor in London March 8 in a case involving \$160 for motor tires. During the evidence it was elicited that although Lewis lost his recent fight and his championship at the same time, he received \$17,500. In addition he had been appearing on the music hall stage and had received as much as \$850 a week. Lewis was committed for eight days, the order being suspended for 28 days. Which means unless the \$160 is paid in 28 days he must serve eight days in the debtors' jail.

A new record for receipts was established in New Haven, Conn., recently at the Kaplan-Shubert bout, which drew \$4,007.50. The net after deducting the tax, an especially heavy one in Connecticut, was \$3,389.55. Shubert received \$547;

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PALACE MUSIC HALL, CHICAGO, THIS WEEK (March 26)

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Kaplan was said to have received 30 per cent, \$1,016.56. There were 729 seats sold at \$3.50 and 773 at \$2. The State tax is a severe drain and promoters have urged that action be taken to either have it reduced or eliminated.

Andrew D. Scott of Nutley, N. J., has filed a \$34,967.33 attachment in the New York Supreme Court against the Argentinian heavyweight, Luis Angel Firpo, on a contract to manage the pugilist-with-the-middle-name for a period from February to May, 1922. Scott claims he expended various training expenses, and is also entitled to a share of Firpo's income for managerial services which has not been paid him.

Lou H. Stolz, sporting editor of the Schenectady Gazette and president of the New York State Basketball League, announced this week that the organization had closed its season. At the same time, President Stolz made public the fact that the Kingston club, which won the championship the first half,

was declared the winner for the second part of the season. Amsterdam was given second place, Albany third, Cohoes fourth, Schenectady fifth and Troy last.

Benny Borgman, leading scorer in the New York State Basketball League the past season, will play shortstop on the Colonials, a semi-pro nine of Kingston, N. Y. He starred on the Kingston Five, which won the league pennant both halves. He is heavily advertised wherever he plays and is paid big money.

The New York State Basketball League has been laid away for the season in camphor, without any ceremony or advance notice. In suddenly announcing the storage, President Lou H. Stolz disclosed that Kingston, winner of the pennant the first half, had been awarded the honor for the second half. Trailing the down-the-river five were Amsterdam, Albany, Cohoes, Schenectady and Troy in the order named. President Stolz said that

it was "considered useless to play any further games, as Kingston has about clinched the title." The league was "far from a success financially" this season, said Mr. Stolz, "every club losing money; but the races were close in both halves. It is hoped to adopt a plan next season to "insure the league being run without entailing loss."

THEATRE GUILD'S REVIVAL

London, March 28. It is reported the Theatre Guild of New York is arranging for a revival of "The Devil's Disciple," with Basil Sydney.

OLAF POULSEN DEAD

London, March 28. Olaf Poulsen, the famed Danish Shakespearean actor, died March 26 in Copenhagen.

"Co-optimists" Going on Tour

London, March 28. "The Co-optimists" at the Prince of Wales will play twice daily until April 7. After that date it will go

on tour, returning to the West End early next season with a new edition.

Mary and Auto-Suggestion
Paris, March 28.

Mary Garden, who recently landed at Monte Carlo, is reputed with the wish of becoming a pupil of Emile Coue, head of the auto-suggestion craze. She will make a pilgrimage to Nancy in April for that purpose.

"Anna Christie" at Strand April 10
London, March 28.

The Arthur Hopkins play of "Anna Christie" will open April 10 at the Strand with Pauline Lord in the original role.

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Direction CHARLES H. ALLEN

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3 SNAPPIEST NOVELTY SONGS 3

PUBLISHED IN YEARS
EVERYBODY'S SINGING THEM — WHY NOT YOU?

IF YOU GO YOU'LL COME BACK BY AND BY

1st CHORUS

IF YOU GO YOU'LL COME BACK BY AND BY,
IF YOU BLOW FROM THIS SHACK YOU WILL SIGH.
FOR YOU KNOW YOU'VE DONE WRONG, IF YOU GO,
GO RIGHT ON.
THOUGH MY HEART IS ACHING, ALMOST BREAKING,
I WON'T WORRY LONG.
SOMEONE ELSE MAY BE THERE IN YOUR ARMS,
SOMEONE ELSE WHO WILL SHARE ALL YOUR
CHARMS,
BUT I KNOW YOU WILL SIGH WHEN YOU MISS YOUR
BUTTERFLY.
IF YOU GO, YOU'LL COME BACK BY AND BY.

VERSE

SOMEONE SURELY ENVIES ME,
I SEE IT PLAIN AS DAY.
SOMEONE'S TRYING EARNESTLY
TO STEAL YOUR LOVE
AWAY.
HOW COULD YOU EVER DE-
CEIVE ME, YOU PROMISED
TO NEVER GRIEVE ME,
NOW YOU ENDEAVOR TO LEAVE
ME, BUT LISTEN WHILE I
SAY.

2nd CHORUS

IF YOU GO YOU'LL COME BACK BY AND BY,
IF YOU BLOW FROM THIS SHACK YOU WILL SIGH,
FOR YOU KNOW YOU'VE DONE WRONG, IF YOU GO,
GO RIGHT ON.
THOUGH MY HEART IS ACHING, ALMOST BREAKING,
I WON'T WORRY LONG,
IF YOU GO I'LL BE SWEET WHILE YOU'RE GONE.
SOMEONE ELSE KNOWS THE STREET I LIVE ON.
AND YOU KNOW I'M NOT SHY OF WHAT IT TAKES
TO SATISFY,
SO IF YOU GO, YOU'LL COME BACK BY AND BY

VAMPING SAL The SHEBA of GEORGIA

1st CHORUS

THEY CALL HER VAMPING SAL, THE SHEBA OF GEORGIA,
THIS SWEET CREATURE IS A VAMPING FOOL;
SHE VAMPS PREACHERS OUT OF SUNDAY SCHOOL.
ALL THE GALS HATE THE SHEBA OF GEORGIA.
THEY ALL KNOW THEY'LL BE FORGOTTEN
WHEN SAL STARTS VAMPING THROUGH THE LAND OF
COTTON.
ALL THE MEN, NOW AND THEN, COME TO SAVANNAH
JUST TO MAKE SALLY SHAKE HER OLD BANDANNA;
AND WHEN SHE CROONS HER SONG, SOME GOOD MAN
SURE GOES WRONG;
THEY CALL HER VAMPING SAL, THE SHEBA OF GEORGIA.

VERSE

ALL THE FOLKS COME GATHER
'ROUND AND LISTEN TO
THIS TALE.
I'VE JUST FOUND THE GAL
THAT MADE A TADPOLE
WHIP A WHALE.
I KNOW HER NAME. I KNOW
HER GAME.
'T WAS 'WAY DOWN SOUTH I
FOUND OUT JUST HOW SHE
WON HER FAME.

2nd CHORUS

THEY CALL HER VAMPING SAL, THE SHEBA OF GEORGIA;
WHEN SAL HEARD ABOUT THAT LOVIN' SAM,
SHE JUST VAMPED HIM OUT OF ALABAMA.
ALL THE GALS HATE THE SHEBA OF GEORGIA;
THEY KNOW WHEN SHE SPIES A LADDIE
THAT SOME SWEET MAMA'S BOUND TO LOSE HER DADDY.
SHE'S THE QUEEN, SHE'S THE QUEEN OF PORK CHOP
ALLEY,
AND I MEAN, LIKE A QUEEN SHE STRUTS HER SALLY;
AND WHEN SHE ROLLS HER EYE, JUST KISS YOUR MAN.
GOOD-BYE,
THEY CALL HER VAMPING SAL, THE SHEBA OF GEORGIA.

MUSIC FOR BOTH BY
LEW POLLACK
Who Was Responsible for
"WEEP NO MORE, MY MAMMY"

LYRICS FOR BOTH BY
HENRY CREAMER
OF CREAMER AND LAYTON
Who Was Responsible for
"STRUT, MISS LIZZIE"

AIN'T LOVE A WONDERFUL THING

UM-M-M-PAPA UM-M-M-MAMA

1st CHORUS

LIKE A COUPLE, OF LOVE BIRDS WHISPERING LOVE
WORDS,
UM-M-M PAPA, UM-M-M MAMA;
WISHING AND WOOLING, KISSING AND COOING,
UM-M-M PAPA, UM-M-M MAMA;
JUST TWENTY-ONE—NEVER DONE HAVING FUN—
THEY ARE SO YOUNG, OH SO YOUNG AND UNSTRUNG.
WHEN THE DAYLIGHT IS DAWNING, YOU'LL HEAR 'EM
YAWNING.
UM-M-M PAPA, UM-M-M MAMA.
LIKE POROUS PLASTER THEY WILL CLING—NEVER STOP
A MINUTE;
SHE'LL WHISPER: "GOODNESS ME, I'M GETTING COLD."
HE'LL WARM HIS HANDS AND TAKE A STRANGLE HOLD.
UM-M-M PAPA, UM-M-M MAMA, AIN'T LOVE A WONDER-
FUL THING.

VERSE

ALL OF THE NEIGHBORS ARE
WORRIED DOWN WHERE I
LIVE!
FOR A COUPLE MOVED NEXT
DOOR, AND THEY'RE SUCH
AN AWFUL BORE.
ALTHO IT'S PLAIN THEY'RE
JUST MARRIED,
WE CAN'T FORGIVE SUCH A
FUNNY LINE OF SILLY CHAT-
TER THEY HAVE IN STORE.

2nd CHORUS

JUST A COUPLE OF LOVE PESTS BUILDING A LOVE NEST,
UM-M-M PAPA, UM-M-M MAMA;
NEVER KEEP QUIET, ALWAYS A RIOT,
UM-M-M MAMA, UM-M-M MAMA.
OH WHAT A TEAM, HOW THEY DREAM, HOW THEY
SCHEME—
THE NEIGHBORS SCREAM: "HEY, YOU'RE CLEAN OFF
YOUR BEAN."
THEY'RE JUST DRIVIN' US DAFFY, SPREADIN' THEIR
TAFFY.
UM-M-M PAPA, UM-M-M MAMA.
SOMETIMES THEIR NECKS WE'D LIKE TO WRING—CAN IT
LAST FOREVER.
WE NEVER HAVE TO PLAY OUR PHONOGRAPH—
THEY PLAY A GAME THAT HANDS US ALL A LAUGH—
UM-M-M PAPA, UM-M-M MAMA, AIN'T LOVE A WONDER-
FUL THING.

by KING ZANY and ROY INGRAHAM

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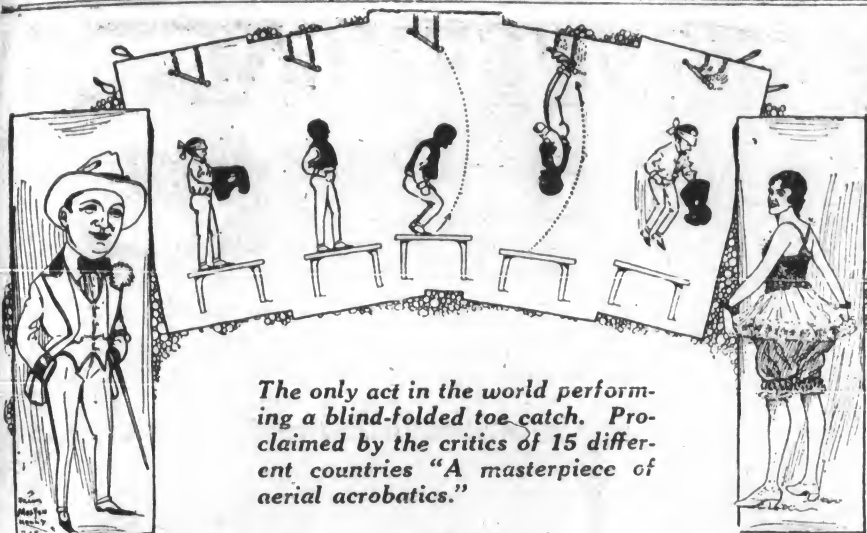
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THE CHARLOTTE (N. C.) NEWS
Martell and West were billed as clever and comical acrobatic jugglers, and they mixed fun with a series of difficult stunts. Martell's tennis ball and racket juggle was exceptionally well done. The climax of the performance was Martell's double blind-folded toe catch, which was staged from the top of a table. Standing on the table he flipped backwards, catching his toes in the trapeze, which hung above his head. His partner announced that he is the only man in the world doing the stunt, and as far as we are concerned he can keep on being the only one.

VARIETY
MARTELL AND WEST
Acrobatics, Contortion and Juggling
10 Mins.; Full Stage
American Roof

Man and woman. Man is good ground tumbler and woman contortionist. Man also juggles well, manipulating several objects neatly. A blind-folded jump from a standing position on a table by the man to a toe hold on a loop, in turn fastened to a trapeze, makes a splendid feature stunt. Capable performers both, who need nothing but a tip on showmanship to send them along. As the act stands it will do excellently for a pop house opener. *Bel.*

NEW YORK STAR
Fifth Avenue Theatre

Week ending Sept. 3. Order of Appearance, Tuesday Matinee.
1. Martell and West, jugglers and acrobats. The act, which consists of a man and a young woman, is a good opening turn. They are adepts at jugglery as well as being contortionists and acrobats. Can hold their own opening a big time show. *G. Lawrence Foster.*

CLIPPER
American Roof

Martell and West, a man and woman, opened the show with some very clever juggling and hand-balancing by the man, while the woman did a few novel stunts of contortion. The act has a bit of comedy that pleases, while the final trick done by the man was quite difficult and was well executed. They closed to three bows. *S. H. M.*

TAMPA DAILY TIMES

Martell and West, billed as comical and clever acrobatic jugglers, give a snappy exhibition of skill with the Indian clubs and several balancing stunts. In closing the act Martell puts across a thriller in the way of a backward somersault that should rank well up in the list of sensational acrobatic feats. *C. A. W.*

CLIPPER
81st Street

Martell and West, a man and woman of differing proportions who are billed as "Comical and Clever Acrobatic Jugglers," opened the show. We agree with the "Clever Acrobatic" part of it, but we fail to see where the comicality comes in. It would be well for them to confine themselves to their acrobatic and juggling work, at which they are very adept, and refrain from doing the comedy, as it only slows up their act. The man does the major portion of the work, exhibiting skill in a number of difficult feats. The woman does a few, the most praiseworthy being the contortionist bit with the three rings. The man does a blind-fold jump-toe-catch on a swinging trapeze that is sensational. *S. A. K.*

THE NORWICH SUN

Martell and West, jugglers supreme, Miss West a contortionist without equal and Mr. Martell a tumbler and juggler without peer. This act is one that will probably never be equalled on the Colonial stage in the way of thrills. If Patrick Henry could have witnessed yesterday's performance, he would have cried, "Give us liberty, but mix it up with another showing of Martell and West," because it is invigorating vaudeville.

CLIPPER
Regent

Martell and West, starting the bill, present a versatile juggling, contortionist and acrobatic act that gets over fine mostly because of the man's pleasing style of working and the girl's personality. Tricks are good and well done. *C. C.*

CLIPPER
Proctor's 23d Street

Martell and West, man and woman, open the show with a novelty act, embracing juggling, hat throwing and feats of contortion. For a thrill finish the man does a toe catch on a suspended trapeze that brings down the house. *E. J. B.*

INDEPENDENT, ST. PETERSBURG

Martell and West opened the show with a good acrobatic and juggling act. Martell did what has been regarded as impossible; he juggled three clubs with one hand. He was clever and in the opinion of many in the audience had the best turn of the evening.

THE BIRMINGHAM NEWS

Martell and West, acrobats and jugglers, introduce some new and daring feats, their departure from the usual cut and dried acrobatic performance adding greatly to their work. A double blind-folded toe catch by Mr. Martell was the big feature of the act.

CLIPPER
Fifth Avenue

Martell and West, a man and woman, opened the show with a novelty juggling, contortion and acrobatic offering. The man opened the act with a bit of juggling, and then went into a routine of tumbling. This was followed by a clever piece of contortion work by the woman. The balancing work done by the man on the table was cleverly executed. His last trick, which he did on a trapeze, is a masterpiece. They went over well. *S. H. M.*

MORNING STAR, TAMPA

Martell, of Martell and West, concludes an act of jugglery and acrobatics with a really astounding feat—a toe-catch, blind-folded and with a sack over his head besides. Jumping thus, handicapped from a table, he catches his feet in a swing—a thriller that makes one gasp lest he miss the swing by an inch or two. *E. D. L.*

TIMES-UNION, JACKSONVILLE

Martell and West open bill with the best acrobatic-juggling act seen here this season. Martell is clever with the clubs, hats and other paraphernalia he uses, and Miss West is an unusually good contortionist, passing her body through inconceivably small openings. They close with Martell's specialty, a toe catch blind-folded. *Parrish.*

CABARET

(Continued from page 19)
cers. A stage is to be erected in the main salon with music starting at six and dancing after dinner. Heretofore a ship's band, for the most part, has been made up from the serving staff. The Law Studios will build the stage and decorate the room containing the band on the "Leviathan."

Equity out in Chicago has threatened to take the matter to the police department if there is further insistence on the part of members of cabarets that girls working in them shall "make" the tables. It is given out by Equity that girls working in Chicago cabarets have been threatened with discharge if unwilling to do this. Table working does not exist in one first-class cabaret and in no cafe where they have a revue or show.

Andrew Karzas, manager of Trionon dancing places, Chicago.

TICKETS **COUPON AND BOOK STRIP**
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

has returned from New York, where he booked a number of dancing attractions for future appearance. It is declared that he has learned by experience to date that it takes a big card like Rodolf and Winifred Valentino to do record business and has booked a number of such attractions.

The Palais Royal, San Francisco, has installed a radio in the coffee shop on the main floor of the building, so that patrons in that part of the establishment may hear the musical revue in "The Plantation" on the third floor.

A. C. ("Duke") Pohl, manager of the Brevoort, a theatrical hotel in St. Louis, will celebrate his 44th birthday April 9, and, in accordance with his custom for six years past, will give a dinner at Caesar's cafe in his hotel, to which all theatrical people working in St. Louis or East St. Louis, or happening to be in that city, are invited. These celebrations for the last five years have been remembered events. The party starts at 11:30 p. m. Show folks are not asked to do anything at these parties but enjoy themselves. It is a hobby with Pohl, William (Zeke) Elson of Chicago will be master of ceremonies on this occasion.

Walter Gussardi has sold his interest in Pickwick Arms, Greenwich, Conn., on the Boston Post road, to E. H. Crandall, who is interested in the Belleclaire hotel, New York, and the Gedney Farms hotel, Westchester.

Percy Dawson has arrived in London from Sydney, Australia, and will spend some time here purchasing restaurant equipment for a cabaret he is establishing in Sydney under the name of "Cafe Ambassadors." It will seat 500 guests at tables and will be the largest cabaret in Australia. Early in May Dawson will go to New York with a view to engaging a jazz orchestra to take back with him for his new venture.

Strange girls acting as bootleggers is a new one in the theatrical district. It has come to pass with the apparent objective the girls gain a more immediate audience with the liquor drinkers of the square than unknown men solicitors.

The Shanley restaurant passing may hit many restaurant men as an omen. That the oldest and best established of all the Broadway cabarets should finally give up and close up does not presage perpetual life under prohibition for lesser known cabarets.

Sixteen detectives raided Radio Inn, 3853 Vincennes avenue, Chicago, Saturday night, and found something like 300 people who were frightened and broke hip pocket flasks in profusion. Eight arrests, with a view of curbing the morals of the place, were the result. The

entertainment offered by some of the negro girls was declared to be "worse than the old Entertainers Cafe ever dares to be" by Captain Enright of the Cottage Grove avenue district.

The Havana Band of 16 pieces, under the management of Felix Ferdando, is to play at Proctor's, Newark, N. J., the first half of next week (April 12). The organization has been in Cuba for a year and a half, recently reaching New York.

Joseph C. Smith has opened a studio for dancing at 200 West 55th street, New York.

Some of the better hotels in the larger cities have recognized that there is a prohibition with chambermaids or porters oftentimes thirsty by placing Yale locks on wardrobe doors in the rooms.

Frank Westphal, musical director of Rainbo Gardens, Chicago, is in New York. Westphal this week renewed his contract with the Columbia Graphophone Co. for an additional two years.

The Entertainers Cafe at 209 East 35th street, Chicago, is open again. Lawrence Deas' "1923 Plantation Days."

Revue is the attraction. Sammy Stewart and his Ten Knights of Syncopation provide fine music, and the show includes Gulfport and Brown, who were with the "Strut Miss Lizzie"; Jean Starr, soubret and singer of blue songs; Chinese Walker and J. Rutherford, in addition to eight girls. A "Kangaroo" dance with Johnny Small and the entire company is the finale feature. The revue is in four parts. The Entertainers is a "black and tan" resort and the producer, Lawrence Deas, produced "Shuffle Along" and "Plantation Days."

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A PUBLIC ANNOUNCEMENT

New York City, March 23rd.

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Dear Harry:

I put on your new song, "OLD KING TUT," last night after being on the stage 45 minutes, giving it the hardest test possible, and I had to make a speech.

It is the best novelty comedy song I have had in years and it will undoubtedly sweep the country.

God bless you, old pal; may you have many more hits like it in the years to come!

Your sincere friend,

SOPHIE TUCKER

O, yes, Harry, I also recorded "KING TUT" for O-Keh Phonograph Co.

MUSICIANS MAY STRIKE

(Continued from page 3)

gated with full authority to issue a strike order at any time if a majority of the board so decides. The board consists of 14, and includes Paul Vacarelli, business agent of the M. M. P. U.

The strike order was left to the discretion of the M. M. P. U. executive board as the result of two day's balloting, the M. M. P. U. voting almost unanimously for a strike, with the matter being referred to the board for final decision.

All of the Keith, Moss, Proctor and most of the other vaudeville circuit houses placed guards about the stage entrances starting Monday to circumvent any trouble that might result from the strike situation. Guards were also placed in the auditorium of some of the houses. These precautions also were intended to keep any one from attempting to intimidate musicians

belonging to local 802, the greater part of the membership of which appears to be sticking to that organization.

That the managers of the New York houses will eventually be "smoked" into the musical union scrap is generally conceded by people in touch with labor affairs.

The executive board of the Central Trades and Labor Council of the American Federation of Musicians adopted a resolution Monday, designating local 802, of the American Federation of Musicians, as the only recognized A. F. of Labor musical union in New York, and giving local 802 the unqualified support of the American Federation of Labor. It means that if a strike should be called by the M. M. P. U. that the I. A. T. S. E. (stage hands) would not support the M. M. P. U. or "outlaw" musical union so-called, going so far as to refuse to work with any orchestra that was not 100 per cent. 802 local men.

Col. Michael Reagan and P. J. Downey of the New York State Industrial Board offered their services as arbitrators in the battle between the M. M. P. U. and local 802 this week. The M. M. P. U. were willing to accept the mediators' services, but at the headquarters of the

American Federation of Musicians (the national body) it was stated that inasmuch as the fight was not one between employers and labor, but one between two labor organizations the services of the arbitrators would be declined.

At the M. M. P. U. headquarters last Friday slips with printed resignations from local 802 were passed around at a meeting, and some 2,500 M. M. P. U. members, also members of local 802, signed the slips. The 2,500 thereupon resigned from local 802, and in so doing forfeited their membership in the American Federation, through the fact of the M. M. P. U. being unaffiliated with the A. F. of L., and the local 802 being the New York local union of musicians of the A. F. of Labor.

President Canavan of Local 802 said that none of the 2,500 resignations signed at the M. M. P. U. meeting had been sent in from the M. M. P. U. to Local 802. He added, however, that Local 802 had received numerous complaints from its members, who are also members of the M. M. P. U., that duress and intimidation had been the reason for many of the signers appending their signatures to the resignation slips.

An investigation of the attitude of the musicians of the Keith and Moss houses, which employ about 400 men, showed that there were some 200 in doubt as to whether they would stick to the M. M. P. U. or 802. This would indicate that the Keith and Moss people would have to supply about half of its regulation quota in the event of strike. These musicians necessary to fill out the Keith and Moss orchestras could be readily secured from outside New York, it was claimed.

If a strike is called, and it appears very likely one will be called within a week or 10 days by the M. M. P. U., it is expected there will be some strenuous times

around the theatres in New York. The managers claim they are ready to cope with anything that may turn up.

The origin of the present situation between the two musical unions was the throwing out of the American Federation of Musicians of the M. M. P. U. because of the refusal of the M. M. P. U. to recognize transfer cards of outside A. F. of L. locals. The M. M. P. U. has been trying for two and a half years to get back into the A. F. of L., but without success. The matter is still before the courts for decision.

At the forthcoming convention of the A. F. of Musicians in May, the question of whether the M.M.P.U. shall be reinstated will come up again for consideration. It was decided adversely last May at the A. F. of M. convention.

The executive council of the A. F. of M. (national body) appears to be still unanimously opposed to taking the M.M.P.U. back into the

fold, regardless of strike threats. The M.M.P.U. incidentally is asking a general advance of about 35 per cent from the various branches of amusements in New York.

President Weber of the American Federation of Musicians stated Wednesday the A. F. of M. would live up to its contracts, which run until Sept. 1.

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NEWS OF THE DAILIES

The charges brought by Lillian Lorraine against Louis and Charles Wagner for alleged misappropriation of checks belonging to her amounting to \$1,603.10 were dismissed last week. The Wagners are furriers and have an interest in the Cafe des Beaux Arts where Miss Lorraine was appearing.

Detectives investigating the death Tuesday of last week of Frances Love Beckwith, show girl, concluded her death was due to prolonged drinking and not violence.

Lucille East, known professionally as Lucille Marshall died last Thursday in a Pittsburgh hotel, the victim of an overdose of sleeping powders. Relatives reported she was despondent due to failure to secure an engagement on Broadway.

Gladys Walton, the screen-actress, was given a three-day sentence in

the City Jail, Los Angeles, last week for speeding.

Jack Forrester, appearing in "The Dancing Girl" at the Winter Garden, was arrested Saturday on a charge of displaying a flask containing liquor in a restaurant. When arraigned in the West Side Court he was released under \$500 bail.

E. Carrie Seiden, wardrobe woman with the Shubert unit, "Troubles of 1922," has started suit against the producer of the show for \$850. The complaint states the plaintiff was engaged for 36 weeks at \$50 a week. After being with the show for 19 weeks she was discharged. The suit is to secure the salary for the remaining 17 weeks.

The audience at the Royal Union theatre, on the Bowery, New York, was thrown into confusion Sunday night when the stagehands decided to quit work while the performance was in progress. The house plays Yiddish shows, with a co-operative company appearing there. The stagehands said they had had no pay day last week and decided to quit. They were assured they would receive their salaries, and the performance was permitted to continue.

Lillian Weiss, a cabaret dancer, and Benjamin Rosenblum were released Monday in the Court of General Sessions, New York, from

charges involving them in the theft of jewels valued at \$15,000 from Louis Cohen, a jeweler. Cohen failed to identify either. Herman Rosenblum, a son of Benjamin Rosenblum, is in the Tombs in default of \$50,000 bail and will probably have to stand trial on the robbery charge.

Mrs. Mabel Smith, residing in Brooklyn, N. Y., asked Supreme Court Justice May Monday to direct Marshall A. Smith, known on the stage as Marshall Montgomery, to pay her \$150 a week alimony pending trial of her suit for separation. Mrs. Smith stated her husband left her last September and has given her but \$350, forcing her to take a position as a stenographer, notwithstanding the fact he earns \$15,000 a year. Decision was reserved on the question of alimony.

Dr. Lewis L. Jacobs, army surgeon, went to trial Monday in San Diego, Cal., as the accused slayer of Fritz Mann, an Oriental dancer. The body of the dancer was found on the beach on Jan. 25 clad only in undergarments, where it is believed to have lain for several days. Dr. Jacobs was charged with the slaying four weeks later, it being believed he was the last person to be seen with the dancer before her body was found.

The American Historical Revue and Motion Picture Exposition will be held in Exposition Park, Los Angeles, July 2 to August 4. President Harding has been invited to be present at the premiere, and it is probable that President Obregon of Mexico will also be extended an invitation.

Carle Carlton returned from Paris this week announcing he had completed plans for renting a theatre in the French city in which he will produce American musical pieces.

The \$35,000 damage suit brought in the Supreme Court, Nassau county, by Olga Petrova against the Belt Line Railway Corp. was settled Monday without trial. The suit was

to recover for damages sustained by the actress when her automobile was struck by a surface car on 59th street last October. She accepted a cash settlement of \$5,000.

William S. Hart, accused by a young woman of Boston as being the father of her child, executed a trust to pay \$50 a month for the support of the infant this week in Los Angeles. Hart denied knowing anything of the paternity of the child. The accusation was made Dec. 6, 1918, with the details becoming known this week.

Douglas Fairbanks has completed plans for the erection of a theatre in Hollywood the backing for which will be supplied by Mary Pickford, Charlie Chaplin, Joseph Schenck and himself. The property for the house has been purchased, with plans to be submitted only by American architects.

A divorce was granted Thomas Furness, a shipping magnate, in London Tuesday in an action in

which he named Maurice, the dancer, as co-respondent. Furness charged his wife with misconduct with Maurice, testimony being furnished that hairpins were found in the dancer's bed after Mrs. Furness had visited him. In granting the divorce the costs of the action were charged to Maurice.

Saxi Holtsworth, appearing in vaudeville at the Grand, Greenville, S. C., last week, was arrested on a disorderly conduct charge. The charge stated he beat up Vera Burt, who appeared in the act with him, in a local hotel. He was released upon posting a bond of \$25.

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Headline acts, to keep their standing, when using bands must get the best. A band, composed of the best musicians, to be an all round success, must have appearance as well as technique. Eddie Mack has kept the appearance of a number of popular bands up to the highest standard. Jerry Bergen and the rest of the band, now in Atlantic City with Pat Rooney, have both the technique and appearance which makes them a success.

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LONG TACK SAM

Moved from closing the show to opening intermission after the Monday Matinee

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BROKE? SICK?

How much sympathy do you expect?
And, still, YOU may be the very one who is ill and indigent.

The American Theatrical Hospital Association

took care of an average of eighteen of your Fellow-Performers each week last year,

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SUNDAY AFTERNOON, APRIL 8

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ART TALKS MONEY

(Continued from page 1)

weekly, paid by their own management, which is understood to be playing under the Gest direction on sharing terms of the Gest gross. It is also reported that when vaudeville agents approached various members of Gest's other Russian group, the Ballet "Chauve Souris," the agents, who tendered

what they estimated as flattering offers, were staggered by the counter salary proposals of the "Souris" people.

Despite that sordid money has crept into the Art of the Russians, it is reported Mr. Gest is proceeding with his plans for a country-wide tour next season of the "Chauve Souris" group, opening October 1 in Boston and embracing the coast. The company will tour at \$3 top, as against the \$5 top figure held to in New York for over a year. It was lately reduced to \$3, with last week's gross on the Century Roof at the reduced scale reaching \$15,800. The complete rescaling runs from \$1 to \$3.

The "Chauve Souris" group will leave New York, after 65 weeks, early in May, first playing in Mexico City for a brief term under a guarantee (their own management) and then proceeding to Paris for another short professional engagement before leaving for their Russia homes prior to returning to America, with Ballet again to the fore.

Mr. Gest holds little hope of bringing back the Moscow Art Theatre to this country. Its present tour, which includes but Boston, Philadelphia and Chicago, will end the American sojourn of Moscow's premier organization, Gest says.

Philadelphia, March 28.

The switch in dates and houses for Morris Gest's Moscow Art Theatre resulted in the necessity of sending back about \$2,000.

The surprising thing about this is that no advertisements had appeared in the paper announcing the house. Gest, in his flying visit here, wanted to run such an ad, but the local Shubert offices refused to permit it so far ahead. Accordingly an ad was run, giving repertoire and date, but making no mention of house. Many thought this a grand "bull," and the Shubert wires were hot on the subject for a day or so.

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RUPERT INGALESE

AND COMPANY

Concluded last week, at Keith's Palace, New York, 22 weeks on B. F. Keith's Time

SAILING FOR ENGLAND SHORTLY

WORTH WHILE PRESS OPINIONS:

The **BILLBOARD** (Nov. 13)—"Rupert Ingaiese, a juggler of the artistic class punctuates HIS NUMEROUS WONDER-STUNTS with a Sufficient amount of comedy situations. NOVEL assistance is lent by Miss Angela Grey and two non-listed males. 17 minutes, 3 curtains."

The **CLIPPER** (Feb. 19)—Keith's Riverside. "... Ingaiese is DECIDEDLY CLEVER in his line and does some clever juggling and balancing feats. THE PRODUCTION ELEVATES THE OFFERING TO A SPHERE OF CLASS."

VARIETY—"INGALESE is a finished juggler and showman. He has two well-trained assistants who are brought into play frequently for comedy business. ... Ingaiese has some clever feats. ... TELEGRAPH—"... An astonishing exhibition staged with scenic grandeur and dignity."

ZIT'S WEEKLY—"Rupert Ingaiese has attained considerable reputation as a juggler to which he is entitled. He is a showman of the HIGHEST CALIBER. ... HELD THEM IN THE Palace, New York, AS LONG AS HE WANTED THEM TO STAY."

BALTIMORE POST—"Entirely too good to follow the Fables."

VARIETY, Review—After half a column devoted to the act, "Abel" finished: "the closer was a FLASHY GETAWAY and a CORKING CONCLUSION TO A TOP-NOTCH FIFTEEN MINUTES ENTERTAINMENT."

AN ALBANY PAPER—"Rupert Ingaiese is the Best Juggler that has appeared in Albany. ... Not only does Ingaiese do AMAZING things, but he does them in such a finished way and with such consummate ease that he wins the audience at once. Last night (Jan. 11), this act was watched more closely than any on the bill. There was considerable deft humor worked in by the two butlers. ... Anyone WHO LIKES JUGGLING SHOULD SEE THIS ACT AND ANYONE WHO THINKS HE DOES NOT LIKE JUGGLING SHOULD SEE THIS BEFORE HE CAN BE SURE OF HIMSELF."

NEW YORK ADDRESS:

N. V. A. CLUB

229 West 46th Street, N. Y.

ENGLISH ADDRESS:

OVERSEAS CLUB

London, England

Despite no mention was made of house, about \$2,100 worth of checks was received asking for reservation of seats for week of April 9. When switch was made to Lyric for two weeks, beginning April 23, the refund was necessary. One check for \$55 was kept, as no specific date was named in the letter accompanying it.

The Shubert, originally announced for the Russians, could have taken in about \$57,000 at the \$5 scale planned. At the Lyric the top, as presently scaled, will be \$42,000, as this is a smaller house.

It is expected that by the time the engagement of the Moscow Art Players commences there will be only one or two legit houses open.

SEEK AMATEURS

(Continued from page 1)

Easter Sunday and will continue, at least, for four weeks. Instead of taking the amateur offerings as they come, private auditions have been held and some 200 acts and people seen and heard. From this list and many others to come, the bills will be selected.

For the first performance ten acts have been chosen. They include two jazz organizations and several dancing and novelty turns.

The policy of the house will be changed for the affairs, as seats will be sold in advance and reserved. Prices remain the same and will also include the regular house program.

Milton Feld, of the Newman forces, is giving the concerts his personal attention, selecting the acts and arranging the program. He is

confident the series will bring out a number of unknown talent performers and has asked the high school principals to assist in securing talent.

TWO TOWNS; NO HOUSES

(Continued from page 1)

atre for two syndicates' bookings. Spiegel's affairs becoming muddled, with insanity and bankruptcy involving that theatrical manager, Albany has been left barren, with the Shuberts still casting about locally for another theatre project.

As Albany could be depended upon to break a jump from New York or farther south into Montreal, the emptiness at this point is felt by traveling attractions given a Shubert route that sends them along this route at a large transportation outlay to get into Canada.

Providence, March 28.

The closing of the Majestic Saturday, when the final performance of "Blossom Time" marked the end of that house's control by the Shuberts and returned it to the Emery brothers, leaves Providence without a legit theatre.

The Emerys are advertising the reopening of the Majestic Easter Monday with pictures. At the Opera house is the Bonstelle stock. It closes in two weeks. The Albee stock will open April 16 at the Albee.

The absence of a theatre for legit productions is deplored by the public, with many lovers of high grade stage plays expressing their thoughts in no uncertain manner.

NOTORIOUS PLAY OFF

(Continued from page 1)

fused to act. One is said to have called for the script, then suggested other counsel be invited to participate. Harry Weinberger, attorney and manager of the attraction, has published pamphlets defending the show, there being included reproductions of various letters rating "The God of Vengeance" as a work of art.

Despite the added notoriety in the newspapers last week, when a special jury was ordered to try the players, business at the Apollo fell off \$2,000 and the gross went to less than \$9,000. That is under the stop limit, and it is predicted the piece will be forced out after another week or two because of the dropping box office speed.

"How 'Come," the colored show which the Selwyns have accepted under a guarantee arrangement, is the probable successor.

Van and Schenck will not play any of the Greater New York Keith houses. Van and Schenck are now playing the Keith Circuit and were to have opened at one of the local Keith houses April 16. Their determination to remain out of New York will probably necessitate a re-routing of the act.

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DENVER

By A. W. STONE

The real show hit of the week, locally, was the Elks-Craig Colony circus, given at the municipal auditorium, from every standpoint.

It was a real circus—not the burlesque usually associated with lodge activities. Courtney Ryley Cooper, the short story writer and novelist, and Edward A. Joyce, general manager of the International Productions company, put it over. Sixteen high-class acts were booked through Chicago offices, including some of the biggest of the circus world.

As an indoor circus effort it was a knockout. One big ring was built in the center of the auditorium, under the flies, with a good-sized stage on each side. A 40-piece brass band, augmented by the huge municipal organ, supplied the music. In addition to a dozen professional clowns, including Earl Shipley, Jack Albion, C. W. Gray, Julian Lee, Sims and Lindsay, Danny McAvoy

and Arthur Borella, the local Elks' Glee Club donned the paint and bloomers and opened the show with an old-fashioned songfest.

Three performing elephants opened the menu of acts. Some of the performers appearing were Gene and Mary Enos and Carl and Katherine Solts, trapeze; the Lamey Sisters, including "Mysterious Norma," who did the one-arm pull-up on Roman rings 168 times at one evening performance; Dennis Curtis and company of dogs and ponies; Ethel Marone, the "Sweetest Girl in Canvas Land"; the Hobson family of bareback riders, with Homer Hobson doing the acrobatic clown stunt in a way that brought cheers at every performance; the Upside-down Manillos, and Mary Enos on the rolling globe; the four Wirewards; the Hamilton Sisters in the teeth-hanging butterfly act; an Indian riding act by the Hobsons, and the Nine Flying Wards.

The show got off the nut after Wednesday night. The balance of the receipts, running into thousands, was advertised as "velvet."

Two shows were put on nightly, the first at seven o'clock and the second at nine-thirty, each show running an hour and a half, complete. The receipts, gross, are estimated at \$50,000 for the week, at 50c. and \$1.

It was an experiment for Denver, and a successful one.

Louis Levand, house manager of the Empress (Pantages), declared he did the biggest business of his house's history last week with the original Georgia Minstrels as the headliner and the Canadian band running it a close second. The minstrel organization is now composed of 40 persons, singers and players. Three other acts were given, besides a five-reel film. It is the first time any Denver vaudeville theatre has ever played an entire minstrel aggregation.

The Broadway was dark, after a week of Walker Whiteside in "The Hindoo." The play took well, although asserted by local critics to be obviously melodramatic. Whiteside's rare ability as an actor saved it.

The Denham put on "A Man's Home" to a fair week. The weather of the early part put a distinct crimp in the attendance, as it seldom fails to do in Denver. Critics were kind.

LOS ANGELES

By ED KRIEG

James Rietri has been appointed assistant manager of Philharmonic Auditorium.

Ernest Wilkes, the author and brother of Thomas Wilkes, has returned to Monterey.

The Pasadena Community theatre has resumed its weekly change of bills.

Willard Mack's "Red Bulldogs" did not open at Egan's last week as advertised. The opening was set back to Monday night last.

Semi-burlesque houses, chiefly confined to Main street, are doing a whale of a business.

Tom Hodgman, ahead of Kolb and Dill, has purchased a home in Hollywood.

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"The production supplied evidence of what amateurs, wisely directed and carefully groomed, can do. . . . With the lifting of the first curtain and thereafter was disclosed a well staged and snappy entertainment, more like one sees in a pretentious professional production."—NEWARK "NEWS."

Expert Instruction in Stage Dancing, Buck and Wing, Waltz Clog, Soft Shoe and Eccentric

CARNIVAL CONFESSION

(Continued from page 1)

said to be chary of the entire proposition, as they look upon it as having been steered by a trade newspaper publisher who is endeavoring to hold in line for his publication the better and cleaner carnival men who have declared themselves against the paper by outward speech or ignoring it as a medium.

Johnson denies the Legislative Committee is an arm of the Showmen's League or under the dictation of the publisher. Johnson and the publisher are known to have been in mutual communication since Johnson accepted the position of arbiter.

While the biggest and best carnival men are loathe to accept the Legislative Committee in the good faith it professes, the fact remains that through the confessions of the carnival men as represented in the resolution (reproduced in this issue) there is now at hand for every chief of police and sheriff throughout the country a list of carnival concessions or attractions that the carnival men themselves have stamped as undesirable, offensive, immoral or criminal.

Any official may quickly recognize substitutes for undesirable carnival features approaching those placed under the ban. The carnival men themselves have placed on public inspection the methods through which in the past those unwilling to operate a carnival legitimately secured illegitimate income.

The first seven named on the list of banned concessions are the most flagrant of the bad type of carnival. The "Forty-nine" and "Fairy in the Well" have been especially demoralizing to the country youth.

Names of the 150 signers of the pledges have been given out to the trade press by the Legislative Committee, as a guide for future activities of the carnivals represented by them. It is not stated what the reasons may be for the other 50 carnivals not signing, nor is it stated whether the other 50 are expected to sign in the future.

The carnival season is about to open. Some carnivals have already started to operate in the South. Mr. Johnson says his organization intends going on the above-board policy, and that any pledge signer violator will be suspended from the Legislative Committee. Asked whether any such Legislative Committee signer so suspended and at the same time a member of the Showmen's League would be suspended as well from the League, Mr. Johnson replied the league was a fraternal organization, that he had no control over it and could not predict its action.

The Showmen's League concededly was a formation on behalf of the trade paper publisher and has been under his domination from the outset, without the open air showmen of all ranks giving it much importance. Lately a resolution is said to have been passed by the Showmen's League to prevent the use of jewelry language by members in its club rooms.

A survey of the carnival field last season disclosed that about 10 percent of the whole, at that time around 150 travelling carnivals of large and small importance, could

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objected to the proximity of the standees, some seat-holders complaining the odor of garlic emanating from the Italian contingent of standees being most offensive.

CARNIVAL OWNERS:

(Continued from page 1)

ord as being opposed to and condemn and prohibit the following:

Forty-nine camps.
All hoochie-coochie shows.
Hawaiian village shows with dancers.

Fairy in the well.
All immoral, indecent and suggestive shows.

All shows exclusively for men.
All shows with final blow-off.
All snake-eating shows.
All glomming shows.

All gypsies being in, around or operating, or being connected with any form of entertainment or amusement, either indoor or outdoor.

All games where the operator, attendant or any person may by mechanical device or by pinching, squeezing, trick, brake or otherwise, control its speed or determine its outcome.

All games where money is given as prizes.
All games where prizes may be exchanged for money.

Selling or giving away or disposing of any liquor to the public.
Carrying or selling or giving away or disposing of any dope.

Using any unsafe or improperly constructed ride or apparatus.
Also prohibiting any person or employee from associating with any one who is known as a dope user.

Prohibiting any indecent, immoral or disreputable employee, carrying, selling, disposing, giving away or exhibiting any indecent card, picture, poster or literature.

Children under the age of 16 should not be allowed to play any games unless accompanied by parent or guardian.

The above are barred from any indoor or outdoor circus, show, carnival, bazaar, park, fair, exposition, pageant and all outdoor amusements of every kind. Be it further

Resolved, That the members of the Showmen's Legislative Committee pledge themselves not to allow any of the above enumerated objectionable features in their shows or upon their grounds, and they will join with all clubs and associations or organizations in the prosecution of the owners, agents and employees who will permit same, and will also aid in driving out and exterminating any of the above objectionable features.

be classed as "good carnivals," i.e., those that might be depended upon to give an exhibition without police surveillance regardless of "local conditions."

"Local conditions" include the attitude of any official charged with the supervision of amusements in his city or town. It often has been known that where a city refused to permit a carnival to operate within its limits, that the carnival planted itself just beyond the city's outskirts, where it came under the jurisdiction of the county officers.

With the winter ending and many reform measures introduced into several Legislatures to curb the carnival menace, the Legislative Committee is thought to have been conceived for the purpose of protecting the outdoor division against the lawmakers. Following this was the resolution and pledge against the objectionable carnival concessions, with Johnson appointed arbiter at a large annual salary. This is said to have been subscribed for, together with the running expenses of the committee through the pledge signers agreeing to pay a named amount annually for the committee's expense fund.

At the conventions of the fair secretaries this past winter in Toronto and Chicago, where carnival men also congregated, much spleen was expressed by several speakers toward the trade paper publisher who has interjected himself into the carnival business. The expressions of feeling by fair and carnival men against the trade paper are reported to have alarmed the publisher until he found the present means of pulling out, as he presumes, the chestnuts from the carnival fire that has burned him.

The better grade of carnival men are aware of the entire situation. While placidly giving their assent to any attempt to clean up the carnival business, they are holding aloof from a more direct connection until convinced the Showmen's Legislative Committee and its officers are strictly on the level in their present campaign, and are conducting it without attached strings from unrevealed sources.

METS BEST SEASON
(Continued from page 1)

week to Atlanta. That Southern city, which threatens to displace New Orleans as the Mason and Dixon metropolis, has guaranteed

the Metropolitan \$105,000 for the week's engagement. Negotiations are reported afoot for the company to stop off at Baltimore on its return to New York, but that is problematical. If closed, it will be the only other date played outside New York city.

The season on the Metropolitan's stage is reported to have run more placidly for Gatti-Casazza, its director, than has been the customary wont of that temperamental abiding place. This is reported largely due in part to the discernment that brought to the Met this season three huge stars in the persons of Chaliapin, Jeritza and Galli-Curci. Each has been a terrific temptation for the music followers, with the trio giving the Met a scattered dependence foreign to the usual one-star name of other seasons.

Chaliapin is conceded the Met's most decided draw. Many affirm the Russian basso is at present the biggest drawing card at the box office in America. His concert at the Met last Sunday attracted the attention of the dailies through the throngs attending. It was a Chaliapin concert at popular prices. The papers reported the attendance at 4,000, but could not register the gross, which was \$9,400, a stupendous amount for the scale. The people were literally hanging upon the walls.

The Metropolitan's seating plan will be considerably changed when the house closes for the summer, the directors figuring on correcting some evils and slightly increasing the lower floor capacity.

There can be but few changes made on the levels above the orchestra floor. The "diamond horseshoe" can stand no changes, as the leading subscribers for the boxes supply the biggest single avenue of revenue. The dress circle balcony and gallery are at present so arranged as to hold the limit in attendance.

On the lower floor the orchestra circle will be done away with, the Met being about the only theatre remaining in New York with the old-fashioned "circle" with the exception of the Republic. There will be three lengthwise sections which will eliminate two aisles, and the standing room will be cut down on the sides. The new seating plan will permit installation of about 170 additional chairs, the Met's orchestra now seating about 1,000.

The increase in capacity reflects the increase in demand for subscriptions which this season are claimed to have exceeded last year. The present arrangement permits standees along the sides almost down to the orchestra pit, the admission price being \$2 and the regular top \$7.50. Patrons seated in the front of the house have long

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Jessica Ferguson, 22, a Saranac, N. Y., invalid, is William Morris' protegee and a general favorite with all visiting theatrical folk. The theatrical manager has arranged with the "Tangerine" company, due to play at the local Saranac theatre April 26, to present a special performance in the invalid's hospital room that afternoon.

Max Sherman, dancer in the "Music Box Revue," is entangled in a lawsuit to determine the agent entitled to receive commission on his production engagement.

Bill Robinson has been appointed assistant manager of the Orpheum, Brooklyn, transferring from the Greenpoint.

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NEW YORKEXECUTIVE OFFICES
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CHICAGO**BURLESQUE ROUTES**

(April 2-April 9)

COLUMBIA CIRCUIT

"American Girl" 2 Gayety Wash-
ington 9 Gayety Pittsburgh.
"Beauty Revue" 2 Gayety Boston
9 Hurlig & Seamon's New York.
"Big Jamboree" 2 Miner's Bronx
New York 9 L. O.
"Big Wonder Show" 2 Gayety
Minneapolis 9 Gayety Milwaukee.
"Bon Tons" 2 Empire Toronto 9
Gayety Buffalo.
"Broadway Brevities" 2 Casino
Philadelphia 9 Palace Baltimore.
"Broadway Flappers" 2 Gayety
Pittsburgh 9 Colonial Cleveland.
"Bubble Bubble" 2 Gayety Mon-
treal 9 Gayety Boston.
"Chuckles of 1923" 2 Gayety Mil-
waukee 9 Columbia Chicago.
Finney Frank 2 L. O. 9 Casino
Boston.
"Flashlights of 1923" 2 L. O. 9
Miner's Bronx New York.
"Follies of Day" 2 Yorkville, New
York 9 Casino Philadelphia.
"Folly Town" 2 Gayety St. Louis
9 Gayety Kansas City.
"Giggles" 2 Gayety Rochester 9-12
Colonial Utica.
"Greenwich Village Revue" 2 Em-
pire Brooklyn 9 Miner's Newark.
"Hello Good Times" 2 L. O. 9
Gayety St. Louis.
"Hippity Hop" 2 Orpheum Paterson
9 L. O.
"Keep Smiling" 2 Gayety Detroit
9 Empire Toronto.
"Knack Knacks" 2 Empire Toledo
9 Lyric Dayton.
"Let's Go" 2 L. O. 9 Empire Brook-
lyn.
"Maid of America" 2 Olympic
Cincinnati 9 L. O.
Marlon Dave 2 Palace Baltimore
9 Gayety Washington.
"Mimic World" 2 Casino Brooklyn
9 Yorkville New York.
"Radio Girls" 2 Casino Boston 9
Columbia New York.
"Record Breakers" 2 Gayety
Kansas City.
Reeves Al 2-4 Colonial Utica 9
Gayety Montreal.
"Rockets" 2 Colonial Cleveland 9
Empire Toledo.
"Social Maids" 2 Columbia Chicago
9 Star and Garter Chicago.
"Step on It" 2 Hurlig & Seamon's
New York 9 Empire Providence.
"Talk of Town" 2 Gayety Omaha
9 Gayety Minneapolis.
"Town Scandals" 2 Star and
Garter Chicago.
Watson Billy 2 Gayety Buffalo 9
Gayety Rochester.
Watson Sliding Billy 2 Empress
Chicago 9 Gayety Detroit.
Williams Mollie 2 Lyric Dayton
9 Olympic Cincinnati.
"Wine, Woman and Song" 2 Co-
lumbia New York 9 Casino Brook-
lyn.
"Youthful Follies" 2 Miner's New-
ark 9 Orpheum Paterson.

MUTUAL CIRCUIT

"Band Box Revue" 2 Gayety
Brooklyn 9 Lyric Newark.
"Flappers" 2 Olympic New York
9 Star Brooklyn.
"French Models" 2 Majestic Al-
bany 9 Howard Boston.
"Girls from Follies" 2 Majestic
Wilkes-Barre 9 Majestic Scranton.
"Girls from Reno" 2 Empire Ho-
boken 9 Gayety Brooklyn.
"Hello Jake Girls" 2 L. O. 9 Olym-
pic New York.
"Jazz Time Revue" 2 Howard
Boston 9 L. O.
"Jingle Belles" 2 Penn Circuit.

**Marcus Loew's
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General Executive Offices

LOEW BUILDING ANNEX

160 West 46th Street

New York

J. H. LUBIN

General Manager

CHICAGO OFFICE

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SIDNEY M. WEISMAN in Charge

"Kuddlin Kittens" 2 Gayety
Louisville 9 Broadway Indianapolis.
"Laffin Thru 1923" 2 Star Brook-
lyn 9 Empire Hoboken.
"Midnight Maidens" one-nighters
9 Majestic Albany.
"Miss New York Jr" 2 Garden
Buffalo 9 one-nighters.
"Powder Puff Revue" 2 Majestic
Scranton 9 Garden Buffalo.
"Round the Town" 2 Peoples Cin-
cinnati 9 Gayety Louisville.
"Step Along" 2 Empire Cleveland
9 Peoples Cincinnati.
"Town Follies" 2 Broadway In-
dianapolis.
White Pat 2 Lyric Newark 9 Ma-
jestic Wilkes-Barre.

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Evans Pearl
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Forrest Amy
French Paul
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Morris William
Morrison Thomas
Murray Paul
Parent Esther
Parker Edith

Alfred Violette
Allen Edna
Bennett Laura
Buckley Mr & Mrs
Barbee Dentrice
Barne Stewart
Barker George
Brooks Anna
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Coulter J W
Clinton Bert
Denning Natalie

Pierce Robert
Quealy Harry
Quintell F.
Randall Jane
Reichy Roy
Reo & Helmar
Riberg Inez
Rosen Miss A.
Ross Rita
Rowland Carroll
Smilletta Sisters
Stafford Lee
Sylvester Harry
Saben Paul
Sato Ruth
Sharky Roth
Simon H.
Taylor J.
Terrace Daisy
Tracy Roy
Wallace Mabel
Walsh Jerry
Weil William
Western Helen
Whitney Margerie
Whittier Frank
Wilks Edna
Williams Grace
Wilson Phyllis
Williams Harry
Winters Ruth

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Hart Emma E.
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ELLA HERBERT WESTON, Booking Manager

SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

Imperial Russ Trio
Iverson Fritzle
Jovedah
Kellogg M R
Klein May H
Kaye Betty
Kell Jack
Khaym
Lee B
Lieberman Clara
Larson Jack
Left Nathan P
Mark Harpo
McCawley Wm
Martin Florence
Milton Samuel
Meakin Walter
McIntyre Anna
MacLean Alice
Nathans Casper

O'Hara Fluke
Palmer Fred J
Parker Lem B
Roberts Jean Mrs
Rogar Sydney R
Reed Joe Mrs
Ross Marie
Starr Joe
Summers Cecil B
Sheridan Bobbie
Stanley George W
Schulfer Elise
Thomas Eleena
Tarry Bob
Vail G S
Virt Hazel
Vardel Robert
Wallace Jean Miss

Blanche Yurka. Adrich Bowker,
now with the Cincinnati Walker
company, also will return to Indian-
apolis.

Michael Katsoras and George
Katsoras have traded their picture
theatre at Rushville, Ind., to a Cin-
cinnati syndicate represented by
John H. Neely. The theatre was re-
modelled from a flat building last
fall and never operated. Its esti-
mated value is \$25,000.

Plans to enlarge the Lyric vau-
deville theatre two years from now
were announced by Charles M.
Olson, president of the Central
Amusement Co., lessees. The com-
pany last week acquired an 83 year
lease on a strip of ground 20 feet
wide and 120 feet deep, immediately
south of the theatre. The policy is
popular priced vaudeville with the
capacity now 2,000.

Meanwhile it is understood the
Central Amusement Co. has made
unsuccessful efforts to lease the
Crystal movie, just south of the
20 foot strip leased last week. Gus-
tav G. Schmidt's lease on the
Crystal has about two years to run.

There are three indoor circus at-
tractions in town. At the Palace
the Junior Chamber of Commerce is
sponsoring a "Circus Frolic." A
street parade was staged Monday
and the bill is made up almost en-
tirely of circus acts.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT AND ENGLISH'S—Dark.
BROADWAY—"Miss New York,
Jr."

Elm Grove Amusement Co. of
Terre Haute has increased its ca-
pital stock from \$20,000 to \$25,000.

According to word from Cin-
cinnati the Indianapolis company of
Stuart Waller expects to open the
summer season at the Murat, May
1, and will have George Gault and

MUSIC MEN

A series of six copyright infringement suits have been filed in the United States District Court by Shapiro, Bernstein & Co., Inc., Agor, Teitel & Bernstein, Inc., Waterson, Berlin & Snyder Co., Jerome H. Remick & Co., Goodman & Rose, Inc., and Leo Feist, Inc. individually but against the same defendants, Edward Roth, Belmont Music Shop, Inc., Barney Abrams, Anna Matzke, Herman Steinberg and Louis M. Greenberg, Inc. The defendants in each case are charged with reprinting the lyrics of certain popular songs and selling them, a violation of the copyright law.

An injunction and \$250 damages are asked in each case. The songs infringed upon include "Tomorrow," "Who Did You Fool After All," "Way Down Yonder in New Orleans," "Lost, a Wonderful Girl," "Lovin' Sam," "Carolina in the Morning."

The motion of Joe Mittenhalt, Inc. to enjoin Irving Berlin, Inc. and Irving Berlin individually will be argued tomorrow (Friday) in the U. S. District Court. Mittenhalt claims his composition, "Sweet Angelina," has been infringed upon

by Berlin's "Pack Up Your Sins," from the "Music Box Revue."

The Court of Appeals last week decided against Mary Pickford, who sued the Waterson, Berlin & Snyder Co. for \$3,000 for the use of her photograph on a "Daddy Long-Legs" song.

A Canadian Catholic priest will have a new altar erected in his small parish church if American songwriters and music publishers can help it. The priest is also something of a songwriter, gifted with more talent than the average amateur who clutters the mails and the publishers' offices with scripts. He submitted his number to an American publisher. The latter, because of the manuscript's worth, answered courteously and in detail to the effect he could not see why he, an American publisher, should invest capital in a song written by a Canadian when the Canadian government does not accord the publishers and authors a royalty on the "mechanical" rights of the song. Any popular song can be recorded in Canada and sidestep royalty payment, although a new law has been passed, but is awaiting proclamation in order that it may become practically effective and revenue

productive to the copyright owner. This communication incited the priest to action, as a result of which he journeyed to Ottawa and stirred up matters with the Canadian government so that now the proclamation of the bill looks near. The music men, as a result, have promised to reimburse the clergyman as above mentioned for his efforts.

Al Dubin who after leaving the Witmark staff and forming the Al Dubin Music Co., has turned over his catalog to Jack Mills. Inc. Dubin has signed to write exclusively for Mills.

Solly Cohen was married to Florence Broad, non-professional, of Yonkers, at the Hotel Astor, March 20.

Clarence Oehinsky is associated with Stark & Cowan, succeeding Sidney Caine on the business staff.

Sam Erlich has signed with Jack Mills to write special material. Ed Littlefield has also joined the Mills staff.

Nat Goldstein, the San Francisco music publisher and producer, is in New York on business. Goldstein intends sending "Oh, Look," out again in the summer with Harry Fox starred. Fox recently closed with the production. Goldstein is also arranging to join the Music Publishers' Protective Association.

NEW YORK THEATRES

SAM H. HARRIS Attractions
H. Harris
 OWEN DAVIS' New Play
"ICEBOUND"
 NEW YORK'S NEWEST TRIUMPH
 FULTON Theatre, W. 43 St. Eves. 8:20.
 Mat. 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 Besier & May Erving
 Staged by SAM FOREST

MUSIC BOX THEATRE
 West 45th St. Eves. 8:15. Mat. Wed.-Sat. 2:30.
 SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
 Staged by HASSARD SHORT.
 WITH A GREAT CAST!

CORT THEATRE, W. 48th St. Eves. 8:15.
 Mat. Wed. and Sat. 2:30.
MERTON
 OF THE MOVIES
 With Glenn Hunter—Florence Nash
 Harry Leon Wilson's story dramatized by
 Geo. S. Kaufman and Marc Connelly

GLOBE Broadway & 46th St. Eves. 8:20.
 Mat. Wed. & Sat. 2:30.
 JOHN MURRAY ANDERSON'S
 Newest Musical Comedy
"JACK AND JILL"
 with ANN PENNINGTON

LYCEUM 49th St. nr. Bway. Eves. 8:20.
 Mat. Wed. & Sat. 2:30.
"A HIT, A PALPABLE HIT!"
 DAVID BELASCO Presents
LIONEL ATWILL
 in THE COMEDIAN
 By SACHA GUITRY, Adapted by Mr. Belasco.

BELASCO W. 44th St. Eves. 8:30.
 Mat. Thur. & Sat. 2:30.
"Sensational Success."
 "Danton, Eve. World
 DAVID BELASCO Presents

LENORE ULRIC
 as KIKI
 A New Character Study by Andre Picard

LITTLE Then. W. 44th St. Eves. 8:30.
 Mat. 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
JANE as "JULIET"
COWL THE GREATEST
 TRIUMPH OF
 HER CAREER.
 Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

New Amsterdam Theatre—W. 42d Street
 Eves. 8:15. POPULAR MAT. WEDNESDAY.
 REGULAR MATINEE SATURDAY.
 A National Institution
ZIEGFELD FOLLIES

HUDSON West 41th St. Eves. 8:30.
 Mat. 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.
 Mat. Wed. & Sat. 2:30.
"Best American Musical Play in the Whole Wide World"
GEORGE M. COHAN'S
COMEDIANS
 In the New Song and Dance Show
"LITTLE NELLIE KELLY"

LAST WEEKS OF
BETTER TIMES
 AT THE
HIPPODROME
 MANAGEMENT—CHARLES DILLINGHAM
 MAT. DAILY, 2:15; EVES. 8:15

ELTINGE THEATRE, 42nd St. West.
 Mat. Wed. & Sat. 2:30.
 BEGINNING MONDAY NIGHT
 A. H. WOODS Presents
LOWELL SHERMAN
 in "MORPHIA"
 with OLIVE TELL

GEO. COHAN Thea. B'way at 42d St.
 Mat. 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
 JANEZ BEECHER
 LEE BAKER

TIMES SQ. Theatre, W. 42d St. Eves. 8:30.
 Mat. Tues. Thurs. and Sat.
 THE SELWYN'S Present
 Channing Pollock's
THE FOOL
 The Play That Succeeded in Spite of the Devil.

Knickerbocker Bway & 38th St. Eves. 8:30.
 Pop. Mat. Wed.-Sat. 2:30.
 HENRY W. SAVAGE Offers
 A NEW COMEDY WITH MUSIC
THE CLINGING VINE
 with PEGGY WOOD
 Entire Orch., \$2.50; entire first. Bal., \$1.50; se-
 cond 2d Bal., 50c—very slight. Including hotel-
 days and Sat. For Mat.—All Orch., \$2; all
 Bal., \$1. Best Seats NOW at Box Office.

8th MONTH EARL CARROLL
 AT THE
"THE GINGHAM GIRL"
 with EDDIE BUZZELL
 HELEN FORD LOUISE ALLEN
 RUSSELL MACK ALAN EDWARDS
 AMELIA SUMMERVILLE
 SIDONIE ESPERO, and the
 GREATEST CHORUS ON BROADWAY

REPUBLIC 42d St. W. of Bway.
 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"

WILLIAM A. BRADY'S MUSICAL
 COMEDY TRIUMPH
"UP SHE GOES"
 MATINEES: FRIDAY WEEK
 Monday, Wednesday and Saturday
 W. 48th St. Eves. 8:30
 Mat. Mon. Wed. and Saturday

F. P.'S NEW THEATRE

(Continued from page 1)
 in the U. S. District Court by the
 Shanley Co. lists its liabilities at
 \$186,858 and assets at \$25,278. The
 liabilities include a \$68,369 indebted-
 ness to the Government for in-
 come and cabaret taxes; \$16,987 due
 the 1493 Broadway Corp. (Putnam
 building) for rent; \$10,000 to Wil-
 liam Klein for legal services, and a
 \$2,100 judgment due the New Am-
 sterdam Casualty Co. as a premium
 on a bond. The petition was signed
 by Thomas J. Shanley, one of the
 brothers operating the Shanley
 interests. Michael J. Shanley was
 associated also.

The Shanley restaurant of late
 years has been owned by the two
 Shanley brothers, with Tom Shan-
 ley, son of one of them, also inter-
 ested. It's a national landmark on
 Broadway, earning its country-wide
 reputation through the Shanley
 cabaret, the first of its kind in an
 uptown-restaurant.

For many years Shanley's was in
 the old Astor building at Broadway
 and 42nd street. When removing to
 its Putnam building location the
 Shanley brothers were reputed
 worth \$1,000,000. For a consider-
 able period in the Putnam building
 Shanley's did not succeed, an ob-
 jection being registered by most of its
 former patrons to the French wait-
 ers installed. These were later
 changed to the old staff of all-Irish
 waiters, many said to be of the
 Shanley clan. With the installation
 also of the cabaret, business boomed
 until Shanley's for several years
 enjoyed the greatest prosperity
 among Broadway restaurants.

Other and more elaborate cab-
 arets with dance attachments spring-
 ing up along Broadway took much
 of the Shanley trade. It was only
 within the past couple of years and
 following Prohibition that Shan-
 ley's inaugurated, for it, the floor
 revue performance and permitted
 dancing. Last summer a straight
 dancing policy with an admission
 charge was attempted, but failed.

Within the month a Federal pro-
 ceeding was started against Shan-
 ley's for liquor violations.
 It is anticipated that with the
 adjustment of its affairs the Shan-
 ley name and restaurant will be re-
 vived.

BILLS NEXT WEEK

(Continued from page 35)

Philbrick & DeVos Pierce & Goff
 Josie Heather Kitzner & Ranney
 Polo & Paet Mikado Opera Co.
 Kate & Wiley M. Gutzart
 Seven Algerians

OGDEN, UTAH
 Pantages
 Katherine Appleton
 Major Rhoads
 Lillian Burkhardt
 Betty Lou Hart
 Theater's Circus

DENVER
 Pantages
 Ward & Doolley

COLORADO SPRINGS
 Pantages
 (2-4).
 (Same bill plays
 Pueblo 5-7)
 Rinaldo Bros
 Hamilton & Barnes
 Aleko Jack Goldie

MARK STRAND
 Broadway and 47th Street
 "A NATIONAL INSTITUTION"
 Direction.....Joseph Plunkett
HAROLD LLOYD
 in "Safety Last"
 His First Seven-Real Comedy
 STRAND SYMPHONY ORCHESTRA
 CARL EDOCARDE.....Conductor

HARRY FIDDLER

"THE PROPER TONE COMEDIAN"
 ASSISTED BY THE HOUSE ORCHESTRA

Direction SIMON AGENCY, Woods Theatre Bldg., Chicago

WILLIE AND EUGENE HOWARD

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

FRANK SIEGRIST

AND HIS ORCHESTRA

Castro Theatre, San Francisco, Indefinitely

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THE WRESTLING BEAR

This week (March 25), Majestic, Chicago.

Direction ERNIE YOUNG AGENCY

CHRIS MANN

AND HIS ORCHESTRA

PALEIS ROYAL, SAN FRANCISCO, INDEFINITELY

Evans Mero and Evans
 IN "BITS OF MARK TWAIN"
JESSE FREEMAN
 OUR AGENT, SAYS
 It's a pipe to keep this
 act working now on Jr.
 Orpheum time.

OSWALD



WOODSIDE
 KENNELS

WOODSIDE
 L. I.

GEO. KALALUHI'S HAWAIIANS

PRESENT
"EKELA," the Tropical Beach
 Dancer

in "PASTIMES OF HAWAII"
 Direction: SIMON AGENCY

—MISS— ADA MAE WEEKS

Personal Rep. GEO. M. ASHBY
 226 W. 42d St., N. Y. City

WASHINGTON, D. C.

By HARDIE MEAKIN

Holy week finds one of the local
 houses closed and with the stock
 companies both holding up their new
 offering until Sunday. "Cinders" is
 at the National and may get a fairly
 good break on the week. The no-
 tices were splendid, and that always
 aids materially here. Folks has two
 attractions coming in that will evi-
 dently replenish the box office after
 a week's idleness. "Greenwich Vil-
 lage Follies" (with Ted Lewis) is at
 the house next week, while Al Jolson
 comes in the following week. "The
 Follies" is at \$2.50 top, while Jolson
 is \$3.50 and \$3 for the entire lower
 floor.

After a week of "The Passion
 Play," presented by the St. Patrick
 Players, the Smith-Duffy stock re-
 sumed with "The Meanest Man in
 the World," although planned to
 present "Six Cylinder Love" this
 week.

George Marshall's stock continues
 to attract business to the Belasco
 with "The Demi-Virgin," this an-
 nounced as final week for this piece.
 "East of Suez" next week.

Ruth Hoffman, daughter of John
 Hoffman, for many years on the
 professional stage, has been engaged
 by Brock Pemberton for his new
 production, tentatively called "Let's
 Play the Game."

Pictures: Logue's Palace, "The
 Girl I Loved"; Loew's Columbia,
 "Glimpses of the Moon"; Crandall's
 Metropolitan, "Light in the Dark";
 Moore's Rialto, "Thores and Orange
 Blossoms."



Youthful Springtime Charm

Portrayed by Claire

For wear in town or in the country, on the stage or screen, for afternoon or evening, for formal affairs or sports, the collection of Claire creations for spring reaches a new high point in the creative art in dress.

GOWNS

In the newest of materials, designed with the usual Claire originality, the gowns are masterpieces of a creative genius in dress art.

WRAPS

Wraps that accentuate the wearer's personality and charm may be had in the fashionable designs by Claire.

MILLINERY

The hat's the thing. Chic spring models to lend youth and charm to the spring costume are shown here in an exquisite collection.

Announcing a Selection of Claire Gowns at Popular Prices

For those who seek distinctiveness and smartness in dress at economical prices, Claire has produced an assortment of models to be sold at popular prices. These gowns are of the newest materials, and for all occasions. Those who have been paying fancy prices for the so-called copies of Claire models may now buy the genuine at prices that are pleasingly reasonable.

\$65 and \$75

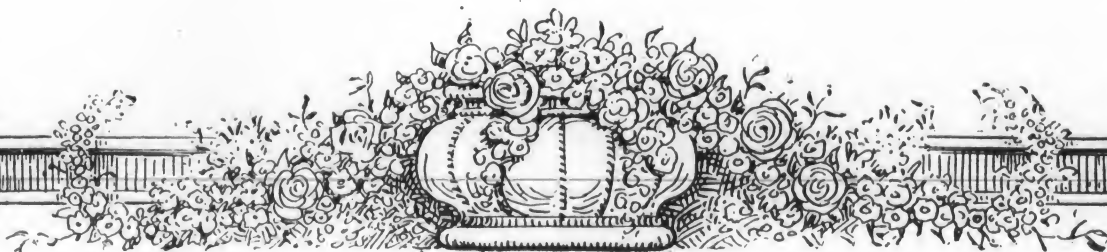
(All Genuine Claire Models)

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NEW YORK

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